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Violent Video Game Playing, Aggression and Wellbeing in Emerging Adulthood

By Tony Cassidy & Megan Gordon

Abstract- Purpose: This study aimed to explore the relationship between level of violence in video games played, problem game playing and engagement in gaming, aggression, empathy and wellbeing.

Method: This study used an online survey with questionnaire data collection in a sample of 304 emerging adults aged between 18 and 24 years of age, 124 males and 180 females.

Findings: The model proposed was supported by the data and suggests that the relationship between violence in games and aggression and empathy is mediated by engagement and addictive tendencies, and the impact on wellbeing is largely through aggression and empathy.

Conclusions: We conclude that future research should take cognisance of these mediational factors and consider the developmental stage of participants in order to get a clearer picture of effects.

Keywords: *violent video games; problem game playing; game engagement; aggression; empathy; wellbeing.*

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Violent Video Game Playing, Aggression and Wellbeing in Emerging Adulthood

Tony Cassidy ^α & Megan Gordon ^σ

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I. INTRODUCTION

Concern about the impact of playing computer games on behaviour has generated a substantial literature (Burnay, Bushman & Larøi, 2017), which at the extreme suggests that game playing can become a behavioural addiction (Salguero & Moran, 2002; Triberti et al, 2018). Some other researchers caution against applying the label of addiction to game-playing (Dowsett & Jackson, 2019; Pontes & Griffiths, 2015). The main sources of concern are at least two-fold, a) the amount of time spent on game playing and the impact it may have on other life domains (Triberti, et al., 2018), and b) the potential impact of violent and sexual content on the player's behaviour (Moller & Krahe, 2009; Saleem, Anderson, & Gentile, 2012).

The debate about the impact of violent video games on behaviour has raged back and forth since the 1980s (Elson, & Ferguson, 2014; Przybylski, & Weinstein, 2019; Snodgrass, Dengah, Polzer & Else, 2019). On one hand there is a literature suggesting that violent video games cause aggressive behaviour (Anderson, & Bushman, 2001; Anderson, et al., 2010), and another literature that suggests they do not cause aggressive behaviour (Ferguson, 2015; Ferguson, & Kilburn, 2010). It appears that these differences cannot be put down to methodological differences since meta-analytic reviews on the same studies come to different conclusions (Kuhn et al., 2019).

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Kuhn et al., (2019) in a longitudinal experimental study with adults found no negative effects of violent game playing. This was a robust study but might be questioned on the basis that participants were selected because they had not previously played video games. There is some evidence that personality characteristics may predispose individuals to game playing and aggressive behaviour may be jointly influenced by predisposing personality and video game content (Braun, Stopfer, Muller, Beutel, & Egloff, 2016; Kiraburun & Griffiths, 2018). In addition, the fact that participants were not video-game players suggests that it did not have psychological relevance for them which is essential as part of the Elaboration Likelihood Model of attitude change (Petty & Brinol, 2012). In other words, the ecological validity of the study could be challenged as unlikely to lead to actual behaviour change.

When we look at recent and relatively recent longitudinal studies, we find a consistent strong relationship between violent video games and aggression (Anderson et al, 2008; Greitemeyer, 2019; Greitemeyer, & Mügge, 2014; Prescott, Sargent, & Hull, 2018; Teng et al, 2019; Verheijen et al, 2018; Willoughby, Adachi, & Good, 2012) and even evidence that aggression may be increased in non-video game playing peers (Verheijen et al, 2018). The common denominator among these studies is that they looked at video game playing over older childhood through emerging adulthood, a stage when behaviour may be more malleable (Arnett, 2000; Nelson, & Padilla-Walker, 2013).

Kuhn et al., (2018) also explored the impact of violent video game playing on empathy using a longitudinal fMRI methodology. They found no impact on empathy, though the same criticism could be levelled at this study as applied above to aggression. When we look at longitudinal studies where game playing has begun in childhood, we find a consistent link between violence in games and reduced empathy and prosocial behaviour (Anderson et al, 2010; Coyne, Warburton, Essig, & Stockdale, 2018). The evidence would suggest that playing violent video games in adolescence or emerging adulthood is likely to increase aggression and reduce empathy (Anderson et al, 2010; Greitemeyer, & Mügge, 2014; Prescott, Sargent, & Hull, 2018). This fits well with the maturity-stability hypothesis in personality research which suggests that adult stable personality traits or behaviour patterns are crystallised over



adolescence and emerging adulthood (Arnett, 2000; Bleidorn et al., 2013; Blonigen, Carlson, Hicks, Krueger, & Iacono, 2008; Branje, Vam Lieshout, & Gerris, 2007; Elkins, Kassenboehmer, & Schurer, 2017). Within that framework playing violent video games during adolescence and emerging adulthood might be expected to have a bigger impact than during older adulthood (Arnett, 2000; Nelson, & Padilla-Walker, 2013).

The other issue of concern, which is inevitably difficult to separate out from effects of violence, is the amount of screen time spent playing videogames (Przybylski, & Weinstein, 2017). A systematic review of reviews concluded that there is considerable evidence of a damaging effect of excessive screen time on children and young people's health and wellbeing (Stiglic & Viner, 2019). It has also been linked with obesity (Fang, Mu, Liu, & He, 2019), lower wellbeing (Lobel, Engels, Stone, Burk, & Granic, 2017), fear of social rejection in children and young people (Weinstein, Abu, Timor & Mama, 2016). However, most studies are cross sectional and cannot establish direction of causality, and also fail to account for type of media, type of use, and other confounders (Orben, 2020). In addition, there is growing evidence of beneficial effects of the use of screen time for some types of media and activities (Halbrook, O'Donnell & Msetfi, 2019; Linebarger, & Vaala, 2010; Linebarger, & Walker, 2005; Pallavicini, Ferrari, & Mantovani, 2018; Radesky, Schumacher, & Zuckerman, 2015), and evidence that screen time can be utilised to promote the development and health of children and young people (Canadian Paediatric Society, 2017).

There are a percentage of those who play videogames who display symptoms like the DSM IV criteria for Gambling Addiction (Salguero, & Moran, 2002). The terms problem videogame playing are used by these authors as there is insufficient evidence to label this a psychiatric condition. The behaviour observed includes preoccupation with playing, an inability to avoid playing, interference with other life activities, and feelings of withdrawal when not playing (Forrest, King, &

Delfabbro, 2016). Another approach taken has been to assess experience of game playing, termed game engagement (Brockmyer et al, 2009). These authors argue that deep involvement in the game may be important in relation to the impact of violence, along the lines of the Elaboration Likelihood Model of attitude change (Petty & Brinol, 2012). The thesis being that central processing might be more likely to lead to aggressive or low empathy behaviour than peripheral processing. Engagement is measured in terms of four dimensions, absorption, flow, presence and immersion (Brockmyer et al, 2009). This is akin to being in the zone in relation to sport performance (Stamatelopoulou, Pezirkianidis, Karakasidou, Lakioti, & Stalikas, 2018). While there is clearly a relationship, the essential difference is that addictive tendencies concern attachment to game playing, while engagement describes the experience of game playing.

There is evidence that videogame playing can enhance and also have a negative impact on wellbeing in children and young people (Johnson, Jones, Scholes, & Carras, 2013; Jones, Scholes, Johnson, Katsikitis, & Carras, 2014; Lobel, Engels, Stone, Burk, & Granic, 2017; Pallavicini, Ferrari, & Mantovani, 2018). Inevitably those who display symptoms of addictive behaviour regarding game playing also tend to score higher on distress and lower on wellbeing (Saquiba et al., 2017).

Given the evidence above the model shown in Figure 1 is proposed as a test of the relationships between violent video game playing, addictive tendencies, game engagement, aggression, empathy and wellbeing. The main outcome variable was wellbeing since there has been little previous research on gameplaying and wellbeing. As there is strong evidence of a relationship between game playing aggression and empathy the latter two variables were included as possible moderators. Level of involvement in game playing has been shown to mediate the impact on aggression and empathy and this was included in terms of addictive tendencies and game engagement as mediators in the model.

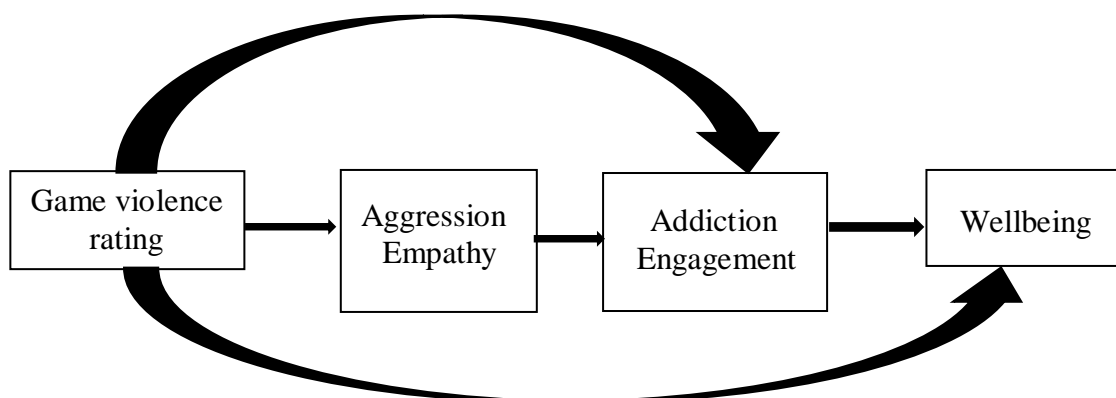


Figure 1: Proposed model of the relationship between Game violence and Wellbeing

II. METHODS

Design: A survey was conducted to explore the relationship between playing violent video games, addictive tendencies, game engagement, aggression, empathy and wellbeing using self-report online questionnaires.

Measures: After reporting on age and sex, participants were asked to list up to 10 video games that they play regularly. These games were rated for level of violent content using the Entertainment Software Rating Board ratings (<https://www.esrb.org/ratings-guide/>). The following standard measures were then completed.

The Problem Video Game Playing scale (Salguera & Moran, 2002). This is a 12-item measure of obsession with/addiction to playing video games based on criteria for addiction in the literature and DSM-IV. The authors prefer to use the descriptor problem video game playing because of the pathological connotations of the term addiction. The scale was found to have good internal consistency, and validity, and they found that extreme video game playing resembled addiction. The scale had a Cronbach's Alpha of .87 in the current data.

The Game Engagement Questionnaire (Brockmyer et al, 2009). This is an 18-item measure of how engaged the person becomes in playing video games. This scale had good reliability, and validity for predicting video game engagement. The scale had a Cronbach's Alpha of .74 in the current data.

The Warwick-Edinburgh Mental Well-being Scale- Short Form (WEMWBS). This is a 7-item measure of mental wellbeing. It was found to have good test-retest reliability and good content validity (Tennant et al, 2007). The scale had a Cronbach's Alpha of .87 in the current data.

The Brief Aggression Questionnaire (Webster et al, 2014) is another reliable measure with convergent validity. This is a 12-item measure of aggressive tendencies. The scale had a Cronbach's Alpha of .91 in the current data.

The Toronto Empathy Questionnaire (Spreng, McKinnon, Mar & Levine, 2009). This is a 16-item measure of empathic tendencies. This measure has high test-retest reliability, good internal consistency and convergent validity. The scale had a Cronbach's Alpha of .93 in the current data.

Participants & Sampling Procedures: A total of 304 emerging adults aged between 18 and 24 years of age (mean = 20.37, SD = 1.66), 124 males and 180 females. They were recruited through opportunity and snowball sampling within the university and using various social media outlets. Gender and age were the only personal details taken in order to achieve full anonymity of participants so there would be no ethical considerations.

Procedural details: Ethical approval was obtained before the research took place or the online questionnaires were up and running. The questionnaire was then loaded onto Qualtrics and a link distributed via e-mail and social media. Participants were provided with information about the study so they could choose whether to take part or not. If participants chose to take part, they then completed a tick box consent form.

Data analysis: Path analysis using AMOS 25 software on SPSS 25 was used to test the model and Hierarchical Multiple Regression Analysis (HMRA) then unpicked the relationships.

III. RESULTS

The aim of this study was to explore the relationship between violent video game playing, addictive tendencies, game engagement, aggression, empathy and wellbeing, as displayed in Figure 1.

Only twenty participants did not play videogames at all and these were females, all males played games. Games were categorised using the Entertainment Software Rating Board ratings (<https://www.esrb.org/ratings-guide/>) into no violence (N=56), low violence (N=50), moderate violence (N=84), and high violence (N=114). Using crosstabulation the distribution of levels of violence against sex was shown to be significant (chi-square (4) = 28.875, $p < .001$). The distribution is illustrated in Figure 2 and shows more females play non-violent games while more males play violent games.

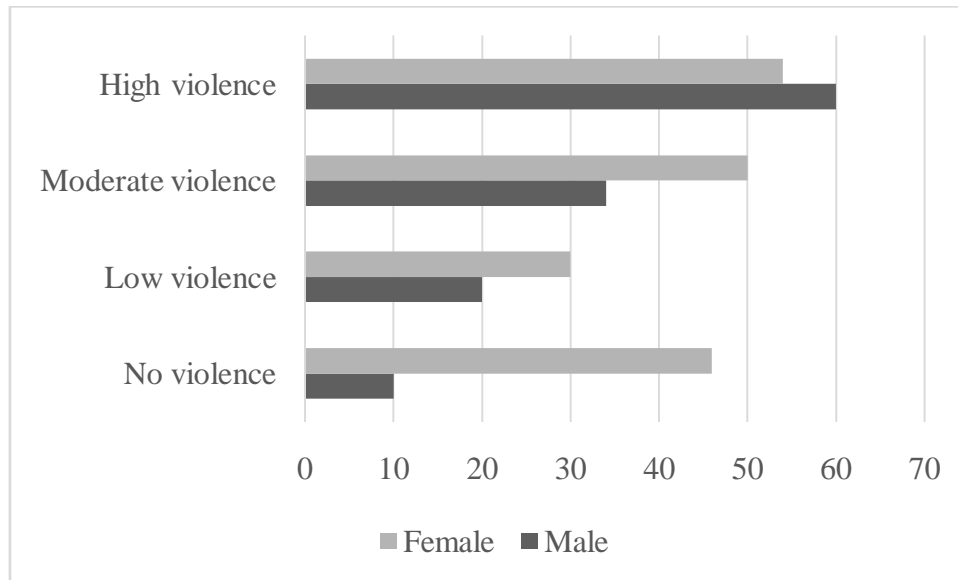


Figure 2: Distribution of sex across violence level of games played

Before further analysis some bivariate correlations were calculated as shown in Table 1.

Table 1: Bivariate correlations

	1	2	3	4	5
Game Violence Rating					
Problem gaming	.47**				
Engagement in gaming	.41**	.43**			
Aggression	.21**	.06	.21**		
Empathy	-.41**	-.06	-.24**	-.33**	
Wellbeing	-.29**	-.15**	-.15**	-.41**	.58**
** p<.01					

Level of violence in games was positively correlated with problem gaming ($r=.47, p<.001$), engagement in gaming ($r=.41, p<.001$), aggression ($r=.30, p<.01$), and inversely with empathy ($r=-.41, p<.001$), and wellbeing ($r=-.29, p<.01$). Problem gaming was positively correlated with engagement ($r=.43, p<.001$), and inversely with wellbeing ($r=-.15, p<.05$).

To test the model in Figure 1 path analysis with AMOS 25 was conducted as shown in Figure 3. The model was an excellent fit for the data (chi-square (2) = 2.74, $p=.254$, CMIN/DF = 1.37, GFI = .99, NFI = .97, IFI = .99, CFI = .99, RMSEA = .035, PCLOSE = .486).

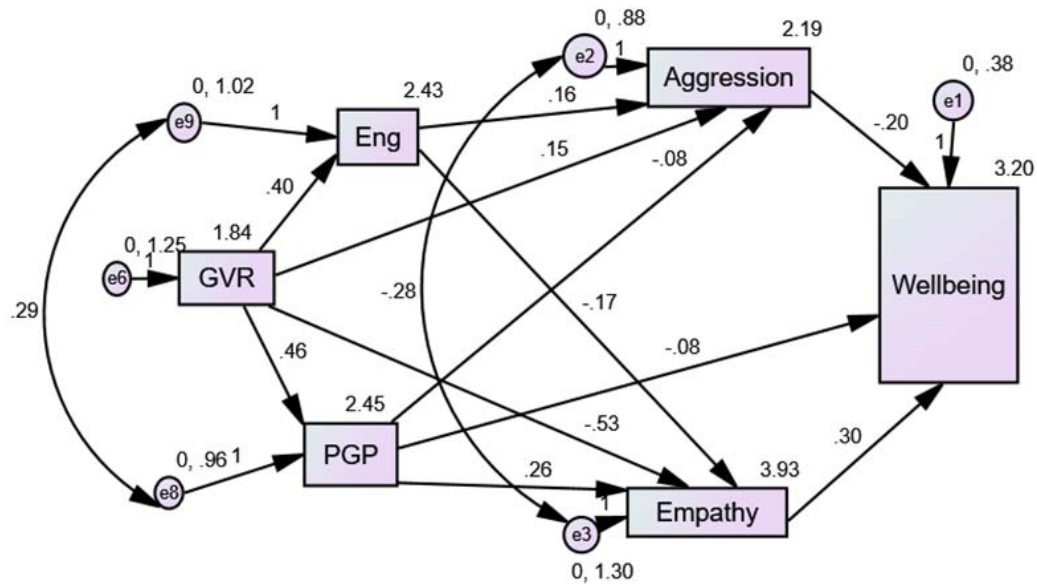


Figure 3: Path model of Predictors of wellbeing and Individuals Mediators: GVR=game violence rating; PGP= problem game playing; Eng engagement in game playing

To unpick the direct predictors of wellbeing a hierarchical multiple regression analysis (HMRA) was conducted with wellbeing as the dependent variable. Game violence rating was entered on the first step as a predictor and accounted for 9% of the variance in wellbeing ($\beta = -.298, p < .001$). Problem gaming and engagement in gaming were added on step 2 but didn't account for any significant variance. On step 3 aggression and empathy were entered and added 31.4% to explained variance, aggression ($\beta = -.254, p < .001$), and empathy ($\beta = .500, p < .001$).

It would appear that considering the path model (Figure 3) and the HMRA (Table 2) that the main impact on wellbeing is from reduced empathy and increased aggression as a result of problem gaming and engagement in violent game play. Engagement and

problem gaming both impact on aggression and empathy in predicted ways and thus have an indirect effect on wellbeing. Problem gaming does have a direct relationship with wellbeing, but game engagement does not. Violent game playing doesn't have a direct relationship with wellbeing but has an indirect effect through increased aggression and reduced empathy, an effect which is mediated by problem gaming and engagement. In more simple terms it would appear that the more violent the games played, the more likely there is an increase in aggression and a reduction in empathy. Also, the more violent the game the more likely to be stronger engagement and increased levels of problem gaming, both of which also contribute to increased aggression and reduced empathy.

Table 2: HMRA to identify the predictors of Wellbeing.

	B	SE. B	β
Step 1: $R^2 = .09, F(1,302) = 29.44, p = .001$			
Game Violence Rating	-.211	.039	-.298***
Step 2: $R^2 \Delta = .001, F(2,300) = 0.85, p = .832$			
Game Violence Rating	-.198	.046	-.281***
Problem gaming	-.006	.047	-.008
Engagement in gaming	-.024	.045	-.034
Step 3: $R^2 \Delta = .314, F(2,298) = 78.58, p < .001$			
Game Violence Rating	-.006	.040	-.008
Problem gaming	-.102	.039	-.143**
Engagement in gaming	.061	.037	.086
Aggression	-.206	.039	-.254***
Empathy	.308	.032	.500***
Total $R^2 = .39^*$			
$p < .05. ** p < .01$			

IV. DISCUSSION

While there is considerable agreement in the literature regarding the impact of playing violent video games on empathy and aggression, the impact on wellbeing is less explored. In order to test the relationship the model shown in Figure 1 was proposed whereby the impact of violent video games on wellbeing is mediated by the level of engagement in game play and the level of problem gaming (additive tendencies) exhibited and moderated by aggressive behaviour and empathy. The data supports the model and shows it to be an excellent fit. The path model produced and HMRA suggest that playing violent video games may not necessarily reduce wellbeing directly but there is evidence that any impact is associated with increased aggression, and substantially with reduced empathy. This supports some more recent studies (Anderson et al, 2010; Anderson et al, 2008; Coyne, Warburton, Essig, & Stockdale, 2018; Greitemeyer, 2019; Teng et al, 2019; Verheijen et al, 2018; Willoughby, Adachi, & Good, 2012). It is also associated with more addictive tendencies (problem-gaming) and more engagement with gaming. Problem gaming does seem to be related to reduced wellbeing, but engagement didn't have a significant direct relationship. However increased engagement and problem game play seems to offer a route whereby playing violent video games may influence aggression and empathy and ultimately wellbeing.

What emerged from the literature was that the link between violent video game play and increase aggression and reduced empathy was more consistently demonstrated in samples of adolescents or emerging adults (Anderson et al, 2010). The current study sample were emerging adults. It is our contention that future research should distinguish between younger and older samples, particularly in terms of the developmental stage in which they engaged in violent video games. This might help to clarify the currently very muddy literature. Our contention is based on the importance of emerging adulthood as a stage in development where characteristics and behaviour might be more malleable (Arnett, 2000; Bleidorn et al., 2013; Blonigen, Carlson, Hicks, Krueger, & Iacono, 2008; Branje, Vam Lieshout, & Gerris, 2007; Elkins, Kassenboehmer, & Schurer, 2017; Nelson, & Padilla-Walker, 2013).

The role of engagement in the process perhaps points to an important area for future investigation and clarification. In line with the Elaboration Likelihood Model of persuasion, where an experience is processed more centrally, it is more likely to lead to stable change in attitudes and behaviour. Many studies have shown a weak link between violent video games and aggression, or a short-term increase in aggression. It would be

interesting to see if game engagement explains the difference between weak short-term effects and longer more lasting effects.

This study was cross sectional so while we can discuss relationships, we cannot discuss causality. We cannot ignore the evidence that there may be predisposing factors in relation to violent video game play (Teng, 2008). Given the maturity-stability hypothesis we might suggest reciprocal relations of causality. We have, however, raised some questions about factors that might be usefully explored and provided some theoretical base for them.

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Women in Painting: An Analysis of Balzac's the Unknown Masterpiece

By Ana Fernandes

Abstract- This article explores into the analysis of Balzac's Le Chef d'Oeuvre inconnu, with a particular focus on the portrayal of women and creativity in art. It investigates Balzac's handling of the art trade, financial aspects, and female characters, while also delving into Frenhofer's portrayals and the symbolism of la Belle Noiseuse. This study underscores the significance of grasping these motifs to gain a deeper understanding of Balzac's work and its societal influence during that period.

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Women in Painting: An Analysis of Balzac's the Unknown Masterpiece

Femmes En Peinture: Une Analyse de *le Chef D'œuvre Inconnu*, de Balzac

Ana Fernandes

Résumé- Cet article explore l'analyse du *Chef d'œuvre inconnu* de Balzac, avec un accent particulier sur la représentation des femmes et de la créativité dans l'art. Il étudie la façon dont Balzac traite le commerce de l'art, les aspects financiers et les personnages féminins, tout en approfondissant les représentations de Frenhofer et le symbolisme de *la Belle Noiseuse*. Cette étude souligne l'importance de saisir ces motifs pour mieux comprendre l'œuvre de Balzac et l'influence de la société au cours de cette période.

Abstract- This article explores into the analysis of Balzac's *Le Chef d'Œuvre inconnu*, with a particular focus on the portrayal of women and creativity in art. It investigates Balzac's handling of the art trade, financial aspects, and female characters, while also delving into Frenhofer's portrayals and the symbolism of *la Belle Noiseuse*. This study underscores the significance of grasping these motifs to gain a deeper understanding of Balzac's work and its societal influence during that period.

I. INTRODUCTION

La prose passionnante de Balzac contient les signes les plus importants de son époque. Nous concentrons sur le cas spécifique de son œuvre *Le Chef d'œuvre inconnu*, nous nous proposons de faire une analyse approfondie de la manière dont Balzac explore les thèmes de l'art, surtout de la représentation des femmes et de la créativité dans cette œuvre

En nous appuyant sur les personnages féminins, tels que Marie de Médicis et Gillette, nous examinerons comment Balzac aborde la question de l'échange ou le commerce de l'art, de l'argent et des femmes. De plus, l'article explore les descriptions de Frenhofer et la figure de *la Belle Noiseuse* pour mettre en lumière les idées de l'époque sur l'art et la représentation des femmes. Enfin, notre texte mettra en évidence l'importance de comprendre ces thèmes pour apprécier pleinement l'œuvre de Balzac et son impact sur la société de l'époque.

L'œuvre d'Honoré de Balzac, *Le Chef d'Œuvre inconnu*, explore les complexités de l'art, de la créativité et de la représentation des femmes. Située au XVIII^e siècle, l'histoire suit le peintre énigmatique Frenhofer dans sa quête de la perfection artistique. À travers des personnages comme Marie de Médicis et Gillette, Balzac aborde des thèmes tels que le commerce de

l'art, les influences sociales et la relation complexe entre l'art et la féminité.

a) *L'œuvre de Balzac*

La prose passionnante de Balzac contient les signes les plus importants de son époque : le déclin du féodalisme, l'éveil et l'abus des énergies nationales nées des révolutions et de l'empire napoléonien, la décadence des idéaux bourgeois et républicains révolutionnaires et la progression du système capitaliste.

Chaque roman de Balzac est à la fois une histoire individuelle et une description sociale dans laquelle les forces sociales sont perceptibles. Dans ses premières œuvres, alors qu'il est encore journaliste et qu'il fréquente régulièrement les salons, il s'imprègne de différents styles et tendances et commence à introduire dans son travail l'histoire des types et des coutumes de son époque. C'est ainsi que se réalise l'idée de l'avènement d'une société fictive censée représenter le monde entier. C'est la *Comédie Humaine* (1829-1842), le titre de son œuvre, divisée en *Études des mœurs* 606006000., *philosophiques*, et *analytiques*.

Les Études philosophiques sont composées de plusieurs histoires importantes pour comprendre l'œuvre de Balzac, comme *Le Chef-d'œuvre inconnu*, *Balthazar Claes ou la Recherche de l'absolu*, *Louis Lambert*, *Séraphita*, avec *la Peau de chagrin* au début. Balzac y montre la combustion suicidaire d'hommes obsédés par la passion, le génie, la recherche de la beauté parfaite, de la toute-puissance surhumaine et de la vérité scientifique définitive.

Balzac renouvelle le roman en tant que genre littéraire dans son ensemble, qui englobe tous les domaines : philosophie, science, histoire, politique, religion, sociologie et art.

b) *Le Chef-d'œuvre inconnu*

Le Chef-d'œuvre inconnu a été publié en 1831. La version originale, sous-titrée «Conte philosophique», a été rallongée d'un tiers en 1837 et transformée en «Conte fantastique». En 1847, Balzac a introduit l'histoire dans le roman *Le Provincial à Paris* sous le titre « Gillette ».

Les artistes fascinent souvent les lecteurs et les écrivains eux-mêmes. C'est pourquoi il n'est pas rare de

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voir la peinture au centre d'histoires ou de romans. C'est d'ailleurs le sujet principal de la nouvelle d'Honoré de Balzac *Le chef-d'œuvre inconnu*. L'histoire se déroule sous le règne de Marie de Médicis. Celle-ci est la première femme à apparaître dans la nouvelle. Elle a pour but de montrer l'influence féminine sous la Monarchie de Juillet et l'effémination progressive du roi Louis-Philippe. (Wettlaufer: 218).

Vers la fin de l'année 1612, un jeune homme, qui se révélera plus tard être le peintre bien connu Nicolas Poussin, souhaite rencontrer le maître admiré Porbus. Alors qu'il monte chez le peintre, il rencontre un être étrange, Frenhofer. Cette rencontre permet au narrateur de brosser un portrait du personnage. Nous allons explorer en quoi il est à la fois réaliste et fantastique. Par conséquent, nous examinerons d'abord les aspects réalistes de Frenhofer avant d'approfondir ce qui fait de lui un être singulier et fantastique afin de mieux comprendre sa conception artistique.

c) *La description de Frenhofer*

Balzac nous donne une description réaliste. Il se veut devenir un écrivain réaliste du XIXe siècle qui fait un portrait de manière précise et systématique. Il n'ignore aucun facteur. Les vêtements « la bizarrerie de son costume » (Balzac, 1993 : 7*), son apparence « la démarche » et les détails de son corps un « front chauve ». Il utilise parfois un grand nombre d'adjectifs, comme la tripartite « front chauve, bombé, proéminent » (*Ibidem* : 8) ou la dichotomie « bouche rieuse et ridée » (*Ibidem*). Ces adjectifs permettent au lecteur de voir clairement le personnage, d'autant plus que la description doit être structurée pour suivre le point de vue du jeune homme. Nous commençons par examiner trois groupes de prépositions nominales de composition très parallèle, bien marquées par « à la... ».

L'influence de cette réalité est confirmée par la position des personnages dans un contexte historique particulier. Le « pourpoint noir », la « lourde chaîne d'or » et le « dentelle étincelante », ainsi que la mention d'un « travail à la truelle » particulièrement méticuleux, évoquent un personnage du XVIIe siècle. Ce personnage occupait une position importante dans la société de l'époque en tant que « mécène ou ami de l'artiste » (*Ibidem*). En outre, la référence au tableau de Rembrandt fait entrer le passage dans le XVIIe siècle, mais en 1612, le célèbre peintre flamand n'était encore qu'un enfant. De plus, le narrateur établit une sorte de complicité avec le lecteur, prouvant sa familiarité avec une telle réalité par les ordres « mettre », « imaginer » et « jeter ». De même, l'indicatif « ce personnage », « cette tête » et le présent des vérités générales « ceux qui aiment les arts » et « ces pensées qui creusent » impliquent que le lecteur est d'accord avec ces énoncés. Ils renvoient à deux grandes figures de la vie réelle, Socrate et Rabelais.

La description de maître Frenhofer crée l'illusion de la réalité. C'est au lecteur de l'imaginer familier. Cependant, Honoré de Balzac tente de surprendre et d'émerveiller le lecteur dès le début de l'histoire, en transformant le portrait de Frenhofer en quelque chose de semblable à un tableau de Rembrandt, en lui donnant des « couleurs fantastiques ». Frenhofer est immédiatement reconnu comme un personnage étrange. L'auteur n'insiste-t-il pas sur « la bizarrerie de son costume », qui devrait susciter l'intérêt du lecteur ? Ces trois éléments démontrent aussi l'antithèse de Nicolas Poussin, fascination bien expliquée par le bien réel adverbe « curieusement » de la dignité du « vieux » lorsqu'il est « jeune ». Nicolas Poussin est légèrement vêtu et se promène avec « une prépondérante sécurité » (Balzac, 1993 : 8). Nicolas Poussin n'hésite pas longtemps avant d'entrer. Le narrateur continue en décrivant le « front », le « nez », la « bouche ridée » et le « menton » de haut en bas pour exprimer le « visage fatigué de l'oreiller » que nous avons dans son ensemble. Il montrait « des yeux vert d'eau avec un effet [...] lié à l'âge ». Tous les sélectionneurs sont initialement d'accord avec l'affirmation « personnes âgées ». Le narrateur a travaillé dur pour nous livrer un véritable portrait. En particulier, la description adopte l'attitude générale consistant à souligner les détails du début du passage : la confiance en soi d'un homme riche, soulignée par « la dentelle blanche brillante », la « chemise noire à double boutonnage » et les « lourdes chaînes en or ». Le lecteur peut ainsi ressentir l'illusion de la réalité.

Quelle que soit la précision avec laquelle le visage est représenté, le corps de Frenhofer est traité de manière rapide et vague. C'est un « corps fluet et débile » (Balzac, 1993: 90) invisible. Ainsi, comme cela arrive souvent dans les textes de fiction, les lecteurs peuvent se demander si Frenhofer est une personne réelle, un tableau onirique de Nicolas Poussin ou une hallucination.

Sa ressemblance avec Satan - « quelque chose de diabolique », sa « barbe en pointe », son « regard magnétique » - ou avec un homme animé de passions fortes comme la « colère » ou le « enthousiasme », suscite la peur chez le lecteur et l'oblige à poursuivre sa lecture pour découvrir l'identité de ce personnage hors du commun.

En conclusion, le roman de Balzac nous offre un portrait à la fois réaliste et fantastique de Frenhofer. C'est un artiste ancré dans le XVIIe siècle, proche de grands génies comme Rubens et Rembrandt, mais en même temps une figure énigmatique, presque irréelle, proche des images du génie et du diable. Qu'est-ce que Balzac cherche vraiment à faire en créant cette figure mystérieuse et étrange ?

II. FEMMES ET PEINTURE DANS LE CHEF-D'ŒUVRE INCONNU

Les femmes jouent un rôle ambigu dans la fiction, étant à la fois des adjouvants et des antagonistes: « Modèle positif et anti-sujet négatif, vampire et donatrice, adjouvante des figures peintes pour lesquelles elle pose ou concurrente de celles-ci, la femme dans l'atelier cumule très souvent ces traits actanciels contradictoires. » (Hamon, 1993: 136). D'abord elle exerce un certain pouvoir sur l'homme. Balzac décrit Gillette comme suit : « elle régnait [...] » (*Ibidem* : 39).

Dans la nouvelle de Balzac, *Le Chef d'œuvre inconnu*, la femme joue un rôle central dans la relation entre l'artiste et l'art. Elle est à la fois source d'inspiration, modèle et muse.

Il y a trois femmes dans cette nouvelle. Marie de Médicis (*Marie égyptienne*), Catherine Lescault (*La Belle Noiseuse*) et Gillette, cette dernière étant la seule à apparaître vivante dans l'œuvre.

Trois artistes et trois femmes:

- Marie de Médicis et Porbus,
- Gillette et Poussin.
- Catherine Lescault/*la Belle Noiseuse* et Frenhofer

En route pour Jérusalem, *Marie égyptienne* vend son corps à un batelier pour traverser le fleuve. Cette *Marie égyptienne* est destinée à tomber entre les mains d'une autre Marie, Marie de Médicis, qui vend elle aussi ce tableau « aux jours de sa misère » (Balzac, 1993 : 11).

Poussin reçoit alors une initiation artistique en voyant le chef-d'œuvre de Frenhofer, *La Belle Noiseuse*, en échange de Gillette. Cette œuvre permet à Nicolas Poussin, « peintre en espérance » (*Ibidem* : 25) de devenir un « grand homme » (*Ibidem* : 36). Un corps vivant est échangé contre un corps peint.

Marie égyptienne est une œuvre d'art au sens habituel du terme, Gillette est une femme qui risque de se perdre dans un tableau et Catherine Lescault est un tableau qui va devenir une femme par sa perfection.

Le statut de Gillette et de Catherine Lescault est ainsi brouillé par l'intimité que les hommes construisent entre les deux plans de la vie et de l'art.

Le symbole de l'échange, *Marie égyptienne*, préfigure le troc auquel vont se livrer Catherine et Gillette. Sous l'influence de Porbus, qui joue le rôle de médiateur, Frenhofer et Poussin acceptent de livrer leurs « femmes » au regard d'autrui.

La femme du corps, qu'aime Poussin, et la femme du tableau, qu'aime Frenhofer, sont la symétrie entre la vie et l'art.

Grâce à cette symétrie, la figure peinte acquiert le statut de personne réelle. Gillette est « oubliée dans un coin » (*Ibidem*: 59), tandis que Catherine Lescault

commande le regard des trois artistes au centre de l'atelier, sur la toile.

Le premier titre est simplement le nom de Gillette, puisque cette jeune maîtresse de Poussin est une création littéraire, sans la moindre trace de la biographie de l'artiste ; le second, paradoxalement, ne renvoie qu'à un « semblant de femme » (*Ibidem* : 50) ou à un idéal artistique, mais aussi à une personnalité plus complète (Catherine Lescault). Le titre rappelle le fleuve l'Escaut, qui traverse la Belgique et les Pays-Bas, et coïncide avec les consonnes du nom de famille Frenhofer, comme pour en rappeler l'origine. Cependant, il peut également être lu comme « l'écot »¹, indiquant le rôle de l'argent dans l'histoire :

- Catherine Lescault est une courtisane qui se fait payer pour ses services ;
- Le tableau est un objet de commerce, et le contrat d'échange est clairement défini par Porbus : montrer à Frenhofer le corps de Gillette, et en retour Frenhofer montre à Poussin le corps du tableau de Catherine Lescault ;
- Enfin, pour Poussin, Gillette est « un beau trésor de son grenier » (*Ibidem* : 49), et Frenhofer recouvre l'épouse peinte d'un linge, comme « un joaillier qui ferme ses tiroirs » (*Ibidem* : 59).

Mais pour atteindre la richesse artistique, l'art prend une teinte pseudo-érotique. La recherche de l'art est liée à la recherche de la femme idéale (Vénus, dit-on). De plus, la définition de l'idéal de l'artiste est toujours liée à l'émotion amoureuse. Il est considéré comme des « émotions fragiles » (*Ibidem* : 6).

[...] rien ne ressemble à l'amour comme la jeune passion d'un artiste commençant le délicieux supplice de sa destinée de gloire et de malheur, passion pleine d'audace et de timidité, de croyances vagues et de découragements certains. (*Ibidem*).

Les peintres Porbus et Poussin sont des personnages qui ont réellement existé, tandis que Frenhofer est le peintre qui veut l'impossible, le tableau vivant.

a) *Marie égyptienne*

Le personnage de *Marie égyptienne* est présenté comme une figure centrale du récit, étroitement liée aux conceptions de l'art. L'histoire explore les thèmes de la création artistique, de la passion et de la représentation de la réalité à travers le regard de ce personnage complexe.

Marie égyptienne est une jeune courtisane qui fascine le vieux maître peintre Frenhofer. Elle est l'un des modèles qui pose pour lui afin qu'il réalise son chef-d'œuvre, une toile qu'il garde secrète pendant des années. Cependant, cette représentation de Marie devient pour Frenhofer une quête obsessionnelle et

¹ Rappelons que « l'écot » est synonyme de *contribution*, *dépense*, *cotisation*.

échappe à sa vision traditionnelle de l'art. De ce fait, Marie devient une incarnation de la passion dévorante qui tend à détruire l'artiste.

La représentation de *Marie égyptienne* peut être interprétée de plusieurs manières. D'une part, elle est le symbole de la beauté idéale qui incarne les idéaux artistiques de Frenhofer. Il la considère comme la représentation ultime de l'art et met tout en œuvre pour la capturer dans son chef-d'œuvre. Cependant, il se heurte à l'impossibilité de traduire cette perfection sur la toile sans compromettre l'essence même de la beauté.

D'autre part, Marie incarne également l'énigme et l'inaccessibilité de l'art. Malgré sa présence physique, elle reste insaisissable et reste un mystère pour Frenhofer. Cette frustration symbolise la difficulté de représenter la réalité et la recherche incessante de l'artiste pour capturer l'essence de la vie dans ses créations.

Par ailleurs, *Marie égyptienne* possède également des liens étroits avec l'art en tant que création et expression de soi. À travers son rôle de modèle pour Frenhofer, elle se livre pleinement à l'artiste, offrant une représentation de sa propre identité. Cette fusion d'elle-même avec le processus de création artistique reflète la notion de l'art comme miroir de l'âme de l'artiste.

En fin de compte, *Marie égyptienne* représente une vision contradictoire de l'art, oscillant entre la perfection inatteignable et l'énigme insaisissable. Son rôle dans *Le Chef-d'œuvre inconnu* illustre les luttes et les dilemmes auxquels sont confrontés les artistes dans leur quête de créer quelque chose d'exceptionnel. Balzac utilise ce personnage complexe pour explorer les conceptions de l'art et remettre en question la quête de perfection, tout en soulignant les tensions inhérentes à la création artistique.

« Peinte pour Marie de Médicis et ensuite vendue 'aux jours de sa misère', *Marie égyptienne* thématise les liens entre l'art, l'argent et la prostitution » (Wettlaufer : 222). *Marie* est une sainte, une variation de *Marie-Madeleine*, qui se convertit après une vision et veut laver ses péchés dans le désert. Elle n'a pas pu payer la traversée d'Égypte vers la Terre sainte, c'est pourquoi elle s'est offerte au batelier comme ultime pénitence. Cette image est un symbole de la prostitution ou du commerce de marchandises (*Ibidem*: 222).

Ce chef-d'œuvre, destiné à Marie de Médicis, fut vendu par elle aux jours de sa misère. (.....) et je te paierais dix écus d'or au delà du prix que donne la reine ; mais aller sur ses brisées ?.....du diable ! (Balzac, 1993: 11)

Ici encore, il est clair que l'art est directement lié à l'argent. Les tableaux sont des marchandises qui font l'objet d'un commerce. Frenhofer veut acheter le tableau, mais il ne peut pas le faire par peur de la reine, la supériorité féminine dans ce cas.

b) Gillette

Gillette, personnage du *Chef-d'œuvre inconnu* d'Honoré de Balzac, joue un rôle important dans la peinture et l'exploration de la représentation artistique.

Gillette sert de muse et d'inspiration aux trois principaux peintres de l'histoire - Frenhofer, Porbus et Poussin. Sa beauté physique et son allure captivent ces artistes, conduisant leurs activités artistiques de différentes manières.

Pour Frenhofer, peintre renommé mais tourmenté, Gillette devient l'incarnation de son ambition artistique. Il pense qu'elle détient la clé pour créer le chef-d'œuvre parfait. L'obsession de Frenhofer de capturer son essence sur la toile devient à la fois sa plus grande motivation et sa chute ultime. Il travaille inlassablement à dépeindre chaque détail de sa forme, s'efforçant d'atteindre une perfection impossible.

Porbus, un autre peintre de l'histoire, cherche également à capturer la beauté de Gillette dans son art. Il représente la fascination de l'artiste pour les apparences extérieures, la peignant avec une technique et une précision habile. Le portrait de Gillette par Porbus met en évidence l'approche traditionnelle de la peinture, en mettant l'accent sur l'esthétique et les prouesses techniques.

Tu ne penses plus à moi, et cependant tu me regardes. (Balzac, *op. cit.*: 38).

Voici comment Gillette s'adresse à son amoureux lorsqu'il lui demande de poser pour Frenhofer. Gillette est une jeune fille amoureuse qui ferait tout pour son fiancé. Elle est son modèle, et sait qu'en tant que tel, elle n'est vue que comme une femme et rien de plus de sa part. Cependant elle n'est pas modèle professionnel. Elle l'est devenue malgré soi, par amour pour Poussin :

Si tu désires que je pose encore devant toi comme l'autre jour [...] je n'y consentirai plus jamais ; car, dans ces moments-là, tes yeux ne me disent plus rien. Tu ne penses plus à moi, et cependant tu me regardes. (*Ibidem* : 38).

Dès qu'elle accepte de poser pour quelqu'un d'autre, elle regrette son accord. Poussin ne veut pas non plus qu'elle pose. Poser délibérément met en péril l'amour. Ce choix des artistes de sacrifier l'amour pour l'art se reflète dans les paroles de Porbus : « Les fruits de l'amour passent vite, ceux de l'art sont immortels. » (*Ibidem* : 50). L'attitude de Gillette est un exemple de la façon dont l'art tue l'amour. Lorsque Poussin lui demande de poser, elle conclut. « Il ne m'aime plus ! » (*Ibidem* : 40). En entrant dans la maison de Frenhofer, Gillette pleure.

Entrons, ce sera vivre encore que d'être toujours comme un souvenir dans ta palette. (*Ibidem* : 48).

Poser pour Frenhofer, elle considère ce geste comme de la prostitution. Mais Porbus attend d'elle qu'elle fasse ce sacrifice pour lui, à cause de son amour.

(...) si pour ma gloire à venir, si pour me faire grand peintre, il fallait aller poser chez un autre ? (*Ibidem* : 38)

Si je me montrais ainsi à un autre, tu ne m'aimerais plus. Et, moi-même je me trouverais indigne de toi. (*Ibidem* : 39).

Elle se résigne afin de rester pour toujours dans le cœur et l'art de Poussin. La pose tue son amour pour Poussin et le remplace par le mépris. En devenant modèle, elle cesse d'être amoureuse : « Je serais une infâme de t'aimer encore, car je te méprise. Je t'admire, et tu me fais horreur. Je t'aime et je crois que je te hais déjà. » (*Ibidem* : 59).

Balzac n'a pas de véritables modèles professionnels. Le modèle reste une image idéale abstraite ou un rôle assumé par le personnage de Gillette par amour pour Poussin. Elle ne veut pas perdre Poussin, et c'est pourquoi elle fait tout pour lui, même si elle sait que le cœur de celui-ci appartient à l'art et non à elle. C'est surtout à cause de cette prise de conscience qu'elle doit tout faire pour augmenter sa valeur dans sa vie.

Poussin accorde moins d'attention à l'apparence physique de Gillette qu'à l'expression de ses sentiments. Cela démontre une approche alternative de la peinture, se concentrant sur la capture de l'essence et de la vérité intérieure du sujet.

Poussin, jeune artiste qui entre dans l'histoire, offre un point de vue contrasté. Il reconnaît les limites d'essayer de reproduire la beauté extérieure et cherche à transmettre des émotions et une âme à travers son travail.

Gillette est échangée comme modèle contre la *Belle Noiseuse*. N'ayant plus d'utilité puisque l'œuvre d'art est achevée, elle perd sa valeur de modèle et de femme : « Sie (die Ware) hat Gebrauchswert für andere. Für ihn hat sie unmittelbar nur den Gebrauchswert, Träger von Tauschwert und so Tauschmittel zu sein. »². (Marx)

En tant qu'amante, elle est redécouverte une fois par Poussin lors d'une crise de jalousie : « Gillette, partons ! (...) Ah ! Tu m'aimes donc, ... » (*op. cit.* : 49-50), mais ignorée au profit de l'art. Porbus frappe en effet Poussin et lui dit : « Les fruits de l'amour passent vite, ceux de l'art sont immortels ». (*Ibidem* : 50). Gillette se sent menacée par l'attention que l'artiste accorde à son travail. Elle ressent de la jalousie envers la capacité de la peinture à captiver et à inspirer l'artiste, qui semble pourtant lui accorder moins d'importance. Cette rivalité peut également découler du fait que Gillette se sent moins créative et talentueuse que l'artiste, ce qui renforce son sentiment de frustration et de jalousie. Elle aspire peut-être à être aussi aimée et admirée que l'œuvre d'art, mais se sent dévalorisée par la

comparaison. Cette rivalité entre la femme et la peinture peut être perçue comme une lutte pour l'attention et la reconnaissance de l'artiste. Il y a une compétition réelle entre la femme et la peinture. Gillette envie l'attention que l'artiste porte sur sa création : « Ah ! dit-elle, montons ! Il ne m'a jamais regardée ainsi. » (*Ibidem* : 51).

À la fin, elle insiste sur son droit d'être traitée comme un être humain ou même d'être perçue comme telle, après avoir tout fait pour Poussin. Mais il est trop tard. Elle a fait l'objet d'un commerce et n'a plus de valeur d'échange. Sauf le commerce contre le tableau !!!

Tue-moi ! Dit-elle. Je serais une infâme de t'aimer encore, car je te méprise. Je t'admire et tu me fais horreur. Je t'aime et je crois que je te hais déjà. (*Ibidem*).

En ce qui concerne la peinture, Gillette symbolise la complexité et l'insaisissabilité de l'art. Bien qu'elle incarne la beauté et la perfection, elle représente également les défis auxquels les artistes sont confrontés lorsqu'ils s'efforcent de capturer de telles qualités intangibles. Balzac explore la tension entre les ambitions artistiques et les limites de la représentation à travers le personnage de Gillette.

De plus, le rôle de Gillette en tant que muse révèle la dynamique complexe entre l'artiste et son sujet. Elle devient à la fois un objet de désir et une énigme que les artistes ne parviennent pas à comprendre pleinement. Cela met en évidence le déséquilibre de pouvoir entre l'artiste et la muse, car l'artiste cherche à posséder et à contrôler son sujet, tandis que la muse reste insaisissable et inaccessible.

Dans l'ensemble, Gillette dans *Le chef-d'œuvre inconnu* est un personnage multidimensionnel dont la présence explore les thèmes de la beauté, de la représentation et de la relation complexe entre l'artiste et son sujet. À travers son personnage, Balzac explore les complexités et les défis du processus artistique, invitant les lecteurs à s'interroger sur la nature de la création artistique et la recherche de la perfection en peinture.

En définitive, le rapport entre la femme et l'art est un thème central de la nouvelle de Balzac. Il est à la fois source de beauté et de création, mais aussi de violence et de domination.

c) *La Belle Noiseuse*

Ce tableau est l'œuvre de toute une vie de Frenhofer. Il est son « père, amant et Dieu » (Balzac, *op. cit.* : 45). Elle n'est « pas une créature, c'est une création ». (*Ibidem*) Elle est sa maîtresse, sa vierge (*Ibidem* : 50). Il est à la recherche de la Vénus antique parfaite qui lui servirait de modèle pour achever enfin *La Belle Noiseuse*. Frenhofer a consacré sa vie à sa passion pour l'art et à la création de l'image d'une femme sur toile. C'est ainsi qu'il a transféré sa vie du monde réel à la fiction, ce qui rappelle le mythe de

² "Elle (la marchandise) a une valeur d'usage pour les autres. Pour lui, elle n'a directement que la valeur d'usage d'être porteuse de valeur d'échange et donc de moyen d'échange". (Notre traduction).

Pygmalion (Geisler-Szmulewic). Il défend son travail avec violence : « Ma peinture n'est pas une peinture, c'est un sentiment, une passion ! » (*Ibidem* : 44). Frenhofer se réfère au mythe de Pygmalion : « Nous ignorons le temps qu'employa le seigneur Pygmalion pour faire la seule statue qui ait marché ! » (*Ibidem* : 30). Il est intéressant de noter que Frenhofer parle de Pygmalion non seulement comme d'un mythe, mais aussi comme d'un personnage historique. Ce mythe semble nourrir ses propres espoirs. Lorsque son propre tableau, *Catherine Lescault*, est « achevée », Frenhofer dit de son œuvre : « Elle va se lever, attendez. » (*Ibidem* : 54). Cependant, la femme représentée dans le tableau ne se lève pas. Seul son pied est « vivant » (*Ibidem* : 55), et le reste de son corps reste immobile, enfoui sous les couleurs chaotiques. Ayant consacré sa vie à son œuvre, Frenhofer est confronté à l'échec, et cet échec le pousse à la destruction et à la mort de son œuvre. Héritant partiellement de la vitalité de son maître, Frenhofer échoue dans son rôle de Pygmalion et connaît une fin tragique et prométhéenne.

Il s'apprête à partir à sa recherche dans l'Est, mais Poussin lui propose Gillette comme modèle. Mais l'équivoque est d'autant plus grande que les modèles censés favoriser la créativité peuvent aussi l'entraver. Le modèle, par son imperfection, est responsable de l'échec de l'artiste. Frenhofer a planifié un voyage en Orient pour trouver le modèle parfait. Il l'achève et, ravi, la montre à Poussin et Porbus. Mais à part des toiles, des couleurs et un talon, rien n'est visible.

- Apercevez-vous quelque chose ? demanda Poussin à Porbus.
- Non. Et vous ?
- Rien. (*Ibidem* : 54)

Ce « rien » à nouveau, que Frenhofer a complété à la *Marie égyptienne*. Mais maintenant, toute une image est composée de « rien », sans aucune structure ou forme en dessous. Tentant de détourner l'incompréhension, Frenhofer explique : « (...) vous êtes des jaloux qui voulez me faire croire qu'elle est gâtée pour me la voler ! Moi, je la vois ! » (*Ibidem* : 59). La quête du corps féminin parfait sur la toile c'est une quête impossible. Le modèle est à la fois l'auxiliaire et l'adversaire de cette quête d'absolu.

Dans la nouvelle, *La Belle Noiseuse* est la muse de Frenhofer. Elle le soutient dans son travail, et elle est le témoin de son génie. Frenhofer a essayé pendant tout ce temps de faire comprendre de manière poétique à ses collègues peintres à quel point sa peinture est parfaite. Même lorsqu'ils voient le « rien », il continue à prendre la défense de sa Catherine. Mais il n'a rien obtenu, et la seule chose qui reste, ce sont des mots magnifiques : « – Il est encore plus poète que peintre, répondit gravement Poussin. » (*Ibidem* : 57). Et comme l'affirme Wettlaufer : « A painter who asks painting to

replicate life, while aspiring to the expressive heights of poetry, is condemned to meaninglessness. » (Wettlaufer : 226).

La juxtaposition des émotions des deux femmes Gillette et Catherine Lescault (l'une en chair et en os, l'autre sur une toile) et la priorité donnée à l'irréel (le tableau ne s'ouvre qu'après le sacrifice de Gillette et ne demande que peu d'attention par ses larmes) soutiennent l'idée que l'art vaut mieux que la vie. Comme l'affirme Choe Ae-Young, « D'un côté il y a une femme qui existe dans le monde réel et sert de modèle à l'artiste pour lui inspirer une idée de la beauté, de l'autre il y a une vision abstraite de femme, purement fantasmée et créée par l'artiste, lequel, au comble de sa folie, hallucine sa création comme vivante. » (Ae-Young, 2008 : 16).

Il existe un lien fondamental entre les titres des deux chapitres : « Gillette » et « Catherine Lescault ». Ce dernier fait référence à la femme réelle qui donne vie à l'œuvre d'art. Frenhofer a trouvé en Gillette l'idéal « vivant » qui a permis d'achever le tableau. Ces deux titres montrent à quel point le thème de l'art est inséparable du thème de l'amour dans cette histoire. Frenhofer évolue progressivement de l'artiste à l'amant, sans jamais séparer les deux aspects.

Frenhofer passe progressivement du statut d'artiste à celui d'amant, sans jamais pouvoir séparer les deux aspects. Catherine Lescault devient sa femme et son amante. Elle est aussi vivante que Pygmalion, auquel il se compare. Il ne veut montrer son travail ni à Porbus, ni à Poussin, hésitation révélatrice de cette personnification :

Comment ! s'écria-t-il enfin douloureusement, montrer ma créature, mon épouse? (...) Mais ce serait une horrible prostitution ! Voilà dix ans que je vis avec cette femme. Elle est à moi, à moi seul. Elle m'aime. Ne m'a-t-elle pas souri à chaque coup de pinceau que je lui ai donné ? Elle a une âme, l'âme dont je l'ai douée. (*Ibidem* : 44).

Le narrateur ramène le lecteur à la réalité et démontre la folie de Frenhofer en utilisant le terme « imaginaire » pour désigner la femme (*Ibidem* : 57).

À force de vouloir chercher l'Art, Frenhofer a fini par le tuer. Le vieux peintre aboutit, malgré lui, à rapetisser l'Art en voulant *personnifier* le Beau dans le portrait d'une femme : « Ah ! Ah ! (...) vous ne vous attendiez pas à tant de perfection ! Vous êtes devant une femme et vous cherchez un tableau, (...) Où est l'art ? Perdu, disparu ! » (*Ibidem* : 53). En fin de compte, Frenhofer a été vaincu non pas par les critiques de ses anciens admirateurs, mais par l'absence de forme de son art, qui a été brutalement exposée.

III. LES CONCEPTIONS ARTISTIQUES

Le tableau *Marie égyptienne* permet de cristalliser les différentes conceptions de l'art de Porbus et Frenhofer. Porbus est le maître classique au sens de

Delacroix ou Ingres³ tandis que Frenhofer s'engage dans la voie de l'art moderne :

(...) mais elle ne vit pas !" (*op. cit.* : 11).

La mission de l'art n'est pas de copier la nature, mais de l'exprimer. (...) Nous avons à saisir l'esprit, l'âme, la physionomie des choses et des êtres. (*op. cit.* : 15).

Selon Frenhofer, l'art véritable est la synthèse des lignes, de la couleur, de la masse, de la lumière et de la vie. *Marie égyptienne* est une image magnifique, mais elle ne vit pas ! Elle doit pouvoir respirer, on doit pouvoir sentir son sang. Il manque à cette image « un rien, mais ce rien est tout » (*op. cit.* : 18). Frenhofer enveloppe *Marie* de quelques coups de pinceau et elle vit selon lui. Pourtant, il n'y a rien en face de sa *Catherine Lescault*.

Il convient également de noter que Frenhofer, le prétendu élève de Mabuse⁴, le soutenait financièrement, raison pour laquelle Mabuse lui a enseigné le mystère de l'art de plonger la vie dans les images. On constate à nouveau un commerce entre l'art et l'argent. L'art en soi (les tableaux) et ses secrets sont à vendre :

Frenhofer a sacrifié la plus grande partie de ses trésors pour satisfaire les passions de Mabuse ; en échange, Mabuse lui a légué le secret du relief, le pouvoir de donner aux figures cette vie extraordinaire, cette fleur de nature, notre désespoir éternel. (*Ibidem* : 33)

Des peintres comme Cézanne, Picasso, de Kooning ont vu en Frenhofer le fondateur de l'art moderne.

(...) als Cezanne selbst diesem Eindruck Vorschub leistete, und dies am meisten wohl, wenn er sich leidenschaftlich mit Frenhofer indentifizierte, jener Figur des Malers, die Balzac in deiner Novelle Das ubekannte Meisterwerk ins 17. Jahrhundert und in die Gesellschaft von Poussin und Pourbus versetzt hatte. Gleichwohl verkörpert sie ein modernes, ein romantisches und nachromantisches Künstlerproblem, dasjenige der fragwürdigen, der vermeintlichen, der unmöglichen Vollendung. Balzac beschreibt Frenhofer als einen Künstler, der die Kluft zwischen seiner malerischen Ausdrucksweise und ihrem Inhalt nicht zu schliessen vermag. Sie bricht auf und verschlingt ihn am Ende selbst. Was man auf seiner Leinwand sieht ist nichts als Farbe, ein wirres durcheinander bizarrer Linien, aus dem nur er, ein wiederauferstandener Pygmalion, eine junge Frau hervortreten sieht. In Wahrheit aber präsentiert sich das Bild nichtssagend und abstoßend wie eine Mauer. Beweis einer fehlgeschlagenen, durch ein Jahrzehnt hindurch verfolgten künstlerischen Vision. Balzac hatte damit eine Sonde in die Probleme seiner eigenen Zeit

³ Le principe des lignes claires selon Ingres et le principe de la couleur ou de la masse selon Delacroix.

⁴ « Peintre, dessinateur, graveur, Jean Gossart, ou Jan Gossaert, dit Mabuse, né à Maubeuge vers 1478 et mort à Anvers le 1er octobre 1532, est un artiste romaniste de style maniériste de l'École d'Anvers. Il est un précurseur de ce « style italianisant d'Anvers », qui relie la tradition flamande du xve siècle, attentive à la recherche minutieuse du monde réel, à la « manière moderne » italienne dans le rendu de la perspective et la relation entre personnages et environnement. » (Mabuse)

gesenkt. Sie registrierte Befindlichkeiten, die auch Cezanne teilte. Nicht zuletzt gehörte die grundsätzliche Schwierigkeit dazu, ein Punkt der Vollendung mit allen Kräften zu suchen, ohne ihn zu wissen. Frenhofer war der Prototyp dieses Künstlerverständnisses, einer der 'höher und weiter sieht als die übrigen Maler.' Er intendierte das einzigartige Meisterwerk und schuff den Inbegriff der Unvollendung. Cezanne, auch er kein Fragmentist, imponierte dieses Scheitern⁵. (Boehm, 2000: 22).

Mais Balzac était-il capable de prévoir l'évolution artistique des trente prochaines années et d'en poser la première pierre ?

From the literary point of view, the abolition of line is the abolition of legibility and discourse or plot. Theoretically, line in both art forms is associated with rationality and order, a means by which to make the chaos of nature accessible to the human mind. As Frenhofer's 'poetic' painting seeks to do away with line, it ironically enters the realm of incomprehensibility, at least for a nineteenth-century Realist author. (Wettlaufer, *op. cit.* : 229)

IV. CONCLUSION

L'art-fiction est une histoire de lutte - l'amour contre l'art - et un seul camp semble pouvoir l'emporter. Le motif de la relation malheureuse entre l'homme, la femme et l'art peut s'expliquer par les possibilités d'action offertes par ce triangle. Mais il peut aussi être lié à la nécessité d'une opposition forte, caractéristique du mythe.

Dans *Le Chef d'Œuvre inconnu*, Balzac tisse habilement une narration qui remet en question les notions conventionnelles de l'art et de la beauté. La quête incessante de Frenhofer pour le chef-d'œuvre parfait le mène finalement à sa chute tragique, mettant en lumière la frontière fragile entre passion artistique et obsession. L'exploration par Balzac de la forme

⁵ "(...) que Cézanne lui-même n'a nourri cette impression, et cela sans doute surtout lorsqu'il s'est passionnément identifié à Frenhofer, la figure du peintre que Balzac avait placé au XVIIe siècle et en compagnie de Poussin et de Pourbus dans votre nouvelle *Le Célèbre chef-d'œuvre*. En même temps, il incarne un problème moderne, romantique et postromantique de l'art, celui d'une perfection discutable, supposée, impossible. Balzac décrit Frenhofer comme un artiste incapable de combler le fossé entre son expression picturale et son contenu. Ils et le dévore lui-même à la fin. Ce que l'on voit sur sa toile n'est rien d'autre que de la peinture, un enchevêtrement de lignes bizarres d'où lui seul, Pygmalion ressuscité, voit émerger une jeune femme. En vérité, cependant, l'image se présente comme dénuée de sens et répugnante comme un mur. Preuve de l'échec d'une vision artistique poursuivie pendant une décennie. Balzac avait ainsi abaissé une enquête sur les problèmes de son temps. Elle a enregistré des sensibilités que Cézanne partageait également. Enfin et surtout, il y avait la difficulté fondamentale de chercher un point d'achèvement de toutes ses forces sans le savoir. Frenhofer était le prototype de cette compréhension de l'artiste, celui qui « voit plus haut et plus loin que les autres peintres ». Il a voulu le chef-d'œuvre unique et a créé la quintessence de l'inachèvement. Cézanne, qui n'était pas non plus fragmentiste, fut impressionné par cet échec." (Notre traduction).

féminine en tant que muse et obstacle souligne l'interaction complexe entre l'art, le désir et l'expression créative. Le rapport entre la femme et l'art est donc complexe et ambivalent dans la nouvelle de Balzac. La femme est à la fois source d'inspiration, modèle et muse, mais elle est aussi objet de possession et de domination de l'artiste.

À travers le parcours poignant de Frenhofer, Balzac invite les lecteurs à réfléchir sur la nature insaisissable du génie artistique et l'attrait éternel du *chef-d'œuvre inconnu*.

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Agro Dealers and Information Communication Technology A Case of Selected Districts of Central Province of Zambia

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Abstract- Over the years, the government of Zambia has recognized the pivotal role of Agro dealers in the distribution of farming inputs, positioning them at the core of the nation's agricultural landscape. In a concerted effort to enhance their efficiency and elevate food security by bolstering agricultural productivity, the government introduced the electronic voucher system. The implementation of this digital system aims to streamline the distribution of inputs and amplify the impact of agriculture in Zambia. The objective of this study was to analyze the barriers impeding the adoption of ICT among Agro dealers operating in selected districts within the central province of Zambia. Employing an explanatory mixed-method approach, the study population where Agro dealers. Data collection was done through a combination of questionnaires and interview guides. Quantitative data was analyzed using the Statistical Package for Social Sciences (SPSS) version 21.0, while qualitative data underwent a comprehensive thematic analysis.

Keywords: *information communication technology, agro dealers, efficiency.*

GJHSS-A Classification: *LCC: HD9019.A352 - HD9019.A353*



AGRO DEALERS AND INFORMATION COMMUNICATION TECHNOLOGY A CASE OF SELECTED DISTRICTS OF CENTRAL PROVINCE OF ZAMBIA

Strictly as per the compliance and regulations of:



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Agro Dealers and Information Communication Technology A Case of Selected Districts of Central Province of Zambia

Lloyd Mwanza ^α & Hanson Chishimba ^σ

Abstract- Over the years, the government of Zambia has recognized the pivotal role of Agro dealers in the distribution of farming inputs, positioning them at the core of the nation's agricultural landscape. In a concerted effort to enhance their efficiency and elevate food security by bolstering agricultural productivity, the government introduced the electronic voucher system. The implementation of this digital system aims to streamline the distribution of inputs and amplify the impact of agriculture in Zambia. The objective of this study was to analyze the barriers impeding the adoption of ICT among Agro dealers operating in selected districts within the central province of Zambia. Employing an explanatory mixed-method approach, the study population where Agro dealers. Data collection was done through a combination of questionnaires and interview guides. Quantitative data was analyzed using the Statistical Package for Social Sciences (SPSS) version 21.0, while qualitative data underwent a comprehensive thematic analysis. The study's findings underscore a significant dearth in ICT adoption among Agro dealers in the selected districts. It further elucidates the multifaceted barriers that hinder this adoption. Foremost among these challenges is the prohibitive cost associated with ICT equipment, which emerges as the predominant factor contributing to the prevailing low levels of ICT adoption within this sector. Remarkably, amidst these formidable obstacles, Agro dealers unequivocally acknowledged the substantial contributions of ICT to their operational efficiency, underlining its potential transformative power. The study recommends a revision of the national ICT policy to address the barriers unearthed by this research.

Keywords: information communication technology, agro dealers, efficiency.

I. INTRODUCTION

According to the World Economic Forum report, agriculture provides a living for approximately 70% of the African population. As a result, agriculture is a critical sector on the African continent. Nonetheless, agricultural productivity remains low, and food insecurity remains a problem. Information and Communication Technologies (ICTs) have been identified as a key driver that would exponentially push agriculture productivity and transform the economic fortunes of Zambia. To actualize this aspiration, the Zambian government has

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introduced numerous initiatives such as the Zambia Integrated Agriculture Management Information Systems (ZIAMIS) (Ayim *et al.*, 2022). These initiatives are intended to increase competitiveness in the agriculture sector among key players like Agro dealers while improving the welfare of farmers through the use of an electronic voucher farming inputs distribution platform (Ministry of Agriculture, 2009).

The foregoing has been a result of the economic reforms of the early 1990s which led to improvements in the Zambian business climate by encouraging private sector participation. Through the National Agriculture Policy (2004–2015), the Zambian government provided for the participation of the private sector in the distribution of farming inputs which over the years has placed Agro dealers at the center of the distribution chain. One way the Zambian government has put emphasis on agriculture is through improving the efficiency in the distribution of farming inputs by introducing Information and Communication Technologies (ICT) initiatives. Information and Communication Technologies play an important role in the sharing of agricultural input information to increase access to and use of agricultural input information among key players in the agriculture sector. Farmers in developing nations have been exposed to a variety of channels for accessing and using agricultural input information. This has resulted in several initiatives in recent years to use ICT to improve agricultural productivity (Ayim *et al.*, 2022).

To improve agriculture productivity and its contribution to the economy, the Zambian government introduced the Zambia integrated agriculture management information systems (ZIAMIS) Platform in the 2017/2018 Farming Season with technical support from Smart Zambia Institute (SZI) in selected districts. The initiative intended to increase competitiveness in the agriculture sector among key players like the Agro dealers while improving the welfare of farmers through the use of an electronic voucher farming inputs distribution platform (Bwalya, 2018).

The failure of the e-voucher FISP to meet its objectives led to the announcement of an introduction of an integrated comprehensive agriculture support program (CASP) by the government in the 2023 national budget. The CASP include components of infrastructure

development, irrigation development, livestock development, extension services support, farm block development and climate change adaptation with the key component being the e- voucher FISP initiative (National Assembly of Zambia, 2023).

Despite the documented benefits that ICT offers, and deliberate government efforts to improve Agro dealers ICT adoption through platforms such as e- voucher FISP, the Farmer Input Support Program (FISP) in the selected districts has experienced low adoption rates of ICT within its framework. This is evidenced by Namooobe et al., (2021) who revealed that most Agro-dealers did not transact through the ZIAMIS system in these districts because they have not adopted ICTs in their business. Further Katambo (2020) the Minister of Agriculture then, in his Ministerial Statement to parliament stated that "Agro dealers faced challenges in the adoption of the FISP e-voucher system transactions as a result of failing to use ICTs". Additionally, the use of ICT remains significantly underutilized among Agro dealers participating in the FISP program. This low adoption of ICT has posed significant challenges to the program's objectives and hinders the realization of its full potential to improve agriculture services to farmers, improve farmer productivity, and foster sustainable agricultural development. The reasons behind this low adoption remain unclear and call for an in-depth analysis to identify the key barriers that deter Agro dealers from embracing ICT in their operations. Therefore, this study analyses ICT adoption barriers among Agro dealers in selected districts of the central province.

This research is organized into three segments. The first section provides a brief examination of the current body of literature related to agro dealers in Zambia. The second section provides the methodology used in the study. The last section delves into the research results and provides insights for improving the quality of life in rural areas of Zambia.

II. LITERATURE REVIEW

The role of Information and Communication Technology (ICT) in the operations of enterprises, especially small businesses cannot be over-emphasized and has been the subject of considerable research and analysis. Parida et al. (2009) investigated ICT use among enterprises and uncovered a notable challenge faced by small enterprises when it comes to embracing advanced ICT tools. These businesses often resort to informal ICT usage due to their perception of complexity. This observation indicates a crucial barrier to the full utilization of ICT's potential in enhancing the operational efficiency of small enterprises.

In the context of African agriculture enterprises, Martiz (2011) conducted a study that demonstrated the transformative power of ICT, particularly through the

widespread adoption of mobile phones. Mobile phones emerged as the dominant technology tool, revolutionizing the way farmers and stakeholders in the agricultural sector accessed information and conducted their activities. This emphasizes the significance of accessible and user-friendly ICT tools in driving positive change, even in resource-constrained environments.

Bhalerao and Patil (2021) shed light on barriers such as the high financial cost associated with acquiring ICT tools and the persistent concerns surrounding the risks and security implications of utilizing these tools. Similarly, Harindranath et al. (2008) emphasized the prohibitive cost of ICT equipment, uncertainties about the potential advantages of ICT, and the scarcity of internal ICT expertise as significant obstacles to widespread ICT adoption in businesses. William (2018) studied the diffusion of ICT in rural agricultural enterprises and revealed a set of challenges including a lack of familiarity with ICT, inadequate access to requisite tools and skilled personnel, limited governmental support, and the absence of reliable electricity sources, all acting as formidable barriers to technology adoption. Jayathilake et al. (2010) investigated the enterprises in the agriculture sector as well and identified primary impediments to ICT utilization that included the absence of proper training, skepticism towards the efficacy of ICT systems, a shortage of technological infrastructure, and a deficit in ICT proficiency. Moving beyond the agriculture sector, Jaime et al. (2016) examined enterprises with fewer than 10 employees and discovered that low levels of ICT knowledge among entrepreneurs, coupled with their lower educational backgrounds and deficiencies in ICT training, were major barriers undermining their capacity to incorporate ICT solutions into their businesses.

In recent times, entrepreneurs have come to recognize the advantages presented by information and communication technologies (ICTs), including tools like computers, phones, email, and the Internet, along with their practical applications, in enhancing their operational effectiveness (OECD, 2004). Studies by Barba-Sanchez et al. (2007) and Cardona et al. (2013) have revealed that the integration of ICTs into business operations leads to improved efficiency by boosting productivity. This increased productivity, in turn, opens up new avenues for business expansion. Shiels et al. (2003) demonstrated that aligning business strategies with ICT adoption propels enterprises towards growth, underscoring how the incorporation of relevant technologies amplifies overall productivity.

Demographic factors such as age, sex, and education play a significant role in influencing the adoption of Information and Communication Technology (ICT) among Agro dealers and several scholars have contributed their findings. Maleka (2011) explored into an analysis of ICT adoption and determined that

technology exhibits a neutral stance towards gender, thereby indicating a lack of gender-based disparities in ICT adoption and utilization. Similarly, the investigation conducted by Anduwa-Ogiegbaen and Isah (2005) at the University of Benin, highlighted that there existed no significant discrepancy between male and female faculty members in their engagement with the internet and other ICTs. On the subject of genders role in the adoption of educational technology, Zhou and Xu (2007) revealed that genders influence on ICT perceptions and adoption was minimal. Conversely, research by Schumacher and Morahan-Martin (2001) and Spotts et al., (1997) suggested a contrasting trend, asserting that males generally exhibited more favorable attitudes towards the adoption of ICTs compared to females. Likewise, Markauskaite (2006) investigated genders impact on ICT adoption and showed noteworthy distinctions between males and females in terms of their technical ICT adoption behavior, indicating that males tended to adopt ICTs more frequently as compared to females.

On the aspect of age in relation to technology adoption, Morris et al. (2000) explored how differing age groups make decisions regarding technology adoption. Their study disclosed that older employees decisions were influenced by factors like attitude towards technology, subjective norm, and perceived behavioral control, while younger workers predominantly considered their attitude toward technology in short-term decisions. Zhou and Xu (2007) further investigated technology adoption among workers and identified age-based variations in individual adoption and usage behaviors. These discrepancies were more evident among older employees, while younger workers exhibited a more mixed pattern of technology adoption results.

Pillay (2016) probed the role of education in shaping ICT adoption among Small and Medium-sized Enterprises (SMEs) and established a noteworthy link between an individuals level of education and their propensity to adopt ICTs within their enterprises. Higher educational attainment correlated with a greater likelihood of ICT adoption. Similarly, Lleras-Muney and Lichtenberg (2002) investigated into the nexus between education and technology adoption, revealing that individuals with higher levels of education were more inclined to adopt new technologies at a faster pace than those with lesser education. However, the findings from Riddell and Song (2012) study revealed that positive associations between education level and technology adoption might be influenced by the endogeneity of education, implying that the true causal effects of education on technology use and adoption might differ from what is initially apparent.

According to Rogers (2003), compatibility is a crucial aspect of innovation adoption as adopters are keen to know how well an innovation aligns with their

existing values and past experiences. When ICTs are compatible with business requirements, their adoption tends to be higher, as noted by Hoerup (2001), who accent that meeting individual needs reduces uncertainty and increases adoption rates. This stresses the importance of compatibility in ICT adoption. Barba-Sanchez et al., (2007) examined ICT adoption by small and medium-sized enterprises, and found that ease of use and alignment with business needs significantly influences adoption decisions. This aligns with Azam and Quaddus (2009) assertion that compatibility plays a pivotal role in small enterprise adoption, particularly for businesses like Agro dealers. Kazembe (2021) studied the gap between technology awareness and adoption in Sub-Saharan Africa, and revealed that technology awareness has an impact on the adoption decision-making process. Similarly, Kyobe (2011) and Mustapha et al., (2022) identified awareness as a crucial factor affecting ICT adoption among small firm owners.

Bhalerao and Patil (2021), in their exploration of ICT adoption challenges and benefits among SMEs, noted that the adoption of ICT facilitates the creation of demand for products and services. Similarly, Jaas (2022) also highlighted that deploying diverse ICT tools empowers organizations to target specific customer segments. Furthermore, the adoption of ICT enhances the quality of interactions between businesses and their customers. Rothwell (1994) posits that ICT adoption serves to establish robust connections between internal business processes and external activities related to consumers and suppliers. Additionally, Hitt and Brynjolfsson (2000) conducted an investigation into the impact of ICT adoption on organizational transformation and business performance. Their findings emphasize that ICT adoption plays a pivotal role in various managerial functions, including cost reduction through streamlined coordination, efficient information processing, cost-effective service provision, and rapid, budget-friendly communication methods. Further, Nureni (2014) reinforces the importance of communication in businesses, emphasizing its role in maintaining connections among employees, suppliers, and consumers. The adoption of ICTs, including mediums like email, phones, radios, televisions, video chat rooms, and social networking platforms, significantly enhances communication mechanisms. The use of ICTs also extends to the domain of Agro dealers, who benefit from these technologies in tasks such as placing orders with suppliers and obtaining feedback from clients via phones and other ICT tools. Adeyemi (2010) makes evident the significance of effective inventory management in meeting customer demands, and Raitt and Okiy (2005) point out that investing in ICT-based inventory management systems helps in monitoring stock levels and item quantities held by enterprises.

In a study conducted by Mweshi et al. in 2022, a contextual analysis of the agriculture sector in Zambia revealed significant and positive outcomes. This analysis highlighted how ICT played a pivotal role in optimizing the distribution of farming inputs by Agro dealers, ultimately leading to substantial improvements in various aspects of the agricultural sector. One of the notable effects observed was the enhancement of beneficiary targeting. ICT mechanisms enabled Agro dealers to precisely identify and reach out to the farmers who needed their services the most. This precision in targeting not only streamlined the distribution process but also ensured that resources were directed to those who could benefit most from them. Additionally, the study underscored how ICT facilitated timely access to agricultural inputs. This aspect was critical for smallholder farmers as it empowered them to procure a diverse range of recommended inputs quickly. These inputs encompassed an array of essentials, including veterinary drugs, agricultural equipment, livestock, poultry, and fingerlings. Such accessibility to a wide variety of inputs can significantly accelerate the diversification of the smallholder sector, bolstering its productivity and resilience. Furthermore, the study highlighted the practical benefits of ICT by reducing the necessity for costly and time-intensive travel associated with marketing agricultural produce. Agro dealers no longer had to travel to access markets or gather information about pricing and demand. This reduction in travel not only saved resources but also improved the overall efficiency of agricultural operations.

III. METHODOLOGY

a) Ethics Statement

A stringent code of conduct was established and adhered to, prioritizing the protection of individuals who willingly contributed information to this research. The researchers sought and obtained ethical clearance from the University of Zambia's ethics committee, as confirmed by clearance number HSSREC-2022-JUL.014. Moreover, a commitment was made to ensure that all participants engaged in the research voluntarily, free from any form of coercion or unfulfilled promises of incentives. Participants received information about the study's purpose, its potential advantages for both them and society, and they were afforded ample opportunities to seek clarification through questions. Importantly, participants were made fully aware of their right to withdraw from the research at any point. Confidentiality was maintained by safeguarding the identities of all participants, with real names remaining undisclosed throughout the study.

b) Study Design

This study adopted an explanatory mixed-method approach, incorporating both quantitative and qualitative data, collected between October and

December 2022. The data collection process encompassed three phases. The first phase involved the administration of questionnaires to an exhaustive sample of 130 Agro-dealers, distributed across four selected districts. Subsequently, the second phase involved the collection of qualitative data from a stratified sample of 30 Agro-dealers who had previously participated in the initial data collection, aiming to provide valuable insights that complemented the quantitative data. In the third phase, in-depth interviews were conducted with seven key informants, purposively selected to offer comprehensive insights for the study. In terms of data analysis, quantitative data were processed using IBM SPSS version 21, while the qualitative data from the in-depth interviews underwent analysis through qualitative methods, particularly employing thematic analysis. In addition to primary data, secondary data were collected from diverse sources, including the Ministry of Agriculture and Livestock, policy documents, national development plans, scholarly books, articles, and research papers.

IV. RESULTS

a) Demographic Characteristics of Respondents

To establish the correlation between education levels and the propensity to embrace ICT among the Agro dealers, the study results revealed that 71% of the respondents were male, while 29% were female. A closer look at age distribution revealed that the majority of Agro dealers fell within the 41 to 50 years age bracket, comprising 49.5% of the respondents. The age group above 50 accounted for 29.7% of participants, while those in the 31 to 40 years age range represented 14.8%. Notably, the age group below 30 years was the smallest, with a representation of 6%.

Regarding education, the research findings indicated a diverse educational background among the Agro dealers. A small percentage (5%) had not acquired any formal education, while 11.9% had completed primary education. The majority of Agro dealers (58.4%) had achieved a secondary school education, while 24.4% had attained tertiary education levels.

Unveiling the impact of education levels on ICT adoption, the results paint a revealing picture. Agro dealers with higher educational attainment were more inclined to integrate ICTs into their businesses. This is substantiated by the average scores, where individuals with tertiary education achieved a higher Mean of 5.0, outperforming those with secondary education (Mean 4.7). Moreover, participants with secondary education demonstrated greater ICT adoption compared to those with only primary education (Mean 3.8) or no formal education (Mean 2.4).

b) Extent of ICT adoption by Agro dealers

In examining the extent to which Agro dealers have embraced ICT, the research found that several

technologies were commonly utilized. These technologies included mobile phones, social media, email, radio, television, photocopiers/scanners, and printers. According to the findings, most Agro dealers possessed mobile phones, and a large portion of them could access the internet on their phones. It is evident that all Agro dealers had embraced phone usage, while 65.3% were using social media, 56.4% preferred radio,

and 53% opted for email. However, the adoption rates for other ICTs remained below 50%, indicating a relatively limited integration of these technologies into their businesses. This is further supported by the average ICT adoption Mean of 2.66, suggesting a low level of overall ICT adoption among Agro dealers as seen in Table 1 below.

Table 1: Extent of ICT tools adoption.

ICT ADOPTION Frequencies				
		Responses		Rate of Adoption
		N	Percent	
ICT tools	Phone	101	26.6%	100.0%
	Laptop	15	3.9%	14.9%
	Desktop	13	3.4%	12.9%
	Email	54	14.2%	53.5%
	Social media	66	17.4%	65.3%
	Printer	14	3.7%	13.9%
	Scanner/ photocopier	14	3.7%	13.9%
	Point of sale system	26	6.8%	25.7%
	Radio	57	15.0%	56.4%
	Television set	20	5.3%	19.8%
Total		380	100.0%	376.2%
Overall ICT Adoption Mean =			2.66	

Source: Fieldwork survey 2022.

In light of the foregoing, the varying adoption rates of different ICTs among Agro dealers in Central Province reflect the diverse communication needs and preferences within the community. While phones have achieved universal adoption due to their practicality, social media, email, and radio offer complementary avenues for communication and information dissemination. These adoption rates show the importance of a multi-faceted approach to ICT integration, catering to the preferences and requirements of Agro dealers across different platforms and technologies. This is reflected in the words of one participant

"In our agro dealership, I've noticed that the extent of ICT adoption is quite low. We primarily rely on traditional methods for managing our inventory, sales, and customer records. Our transactions are mostly carried out manually, and we maintain handwritten records. There's no integrated system

for tracking product availability or customer preferences. This lack of technological integration has made our operations slower and less efficient compared to businesses in other sectors that have embraced ICT tools."

c) *Barriers to ICT adoption*

The study examined various factors that represent both internal and external barriers to ICT adoption in the selected districts among Agro-dealers. Internal barriers are presented first followed by external barriers.



i. *Internal Barriers*

The study found a lack of knowledge and skills in ICT as the only significant barrier as shown in table 2 below.

Table 2: Internal Barriers to ICT adoption

	Strongly disagree	Disagree	Not sure	Agree	Strongly agree	Mean
Lack of awareness about the benefits of ICT	5.0%	20.0%	36.7%	25.0%	13.3%	3.22
Time constraints	20.7%	41.4%	27.6%	5.2%	5.2%	2.33
Lack of resources to access ICT.	18.0%	42.6%	24.6%	11.5%	3.3%	2.39
Employee satisfaction with traditional technologies	14.8%	48.1%	24.1%	9.3%	3.7%	2.39
Resistance to change within the enterprise	6.7%	42.2%	33.3%	8.9%	8.9%	2.71
Lack of knowledge and skills	1.1%	13.0%	25.0%	54.3%	6.5%	3.52

Source: *Fieldwork survey 2022.*

▪ *Lack of Knowledge and Skills*

The research discovered that one significant internal barrier preventing Agro dealers in the chosen districts of the central province from adopting information and communication technology (ICT) is their lack of knowledge and skills. Many of these Agro dealers are facing difficulties because they do not possess enough understanding or abilities related to using ICT tools and systems. This is reflected in the words of one participant

"Most Agro dealers have not received skills training on how to operate electronic devices which have contributed to them not embracing them into their businesses."

ii. *External Barriers*

The research found several external barriers to ICT adoption among Agro dealers that included; the cost of ICT equipment, Cost of bundles, Poor network, and electricity power problem.

Table 3: External Barriers to ICT adoption

	Strongly Disagree	Disagree	Not Sure	Agree	Strongly Agree	Mean
The cost of ICT equipment is too expensive	0.0%	4.0%	6.0%	42.0%	48.0%	4.34
Cost of bundles	1.1%	0.0%	16.3%	30.4%	52.2%	4.33
Lack of government support	10.3%	42.6%	22.1%	16.2%	8.8%	2.71
Unreliable service e.g. Poor network	1.5%	12.1%	10.6%	56.1%	19.7%	3.80
Electricity power problem	3.2%	19.4%	19.4%	50.0%	8.1%	3.51
Business partners, suppliers, and customers do not make use of ICT	2.5%	55.0%	35.0%	7.5%	0.0%	2.48

Source: *Fieldwork survey 2022.*

The study found that there were more external barriers than internal barriers to ICT adoption among Agro dealers as shown in table 2 on the previous page and in table 3 above. The research discovered that one of the main reasons why Agro dealers in the selected districts of the central province are not embracing ICT (Information and Communication

Technology) is because of the high expenses associated with ICT equipment.

The price of internet bundles serves as another external obstacle to the adoption of Information and Communication Technology (ICT) among Agro dealers. This shows that the expense associated with purchasing internet packages is making it difficult for agricultural

dealers in the chosen districts of the central province to use modern technology like computers, smartphones, and online services. Further, the research discovered inadequate or poor network service contributes to barriers affecting Agro dealers in the adoption of these ICT tools. Additionally, erratic electricity supply was identified as a barrier affecting ICT adoption by discouraging the implementation of ICT solutions in Agro dealer's businesses. One agro dealer lamented that

"The electrical supply in this area is poor, especially during this period of the year undermining the point of using electronic devices like computers".

d) *Effects of ICT Adoption on Agro-dealer's Efficiency*

Some aspects that represent efficiency as a result of using ICT in an enterprise were explored in the study. The study found that the key effects of efficiency experienced by Agro dealers are increased task completion, enhanced communication internally, improved advertising, improved relationship with suppliers, customer satisfaction increased, and improved service delivery. This is shown in Table 4 on the next page.

Table 4: Effects of ICT adoption on Efficiency.

Question	Strongly disagree	Disagree	Not sure	Agree	Strongly agree	Mean
The business experienced increased task completion since ICT adoption	1.0%	1.0%	10.2%	43.9%	43.9%	4.29
Advertising has become easy	1.4%	5.6%	26.4%	44.4%	22.2%	3.81
Customer satisfaction has increased	0.0%	8.9%	35.6%	42.2%	13.3%	3.60
We have improved service delivery due to ICT adoption	4.4%	13.2%	32.4%	30.9%	19.1%	3.47
The business has become more effective since the adoption of ICT	0.0%	15.6%	44.4%	28.9%	11.1%	3.36
Relationships with suppliers have been improved	0.0%	14.6%	16.7%	54.2%	14.6%	3.69
Management of inventory has improved	4.0%	24.0%	38.0%	26.0%	8.0%	3.10
We have experienced enhanced Communication	1.2%	7.1%	10.7%	51.2%	29.8%	4.01
Employees can work remotely	4.1%	40.8%	24.5%	30.6%	0.0%	2.82

Source: Fieldwork survey 2022.

V. DISCUSSION

a) *Theme 1: Extent of ICT adoption*

The research findings shed light on the prevailing low adoption rates of Information and Communication Technology (ICT) tools among Agro dealers, with a noteworthy majority of these tools being utilized by less than 50% of the dealers. Among these findings, a remarkable and crucial revelation is the near-ubiquitous adoption of mobile phones, with a staggering 100% adoption rate. This observation underscores the pervasive role of mobile phones as a primary communication tool within the Agro dealer community, transcending other ICT tools in terms of acceptance and usage. Notably, the dominant ICT tool embraced by Agro dealers is the mobile phone, aligning with the research conducted by Martiz (2011). Martiz's work highlights the pivotal role of mobile phones as the most widely used and rapidly adopted ICT tool across various sectors. This comprehensive insight into the ICT

landscape among Agro dealers underscores the critical importance of recognizing the nuanced challenges and opportunities that accompany ICT adoption in this specific context, highlighting the preeminent position of mobile phones within this ecosystem.

The research indicates that 65.3% of Agro dealers have ventured into the realm of social media, while 53.5% utilize email for their communication needs. Additionally, 56.4% of Agro dealers have incorporated radio communication into their business advertising and information access strategies. This diverse pattern of ICT tool adoption among Agro dealers corresponds with the findings of Parida et al. (2009). Parida et al. emphasize that small businesses, including Agro dealers, often encounter challenges when integrating ICT into their operations, which can be attributed to the existence of informal communication structures and the pressing operational demands that are inherent in their businesses.

b) *Theme 2: Barriers to ICT adoption*

The study found several barriers to ICT adoption among Agro dealers in the selected districts. One such barrier is the lack of knowledge and skills in ICT use. Essentially, many Agro dealers do not fully understand how various ICTs can be effectively used to improve their operations and overall business performance. This gap in understanding has hindered the uptake of ICT solutions in their businesses. This conclusion is consistent with previous research conducted by Esselaar et al. (2007), where they surveyed across 13 African countries. Their study also identified the deficiency in skills and knowledge regarding ICTs as a primary obstacle to their adoption by enterprises in Africa. However, it's essential to note a divergence in the findings of this current study compared to the conclusions drawn by Jaganathan (2018). Jaganathan's research found that the lack of knowledge was not statistically significant when considering its relationship with ICT adoption among enterprises. This discrepancy could be due to variations in research methods, sample sizes, or the specific context of the enterprises studied.

Another barrier this study identified is the substantial cost associated with ICT equipment. This financial burden has prevented many Agro-dealers from effectively adopting and utilizing technological solutions in their daily operations. The research findings emphasize that the expenses associated with procuring and maintaining ICT tools have acted as a significant deterrent for Agro-dealers. The findings of this research support observations made by Onyedimekwu et al. (2022), whose research findings similarly underscored the critical role of the cost factor in the decision-making process of business owners considering the adoption of ICT tools.

Further, the study found that high rates of data charges act as a significant restriction on their internet usage among Agro dealers. Agro dealers are involved in the agricultural supply chain, and their ability to access timely information and communicate efficiently is crucial and dependent on internet accessibility. If this internet accessibility is inhibited by the high cost of internet bundles, it eventually results in a challenge of adopting ICT in their businesses. This study's findings align with the observations made by Molla and Licker, (2005), who noted the adverse impact of expensive internet services on accessibility, particularly hindering the widespread adoption of information and communication technology (ICT) in enterprises within developing countries.

Additionally, the research reveals that inadequate network connectivity continues to pose a significant obstacle for Agro dealers, greatly impeding their effective integration of ICT tools. One of the key issues is unreliable voice calls, making it difficult for them to communicate with clients, suppliers, and other stakeholders. Further, the unavailability of internet services adds to their impediments, limiting access to

online resources, market information, and digital tools that could enhance their efficiency. Persistent network problems, such as frequent disconnections and slow connections, present a formidable challenge to the successful adoption of ICT practices among Agro dealers. These challenges echo the conclusions drawn by the Ministry of Communication and Transport and Information (2006), which report that poor network especially in rural areas remain a challenge to technology adoption.

Furthermore, the study's findings show that the irregular availability of electrical power serves as a hindrance for Agro dealers as they endeavor to incorporate and utilize ICT tools within their business framework. These observations are closely aligned with the conclusions drawn from ZICTA's 2015 ICT Survey report, which highlighted that a mere 33.1 of households in the country are connected to the national power grid. Moreover, the ongoing deficit in power supply has resulted in certain regions of the nation grappling with a lack of cellular network coverage, thereby restricting the scope of potential ICT advancements that could be created and utilized.

c) *Theme 3: Effects of ICT Adoption on Efficiency*

The research examined the multifaceted effect of Information and Communication Technology (ICT) adoption among Agro-dealers, aligning itself with the perspective championed by Barba-Sanchez et al. (2007). This perspective underscores the pivotal role of ICT in enterprise success, emphasizing its capacity to create new business opportunities and enhance overall operational efficiency. In concurrence with this perspective, the study unearthed compelling evidence of the transformation brought about by ICT adoption.

A noteworthy finding of this research is the significant improvement in task completion rates attributed to the integration of ICT. This discovery resonates with the observations made by Cardona et al. (2013), who also emphasized the instrumental role of ICT in expediting task fulfillment, thereby bolstering overall productivity. An illustrative example of this phenomenon is the streamlining of advertising processes, a key aspect that aligns closely with the research findings by Jaas (2022). Jaas's work not only underscores the role of ICT in creating demand for goods and services but also highlights its facilitative impact on the distribution and sale of these offerings to end customers.

Moreover, this research contributes to the growing body of knowledge by substantiating the positive correlation between ICT adoption and heightened customer satisfaction. This alignment with prior research conducted by Jaas (2022) and Tetey (2013) emphasizes the role of strategic ICT implementation in elevating customer interactions and overall organizational performance. Additionally, the

study unveils the enhancement in service delivery practices brought about by the integration of ICT tools, a finding that resonates with the research conducted by Mwila and Ngoyi (2019). Mwila and Ngoyi's work similarly established a positive link between investments in ICTs and the augmentation of service delivery. Notably, the study also sheds light on the improved relationships with suppliers arising from ICT adoption, a phenomenon in accordance with the research conducted by Bhalerao and Patil (2021) and Rothwell (1994). These studies also recognize ICT as a catalyst for fostering robust connections between internal business processes and suppliers within an organization, underscoring the overarching role of ICT in enhancing business relationships and performance.

VI. CONCLUSION

This research analyzed the barriers hampering the adoption of Information Communication Technology (ICT) among Agro dealers in selected districts within Zambia's Central Province. The study was operationalized by establishing the extent of ICT adoption, identifying barriers to its uptake, and exploring the effect of ICT integration on the operational efficiency of Agro dealers. The study employed an explanatory mixed-method approach and used structured questionnaires and interviews for data collection.

Through an in-depth analysis of the factors at play, five primary barriers emerged as significant obstacles to the widespread adoption of ICT by Agro dealers in the selected districts. Firstly, the substantial cost associated with acquiring necessary equipment was identified as a critical impediment. The financial burden of procuring ICT devices and infrastructure poses a substantial challenge, particularly for small-scale Agro dealers who often operate on limited budgets. Secondly, the cost of internet bundles was identified as another key barrier. The reliance on affordable and reliable internet connectivity is pivotal for the effective use of ICT tools. The high costs of data packages deter Agro dealers from fully engaging with digital platforms and services, limiting their potential to access market information, engage with customers, and manage their businesses more efficiently. A third barrier is the issue of poor network coverage. Inadequate or inconsistent network connectivity restricts Agro dealers from utilizing ICT tools seamlessly. This limitation not only hampers real-time communication but also inhibits the adoption of digital platforms that rely on stable and high-speed connections for effective operation.

Collectively, the findings underscore the transformative power of ICT adoption in Agro-dealer operations, pointing toward a more efficient way of conducting their businesses. Through the use of technology and leveraging on its potential, Agro-dealers in the selected districts can position themselves for

sustained growth, improved competitiveness, and enhanced contributions to the agricultural value chain. However, it is important to recognize that successful ICT adoption requires careful planning, training, and ongoing support to fully harness its benefits. This study serves as a valuable foundation for future research and policy considerations aimed at optimizing the integration of ICT in the agricultural sector and beyond.

VII. RECOMMENDATIONS

Based on the insights and conclusions drawn from the study, several key barriers to the adoption of Information and Communication Technology (ICT) among Agro dealers have been identified. To foster the integration of ICT tools among the operations of Agro dealers, the following recommendations are proposed:

- *Revise the National ICT Policy:* In light of the barriers uncovered by this study, it is recommended that the national ICT policy be revised to effectively address the high cost of ICT equipment identified as a significant barrier. Among the policy's outlined objectives and strategies for enhancing ICT integration in the agriculture sector, it is evident that the challenge of high ICT equipment costs remains unaddressed, despite its recognition in this study as a major barrier to ICT adoption among Agro dealers. By proactively addressing this challenge within the policy framework, it has the potential to serve as a powerful catalyst for encouraging Agro dealers to embrace ICT solutions.
- *Tailored ICT Solutions:* ICT service providers should develop customized ICT applications and packages tailored to the unique characteristics and needs of Agro dealers. These solutions should be cost-effective, streamlined to support daily operations, and user-friendly. Additionally, a focus on creating mobile-based applications is crucial, considering their widespread usage and convenience among enterprises.

Disclosure of interest

The authors declare that there are no conflicts of interest pertaining to the research, authorship, or publication of this article. We affirm that the research conducted and the findings presented in this manuscript are devoid of any financial, personal, or professional relationships or affiliations that could potentially bias or influence our objectivity in the research process, data analysis, or the presentation of results.

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external entities that could potentially influence the research process or outcomes.

Data availability statement

The data supporting the findings of this study is publicly available and can be accessed at the University of Zambia library. Additionally, datasets pertaining to the institutions that were investigated in this research are also accessible through the respective institutions' data repositories or archives. Researchers interested in accessing and utilizing this data for further analysis or validation are encouraged to refer to the University of Zambia library's data repository or contact the relevant institutions directly.

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Experiences of Friendship among Autistic Adults: A Scoping Review

By Tian Wu & Duu-Chiang Wang

Abstract- Aims: In this review, we comprehensively mapped the literature on the experiences of friendship among autistic adults.

Data Sources: A scoping review was conducted on publications between 2001 and 2021 in four electronic databases (PubMed, CNKI, ERIC, and Web of Science) to (a) identify the quantity, breadth, and methodological characteristics of the literature, (b) summarize and synthesize key research findings, and (c) explore knowledge gaps to guide future research.

Results: A total of 15 empirical studies were included. The results indicated that the most frequently studied components were the characteristics, understanding, effort, and practice of developing friendships among other related factors.

Conclusion: Future studies should incorporate the voice of adults with autism and focus on the dynamics and contexts of friendship experiences.

Keywords: *adult; autism spectrum disorder; friendship; scoping review.*

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Strictly as per the compliance and regulations of:



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I. INTRODUCTION

Friendship is an essential social relationship formed over the life span of almost all individuals. Friendship, which is based on interpersonal interactions, encompasses unique behaviors accompanied by a range of emotions, hopes, regrets, and wishes (Blieszner, 1992), and it transcends the boundaries of age, gender, and settings (Tesch, 1983). In the neuroethological approach, the biochemical basis of friendship is explained using behavioral, neurobiological, and molecular techniques (Brent et al., 2014). From the perspective of social psychology, friendship is regarded as a specific form of a dyadic peer relationship, which is dynamic, stable, voluntary, and reciprocal in nature (Howes, 1980). According to Hall (2012), symmetrical reciprocity, agency, enjoyment, instrumental aid, similarity, and communion are the six factors of expectation that constitute the optimal standards of friendship. As a dynamic relationship that develops within a specific period in a given environment, friendship involves a degree of mutual affection and companionship (Blieszner, 1992; Furman & Bierman, 1983; Hartup & Stevens, 2016; Newcomb & Bagwell, 1995). Therefore, the complexity of friendship experiences is reflected not only in the static structural network of friendship but also in its dynamic formation process (Rubin et al., 2007).

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In the most recent revision of the diagnostic criteria of mental disorders, the umbrella term “autism spectrum disorder” was introduced, and the traditional triad was restructured into a dyad (*Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition*; American Psychiatric Association, 2013). Over the last two decades, an increase has been observed in the prevalence of autism worldwide, particularly among individuals without intellectual disability (Lai et al., 2014). A similar prevalence has been reported in adults (Brugha et al., 2011).

Friendship experiences affect not only individuals’ health, emotional well-being, social interactions, and cognitive functioning but also their families, school performance, and entire neighborhoods (Antonio, 2016; Hall, 2012). Few studies examined the experiences of friendships among young and adults with autism, even within a broad range of autism-like traits, such as the broad autism phenotype (BAP) or autism-like traits. Typically, for young individuals with disabilities, friendships and personal relationships are as an essential component for achieving a successful transition to college life and career (Mikami, 2010; Schuh et al., 2014). Nevertheless, few studies investigated the characteristics of friendships from the perspective of individuals with autism, particularly autistic adults (Forster & Pearson, 2019).

Few studies examined the characteristics of friendships among students with autism. Petrina et al. (2014) reviewed 24 studies of the nature of friendships among school-aged children with autism. They discovered major differences in the manifestation of friendships between children with autism and their neurotypical (NT) peers. In a meta-analysis, Mendelson et al. (2016) discovered that young boys with autism had fewer and lower-quality friendships than their NT peers. Therefore, they developed a process-based model of friendships to explain their findings. In a systematic review, Brady et al. (2020) examined the interventions used to teach friendship-related social skills to children and adolescents with high-functioning (HF) autism. Given that these studies only focused on school-aged children and adolescents, further research is required to investigate the experiences of friendships among different age groups on the autism spectrum, especially among young and adults.

Unlike a systematic review, which typically involves a focused approach, a scoping review tends to

address broader topics (Harms & Goodwin, 2019). Through a systematic approach, scoping reviews examine the extent or nature of evidence on a specific topic, summarize findings, and identify gaps in the literature, thereby facilitating the mapping of evidence, theories, concepts, and sources to aid in the planning of future research (Arksey & O'Malley, 2005; Armstrong et al., 2011).

To the best of our knowledge, no systematic international review has examined the experiences of friendships among autistic adults. Given that scoping reviews are used to comprehensively map existing research, we conducted this scoping review to achieve the following goals:

- (a) Identify the quantity, breadth, and methodological characteristics of the literature on the experiences of friendships among autistic adults.
- (b) Summarize and synthesize key research findings, particularly regarding the characteristics of friendships from the perspective of individuals on the autism spectrum, and
- (c) Explore the gaps in the literature to guide future research.

II. METHODS

This scoping review was conducted in accordance with the guidance framework of Arksey and O'Malley (2005) and the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) framework (Moher et al., 2009; Tricco et al., 2018). Scoping reviews are typically conducted in five stages: identifying the research question; identifying relevant studies; selecting studies; charting the data; and collating, summarizing, and reporting the results (Arksey & O'Malley, 2005). In the following, we describe each of these stages in detail.

Stage 1: Identifying the Research Question

Our research question was as follows: What information does the literature provide regarding the perceptions, experiences, and nature of friendships among autistic adults?

Stage 2: Identifying Relevant Studies

In this review, we conducted a systematic search to identify studies relevant to our research question. Empirical studies focusing on the experiences of friendships among autistic adults that were published in peer-reviewed journals from January 2001 to December 2021 were obtained from four electronic databases (PubMed, CNKI, ERIC, and Web of Science) and were systematically reviewed. The keywords included (autism OR Asperger's OR autistic) AND (friendships OR friend) AND (adults OR young adults). To identify articles that may have been missed in our manual search, we also searched multiple key journals, including *Autism*, *Journal of Autism and Developmental*

Disorders, and *Review Journal of Autism and Developmental Disorders*.

Stage 3: Selecting Studies

To identify the most recent trends in autism as a global research topic, we limited our literature search to articles in English and Chinese only and to studies conducted over the last two decades (from January 2001 to December 2021). This temporal limitation was set because of the recent increase in the prevalence of autism and the advancements in this topic during this period. The following studies were included for analysis: (a) empirical studies published in peer-reviewed journals, (b) studies on the experiences of friendships, and (c) studies on individuals aged more than 18 with autism, a BAP, or autism-like traits.

This scoping review was conducted using the systematic review method, and a post hoc study was also performed on the basis of the researchers' increased familiarity with the literature on the experiences of friendships among autistic adults. After the removal of duplicates, the titles and abstracts of all retrieved articles were screened. Articles were selected or excluded in accordance with the inclusion and exclusion criteria. Finally, the full texts of all articles were examined to reach a final decision regarding their inclusion in this scoping review. Any discrepancies or disagreements between reviewers were resolved through discussions to reach a consensus.

Stage 4: Charting the Data

In line with the research question, the descriptive characteristics of the selected articles were extracted by the reviewers in an iterative manner, including the author name(s), year of publication, study location, study population, and study aim, methodology, and outcomes. The main findings related to the experiences of friendships among autistic adults were charted. The key items of information were collated by the reviewers in a customized data extraction sheet.

Various components of friendship experiences were identified and grouped under overarching themes. The key themes were organized into an inductive conceptual framework on the basis of discussions of synthesized results between all reviewers.

Stage 5: Collating, Summarizing, and Reporting the Results

To develop a framework for collating and summarizing the results, certain aspects of the literature were prioritized in both quantitative and qualitative analyses. The results regarding the author name(s), publication year, study location, study population, and study aim, methodology, and outcomes were summarized in a chart format (Table 1). Because of the variations observed in the outcomes and main findings between the articles, a narrative synthesis format was selected to discuss the results.

III. RESULTS

After the exclusion of duplicates, a total of 256 articles were identified through electronic database searching and manual searching of titles in autism-related journals. After the titles and abstracts of these articles were screened against the inclusion and exclusion criteria, a total of 48 articles remained. The full texts of the remaining articles were reviewed against the

same eligibility criteria. A total of 33 articles were excluded because they did not report on the experiences of friendships among autistic adults or did not involve empirical research. Finally, a total of 15 articles published between 2001 and 2021 were included in the analysis. Figure 1 shows the PRISMA flowchart of the study selection process.

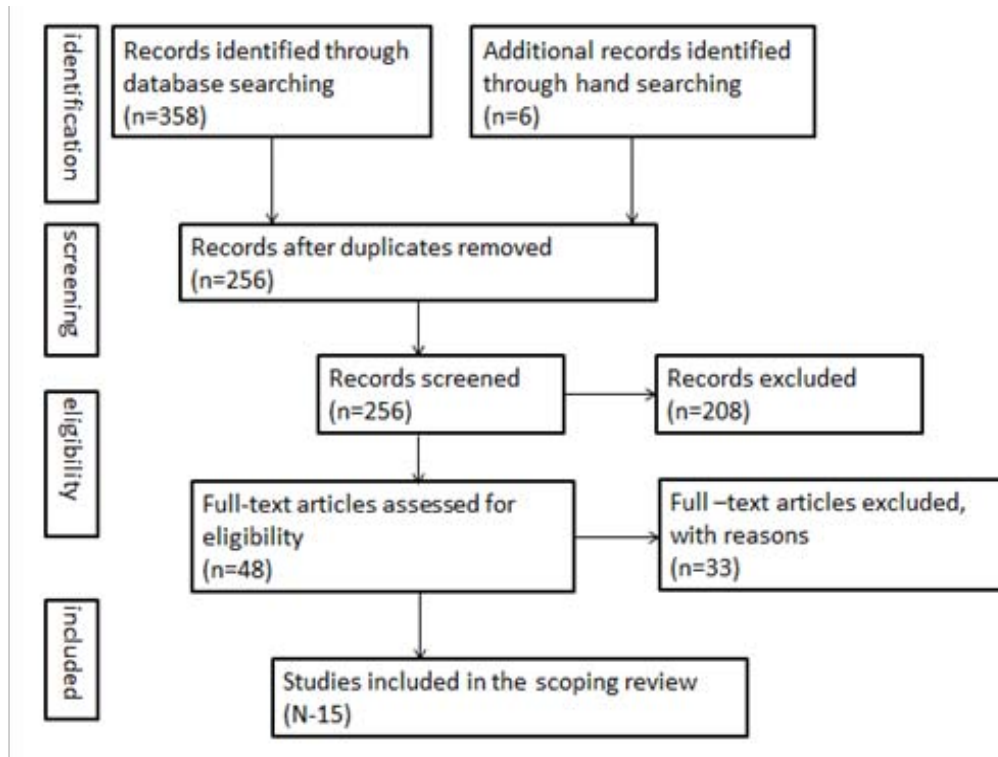


Figure 1: PRISMA Flowchart of the Study Selection Process

a) General Characteristics of the Included Studies

A total of 15 studies met the inclusion criteria. Table 1 presents the general characteristics of these studies. With the exception of one study, all studies were published between 2011 and 2021, with 53.3% (8/15) of them published after 2019. As shown in Table 1, most of the studies were conducted in the United States ($n = 9$) and United Kingdom ($n = 3$), followed by Canada ($n = 1$), Germany ($n = 1$), and Poland ($n = 1$).

b) Participant Characteristics

Five of the included studies investigated individuals with autism only. Of these five studies, four compared autistic adults, including those with Asperger's syndrome (AS) and HF autism, with individuals without autism. One study (DaWalt et al., 2019) compared the experiences of friendships between adolescents and adults with autism and individuals with other disabilities, such as those with fragile X syndrome. Among the two remaining studies, one focused on adults with and without a biological relative with autism (Jamil et al., 2017), and the other included a sample of NT adults and was operationalized as a dyadic

mismatch of autism-like traits and friendship quality (Bolis et al., 2021). These two studies focused on the general population and investigated the relationship between autism-like traits (or BAP) and friendship.

c) Methodology

Most of the included studies ($n = 9$) had a quantitative research methodology. Seven studies were questionnaire-based studies, and two studies were longitudinal studies (DaWalt et al., 2019; Friedman et al., 2019). Three studies had a qualitative methodology with analysis of data from interviews and focus groups. Of these three studies, two involved phenomenological analysis, and one relied on grounded theory for analysis. Table 1 lists the characteristics of the methodologies used in all the included studies.

d) Main Findings

After the data were extracted, the full texts of all the included articles were examined. The perceptions and experiences of friendships and related factors were identified and coded into initial themes. Through discussions and collaborations, these themes were organized into an inductive conceptual framework

describing four central components of friendships among autistic adults:

- (a) Characteristics and profiles of friendships
- (b) Understanding and perspectives of friendships
- (c) Effort and practice of developing friendships
- (d) Relationships between friendship and other factors

e) *Characteristics and Profiles of Friendships*

In eight studies examining the characteristics and profiles of friendships among autistic adults, varying measurable characteristics were reported, including the number of friends (particularly close or best friends), frequency of contact (phone calls, email, Facebook, instant messaging, or texting; Mazurek, 2014), and duration of friendship (e.g., length of past friendships, age at which the first friendship developed; Gallup & Serianni, 2017). All of these studies utilized the Friendship Questionnaire (FQ; Baron-Cohen & Wheelwright, 2003). Bolis et al. (2021) operationalized dyadic similarity as a dyadic mismatch of autism-like traits from individual traits to interpersonal attunement. They also associated the quality of friendships with a given dyad through the Friendship Quality (FQUA) scale (Thien et al., 2012).

In contrast to the aforementioned self-reported methods for evaluating the characteristics of friendships, Friedman et al. (2019) used the Autism Diagnostic Interview-Revised (ADI-R; Lord et al., 1994), which is based on parental reports, to evaluate friendships among autistic adults. DaWalt et al. (2019) also used the ADI-R to examine quality of life within the domain of friendships and to determine whether participants had “real friendships” in accordance with four specific criteria.

f) *Understanding and Perspectives of Friendships*

Researchers have examined the understanding and perspectives of friendships in individuals with autism through both qualitative ($n = 6$) and quantitative ($n = 1$) comparative research. In a quantitative study, Platos and Pisula (2021) compared gender differences in the understanding of friendships between individuals with autism and NT individuals in nonexclusive categories with six components, namely motivational (intimacy, support, and companionship) and cognitive developmental (reciprocity, unconditional responsiveness, and complexity) categories, which were coded into open-ended questions on friendship understanding.

Six qualitative studies had a phenomenological or an interpretivist methodology. In these studies, interpretative phenomenological analysis (IPA; Forster & Pearson, 2019) was conducted, and participants (five autistic adults aged between 22 and 25 years) reported three superordinate themes in their own words: “learning the formula,” “socializing,” and “taking advantage.” Gallup and Serianni (2017) conducted a

phenomenological study and discovered that video games provided potential support for the development of friendships and increased successful transitions.

Different concepts and meanings of friendships were explored through naturalistic observations and semistructured interviews among heterogeneous groups (including individuals with autism and NT individuals). Rossetti (2014) provided descriptors of friendships and a broad conceptualization of reciprocity.

g) *Effort and Practice of Developing Friendships*

Sosnowy et al. (2019) examined how individuals with autism sought to establish friendships and how they navigated through challenges and barriers. They investigated how 20 young adults with autism developed satisfactory friendships with individuals who accepted and appreciated their social differences. They reported that although these individuals perceived adherence to social norms as both uncomfortable and confusing, they sought further opportunities to meet other individuals who shared their interests. Rossetti (2011) explored the contexts and dynamics of friendships among three groups of young adults, including students with autism and students without disabilities. They discussed the connections and potential barriers of friendships and provided examples of friendships as well as explanations of how to address the difficulties.

h) *Relationships between Friendship and Other Factors*

Multiple studies examined the positive outcomes associated with an increase in the quantity and quality of friendships, including low levels of loneliness, depression, and anxiety (Rossetti, 2011); increased successful transitions and postsecondary outcomes (Gallup & Serianni, 2017); and relationship closeness (Sedgewick et al., 2019).

To identify the experiences of friendships, the relationships between friendship and other factors were examined in this review. At the individual level, factors such as empathy skills (Jamil et al., 2017), vocabulary diversity and conversational language abilities (Friedman et al., 2019), gender (Baron-Cohen & Wheelwright, 2003; Sedgewick et al., 2019), and autism-like traits (Baron-Cohen & Wheelwright, 2003; DaWalt et al., 2019; Jamil et al., 2017; Platos & Pisula, 2021; Sedgewick et al., 2019) were examined. At the group or dyad level, additional factors were examined, including acceptance and interest sharing (Sosnowy et al., 2019) and other autism-like traits (Bolis et al., 2021).

IV. DISCUSSION

Over the last two decades, with the increasing prevalence of autism, the number of studies on young and adult individuals with autism has increased. To the best of our knowledge, no systematic review has examined the experiences of friendships among autistic

adults. In this scoping review, we comprehensively examined the literature to identify and summarize the characteristics of and main findings for autistic adults and to explore the gaps in the literature to guide future research. Our review included only 15 articles, indicating that the currently available evidence regarding the experiences of friendships among autistic adults is limited. In the following text, we describe our findings in detail.

First, compared with their NT peers, autistic adults reported having fewer and lower-quality friendships, even for those with high BAP scores (Jamil et al., 2017). These data were primarily obtained using the FQ (Baron-Cohen & Wheelwright, 2003) and FQUA scale (Thien et al., 2012), which are self-report questionnaires. Two studies used the ADI-R, which is based on parental reports. Several studies examined the role of gender, age, and cognitive developmental differences in the style of friendships established by autistic adults (Baron-Cohen & Wheelwright, 2003; DaWalt et al., 2019; Płatos & Pisula, 2021; Sedgewick et al., 2019).

Second, the experiences of friendships among autistic adults had different meanings, particularly in studies that involved phenomenological evidence. The experiences of friendships among individuals with autism were defined in their own words, thus hindering the interpretation of “real friendships” (O'Hagan & Hebron, 2017). Different dimensions and structures were reported in the friendship experiences of these individuals throughout their life span (Hartup & Stevens, 1997). In this scoping review, the friendships autistic adults were examined in terms of the characteristics during adulthood that differed from those at other ages. Data obtained from longitudinal studies were different (e.g., spending time with friends in social and recreational activities; DaWalt et al., 2019; Jamil et al., 2017).

Third, this scoping review revealed a lack of research on the context of friendships beyond the individual level. In autistic adults, friendship is associated with many aspects of life. This scoping review revealed that the majority of studies verified the relationship between individual characteristics, friendships, and well-being at the individual level. Only two studies reported additional factors, namely acceptance and interest sharing, at the group or dyad level (Sosnowy et al., 2019). In our review, we discovered that few studies focused on the context in which friendships were established, contrasting with the number of studies examining the relationship between autism-like traits (or BAP) and friendship.

Fourth, only two studies involved longitudinal data and reported differences between adolescents and adults (DaWalt et al., 2019) and between individuals with autism and matched controls (Płatos & Pisula, 2021). Integrating the life span perspective when examining

friendships involves not only a static structure but also a dynamic development process. To the best of our knowledge, no study has yet examined the dynamics between friendships and personal changes over time. We argue that the nature of friendships cannot be understood without a dynamic perspective. Therefore, future studies should place greater emphasis on the process of developing friendships.

V. RESEARCH GAPS AND FUTURE DIRECTIONS

Given the increase in research on the experiences of friendships among autistic adults, addressing the gaps in the literature and conducting additional research based on scoping reviews are essential.

According to quantitative comparative studies, young and adults with autism have fewer and lower-quality friendships than their NT peers or even other individuals with other intellectual disabilities, such as fragile X syndrome (DaWalt et al., 2019). Many of the studies included in this scoping review utilized the FQ to evaluate the quality of friendships. Generally, the FQ is appropriate for adults with average intellectual abilities. Its score indicates the degree to which the respondent enjoys close, empathic, supportive, and caring friendships with other individuals (Baron-Cohen & Wheelwright, 2003). This questionnaire is intended for NT individuals rather than individuals with autism.

The first gap in the literature is that the voice of adults with autism has not been considered, which refers to their ability to freely express themselves, tell their stories, and make sense of their own life experiences (Smith, 2009; Virginia Eatough, 2017). With the understanding and meaning of friendship portrayed by the experiences and worldviews of individuals with autism, normative assumptions and impositions of nonautistic meanings can be deconstructed (Alase, 2017). Therefore, in the construction of friendship as a concept, the voice of the autistic community should be included, and the structure of this community should be examined before a questionnaire is constructed.

The second gap in the literature is that the related research focuses only on the context in which friendships are established. According to Sosnowy et al. (2019), young adults with autism tend to establish successful relationships with individuals who accept and appreciate their social differences and share their interests. The majority of studies included in this review focused on the nature of friendships among autistic adults and reported individual characteristics related to the quality of friendships, especially autism-like traits. Few studies examined the contexts (e.g., acceptance of NT peers, community, or university climate) of the friendships established by autistic adults. To achieve a more comprehensive interpretation, the context in which friendships are established should be carefully examined.

The third gap in the literature is the lack of information regarding the complex relationship between friendship and other real-life factors. According to Petrina et al. (2014), multiple impairments influence the social relationships established by children with autism. Compared with NT children, children with autism tend to experience greater difficulties in developing friendships and peer relationships that are appropriate for their age. Although the majority of studies focused on the interventions used to develop friendship skills, they have not addressed the major differences between the friendships that are established during childhood and adulthood. Therefore, to examine the various patterns of friendships across an individual's life span, additional real-life factors associated with friendships should be incorporated. In future research on the nature of friendships among autistic adults, evaluation of the various aspects of friendships can expand the concept of friendship. Further research is required to examine the complex relationship between friendships and the life experiences of autistic adults.

VI. CONCLUSION

Establishing friendships is a challenging task for individuals with autism. In this scoping review, we comprehensively examined the literature on the experiences of friendships among autistic adults. In the past decade, multiple studies examined the friendship experiences of adults with autism. By contrast, few studies compared the friendship experiences of autistic adults and children and adolescents with autism. In this scoping review, we identified four themes of friendships among autistic adults: characteristics and profiles of friendships, understanding and perspectives of friendships, effort and practice of developing friendships, and relationships between friendship and other factors. Although our review provides valuable insights into the friendship experiences of autistic adults, several research gaps remain to be addressed. Therefore, in the construction of friendship as a concept, the voice of the autistic community should be included, the context in which friendships are established should be examined, and the complex relationships between friendship and other real-life factors should be investigated.

Data availability statement

All the data generated or analyzed in this study are included in the published article and its supplementary files.

Ethics statement

The authors declare that they have no financial or proprietary interests in any material discussed in this article. This study did not receive any external funding. No human participants or animals were involved in this study.

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From Imitation of Reality to a Fantastic Game: Evolution of the Image of War in the Visual Arts

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Abstract- The article is devoted to analyze the starting point of the evolution of military subjects in the visual arts of antiquity and the images that it came to in modern cinema. From the author's point of view, in the development of the image of war from the statement of war scenes in real life to fantastic games with machine warriors in the space of hyperreality, a crucial role was played not only by the impact of the historical era and the change of worldview, but also by the specifics of cinema as an art form, which perceived the theme of war as one of the archetypal artistic subjects.

The article proposes to change the morphological status of cinema as the eighth art form and consider it as a threefold art in its Genesis, with the leading principles being man and machine, and nature (for the first time!) in the process of creating an artistic image, it appears as an auxiliary element. Due to its ontological specificity, cinema has special imaginative and artistic tools that create new images of war that are impossible in other visual arts.

Keywords: war, visual arts, cinematograph, evolution of artistic forms, morphology, machine, hyperreality, sergey paradjanov, linkin park.

GJHSS-A Classification: DDC: 700



FROM IMITATION OF REALITY TO A FANTASTIC GAME EVOLUTION OF THE IMAGE OF WAR IN THE VISUAL ARTS

Strictly as per the compliance and regulations of:



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I. INTRODUCTION

In one of the latest books by Jorge Luis Borges, "The Gold of the Tigers", there is an essay devoted to plot-story constructions that are constantly reproduced in the world of art, in particular, literature, regardless of the era.¹ Something similar is typical for the visual arts. Such "archetypal stories" can be distinguished both in the art of the Ancient World or the Middle Ages, and in modern art, including in cinema. These are stories related to the mytho-religious worldview and cult; love adventures (starting with the Egyptian Rhodopis-the primary source of various interpretations of Cinderella); stories whose content is a journey (real or imaginary) and war. *The conclusion, which is confirmed by artistic empiricism, is that the theme of war, the image of war, is a constant theme in the world of fine art.*

For thousands of years, in the context of traditional, ethnic cultures, war has been a means of intercultural communication and self-identification. In the

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ideological and political topography of these epochs, it was a measure of the success of culture. Since war was associated with the overcoming of space and material resources, it also acted as an indicator of the energy potential of ancient civilizations. It is known that the war, because of its energy costs, required from its participants strength, agility, endurance, healthy aggressiveness, enjoyment of the struggle – that is, everything that accumulates youth.

In the context of permanent intercultural wars, the values of the defeated cultures were perceived from the side of external forms, rather than internal meaning, and rather interpreted in their own way, rather than understood. There are many examples of such historical inculturations. This is the collection of Sumerian art monuments by educated Assyrians (including those with military subjects); this is the intensive dissemination of elements of ancient Greek classics as a result of the campaigns of Alexander the Great; this is the worship of the Greek culture of the Romans, who bicultured Roman mythology and art; this is also the Crusaders' fascination with Arab and Jewish mysticism, which evolved within another culture into the symbolic art of Christian esotericism. In turn, the values of the winners were imposed on the losers and after a while, in an adapted form, they became their own. Thus, the war as a political event was not only a measure of the success of culture, but also a means of intercultural communication.

However, is it possible to talk about the general figurative-artistic and socio-cultural characteristics inherent in ancient works of art that depict scenes of war? Let's look at a few fairly well-known art artifacts with military subjects, taken at random, and not specially selected.

1. The famous standard from the Sumerian city of Ur, which is an inlay of semiprecious stones (lapis lazuli and jasper) and mother-of-pearl, which depicts, apparently, one of the episodes of the battle of the many skirmishes between the Sumerian city-states. On a war chariot that has a supply of spears, two warriors-one of them drives the chariot, and the other raises a spear to strike. The defeated enemy lies dead under the wheels. (ill.1. *The standard of Cheers. Lapis lazuli, jasper and mother of pearl. Fragment. End of the third millennium BC.*)

¹ Borges H. L. Prose of different years. // "Four Cycles" (p.p.280-281). Collection / Trans. from Spanish. And Terteryan-M.: Raduga, 1989-320 p.



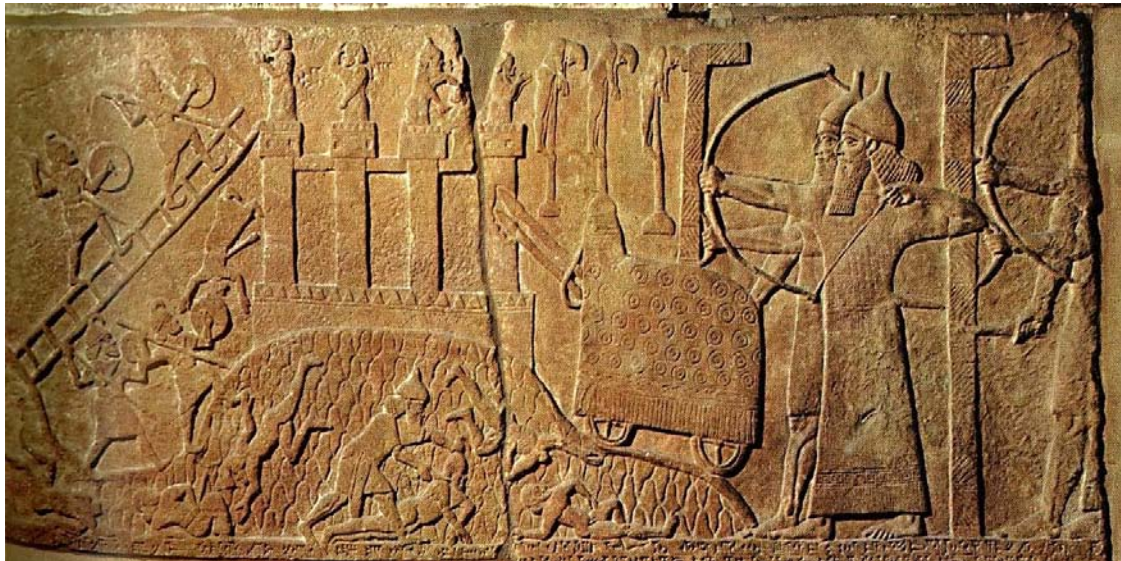
2. Egyptian deep relief, where the Pharaoh Ramses II is straightens out after the battle with the defeated Hittites. Behind the back of the Victor-Pharaoh is a quiver with arrows, and in his left hand is a bow. The figure of the Pharaoh in the relief is dynamic and

powerful, it is larger than the huddled Hittite warriors. (ill.2.Execution of the conquered Hittites. Pharaoh Ramesses II-winner of the Battle of Kadesh. Abu Simbel Temple. A new Kingdom. The second half of the second millennium BC.)



3. In Assyrian relief, the theme of war, along with hunting scenes, was the main one. The empire, created in the first half of the first millennium BC, was the result exclusively of military campaigns. Often on the Assyrian relief, the image of war was a genre scene, so to speak, "military everyday life". So, in the presented relief, the capture of another city is depicted, in which the sculptor almost dispassionately shows prisoners impaled on a stake, the defenders of the city who fell from the walls are finished off by Assyrian infantry soldiers, a

battle ram on wheels is used to take the city walls, Assyrian soldiersthey climb the siege ladders. On the right side of the relief with a drawn bow, the king and the general are depicted (they are much larger in size compared to the other characters in this relief). (ill.3. Capture of the city. Assyrian relief from the time of Tiglath-Pileser III. Mid-eighth century BC.)



4. In the paintings of ancient Greek ceramics, military subjects were also often found, especially favorite were the subjects from the epic poem "The Iliad". Despite the fact that the figures of the warriors of this painting are located on an object quite utilitarian-a vessel for liquids – they are executed with a high level of skill, although in a conventional manner, characteristic of black-figure graphics.

Typologically, this war scene can be traced to an ornament, but the body of the Trojan Sarpedon lying in the middle of this symmetrical composition reminds us that this is a depiction of a battle that took place in ancient history and led to the participants wounds and death. (ill.4. Hector fights with Patroclus for Sarpedon's body. Black-figure painting on the crater. VI century BC.)



5. The famous work of medieval decorative and applied art-the Bayeux tapestry. Embroidery created in memory of the battle of William the Conqueror, which marked the beginning of the conquest of England by the Normans. It is noteworthy that in this work, the winner is not indicated by its size, but by the artistic means. A group of defending Saxons is

depicted on foot, huddled in a small rupa, covered with shields. While most of the composition is occupied by the Norman cavalry, galloping over the corpses of the dead, lying under the hooves of horses.(ill.5. The battle of the Normans with the Saxons at Hastings. Bayeux tapestry, linen embroidery. Ca. 1080, England.)



Analyzing the well-known works of different types of visual art (relief, inlay, graphics, decorative and applied art), which are taken at random, but are typical of the ancient world and the Middle Ages, depicting military scenes, we can identify the socio – cultural and artistic characteristics that unite them. First, these are works created from the positions of the Winner, the Hero. Because of this, the tone of these war scenes is either epically upbeat or calmly businesslike. Those who are defeated are usually depicted as small, nondescript figures lying under the hooves of the winners' horses, or under their feet. Sometimes, in order to compositionally denote the physical superiority of the winner, he was depicted much larger than other characters in the military scene. Not only visual arts, but also literature of both the West and the East, admired the strength and prowess of the hero-warrior from Russian epics to Japanese tanks. Sometimes the same artistic device was used in literature, in particular, the epithet about the vanquished, who are trampled by the horses of the victors. Here is a fragment from the ballad «White Horse» by the Chinese poet of the Han era-Cao Zhi:

*«...In the young hero, the power is visible
And the ape-like speed in it,
Like a leopard, full of fire,
Bold and brave, like a dragon.*

*.....
The Huns lie under his horse,
I'm ready to fight the Xianbi tribe
On the sharp spears of the chest will go,
Will the mortal body regret?»²*

Secondly, traditional wars, and, consequently, in the artistic images that reflected this military practice, had a specific attitude to the corporeality, to the tactile characteristics of war. Since the wars of antiquity and the Middle Ages were unthinkable without direct

physical contact, the ultimate victory on the tactile level was expressed in the degree of destruction of the integrity of the enemy's bodies (wounds and dead bodies) and in the unharmed bodies of the victors. In general, the body as a valuable element of traditional culture in the war maintained its integrity and sacredness. It is no accident that it was from the physical beauty of a warrior trained in military battles that the Olympic Games of antiquity were born. By the way, the Olympic Games of antiquity were an expanded mystery in the glory of the god Apollo, which once again testifies to the sacredness of the bodily principle in that era.

Third, the image of war in the traditional arts of these epochs, as a rule, had a positive connotation, since war (from the point of view of the victors) was also perceived as a means of material enrichment and the acquisition of new territories. In addition, in the conditions of traditional cultures, constant local wars had a more external, contact, «heroic character» remaining a political and technical-technological phenomenon, external to the axiological heart of culture. But it would be naive to believe that such a character of war and the images that it generated in the visual arts remained unchanged, that it was not affected by the historical era, the worldview and the specifics of the art form in which this image was created. Although it is impossible to deny the fact that the arrival of world religions, which turned to man over ethnic and political barriers, contributed to the appearance in art of motives for reflecting the war from the point of view of the suffering, defeated side (I recall the respectful and even compassionate intonation to the defeated Darius from Alexander the Great in Nizami's poem "Iskender" (XIII century) or the lines uttered in Hamlet by a traveling actor: "Terrible is the sight of the abused Hecuba..." (XVI century.)

After the Renaissance, starting with the era of Rationalism, militaristic traits in the culture of Europe

² Cit. by Cao Zhi. "The White Horse» //Seven sorrows. Poems. M., Art Literature – 1973, 168p. (p. 34-35) (In Russian)

increased. First, this was due to the beginning of the process of globalization, in which the leading society was the European (Christian) culture, which was expressed in the beginning of the colonial conquests, which required military force.

Secondly, European culture, following the artistic flourishing of the Renaissance, experienced a rapid development of science in New Time, which ended with industrialization and the entry into the history of the machine as the main productive force at the end of the XVIII century. The phenomenon of the machine could not fail to attract the attention of both artistic and philosophical thought—from Ch. Dickens and V. Hugo to F. Nietzsche, M. Heidegger, O. Spengler and N. Berdyaev. It is interesting that the vast majority of representatives of the humanities and the arts assessed the machine as a very negative phenomenon, in contrast to politicians and representatives of technical and natural science knowledge.

Thus, A. F. Losev wrote in the autumn of 1929: *"There is something ruined, pitiful and suffering in the car. The machine is not chaste, cruel, internally empty. It has a kind of fundamental incompetence, spiritual philistinism, boredom and darkness. It is the deepest cynicism of the spirit, the limitation of the average stamped and mechanical things."*³The specifics of its essence, namely: the destruction of the integrity of manual labor, its fragmentation into separate operations; freedom from moral imperatives; the creation of the cult of force—the machine is similar to the existential characteristics of war as a form of socio-cultural existence. *In previous epochs, the political and social awareness of war and its artistic embodiment were on the same ethical and aesthetic plane, hence the image of war in art was a reflection of its valor and heroism.*

However, with the formation of mass culture, whose production is based on machine technologies, and it itself has a global character, war as a phenomenon acquires new qualities, in which two tendencies of its perception in society are clearly present.

In the first trend, war is a political reality, in relation to which the degree of glorification of war as a social phenomenon is reduced and a view is matured that sees war as a deeply destructive, cruel event that disfigures the individual and destroys the way of life. *In this trend, war makes victims of ALL its participants (both winners and losers), deforming and destroying physically, morally, psychologically.* Moreover, in the industrial and post-industrial era, war becomes a global phenomenon (and not local battles as it was in the past). The tactile and physical characteristics of war have also changed, since modern war does not involve

mandatory physical contact, and machine technologies deprive the human body of sacredness and integrity. The presence of war in mass culture is growing, and in many aspects, war is not only a physical reality, but also a form of communication that is present in other areas not previously occupied by war-information, aesthetics, axiology, gender. In this trend, war has acquired a clearly negative ethical connotation and acts as a manifestant of absolute evil.

In the second trend, war appears, first of all, as an indispensable part of the hyperreality created by machines. Since cinema is a product of the machine, it objectively aestheticizes the machine and the hyperspace, which it generates and makes them objects of modern art. They, in turn, transfer their militaristic qualities to art: the desacralization of human corporeality, the ethical devalorization, the fragmentation of reality. Within the framework of this trend, war is still being glorified, and an enhanced ethical message is attributed to it, since the freedom of choice, which is most acute in war and can cost the lives of not only the participants in this choice, but also determine the future fate of society in the future. The origins of such a heroic and ethical attitude to war in the modern art sphere are associated with a number of reasons of psychoemotional and mental properties:

1. *Longing for the Hero*: A very ancient archetype, which can be considered as a consequence of the loss in mass culture of connection with the highest sacred reality. In the circumstances of war, the most traditional type of hero is embodied and operates – a warrior, a defender, a savior, who is not afraid of a direct collision with evil.
2. *Narrowing the Volume of the Perceived, to Co-scale Human Dimensions*: In the conditions of modern civilization, both the volume of the subject world of culture and the volume of information have increased dramatically and already far exceed the permissible dimensions that can be perceived by an individual subject. The undeveloped part of objectivity and information has given rise to the phenomenon of garbage in all its manifestations, which cannot but produce in the subconscious a sense of chaos and anxiety.⁴ These feelings of anxiety are «removed» in the visualization of images of military destruction, when you can see how the past achievements of civilization lie in piles of rubble, garbage.
3. *Ethical Decisions*: For a person of the masses, who, as a rule, can not even influence the construction of a parking lot or a high-rise building under their

⁴ See Foortai, F. "Garbage—from ruins to landfills: axiological perspectives of modern culture" // International Journal of Cultural Studies. International Journal of Cultural Research. "Self and other in culture" "Self and other in culture", №1(2),2011- p. 48-56 Access mode: <http://www.culturalresearch.ru>

³ Losev, A. F. Additions to the dialectics of myth [Electronic resource] - Access mode: <http://www.omolenko.com/biblio/losev>. Accessed May 2015.



windows, i.e., who has an insignificant degree of existential freedom of the individual in real social conditions, receives a sense of freedom in the images of virtual wars, it is here that the inhabitant of mass culture can clearly indicate their ethical preferences and decide something in general.

4. *Aesthetics*. War in virtual art is also attractive due to its aesthetics. The characters here are beautiful, strong, and beautifully built. In addition, even in the images of futuristic (or magical) wars, you can see an anachronistic mix of the latest technical achievements and medieval armor and ancient weapons. This is far from accidental, as it reflects the trend towards more recent aesthetic experiences, i.e., another manifestation of psychoemotional freedom.

Analyzing the specifics of the image of war in modern mass culture, it can be argued that with the change in the civilizational paradigm, the theme of war, its image in art remained as a permanent subject, but its functions and artistic forms of its implementation changed. If the functional changes in the image of war in modern mass culture were noted above, then I would like to draw attention to completely new forms of this artistic image, which arose precisely with the advent of cinema.

Having entered the XXI century, cinema has opened the second century of its history. Undoubtedly, it reflects not only the figurative-artistic and technical-technological innovations of the latest historical moment, but also the philosophical-aesthetic and mental changes inherent in modern civilization. However, in order to understand the specifics of the artistic image (including the image of war) in this youngest of the visual arts, it is necessary to determine the very essence of this art. It is generally believed that cinema is the youngest of all the arts known to date. Let me disagree with the well-known morphological classification, consisting of three types and eight types of art, where cinema is defined as a synthetic art, the same type as dance and theater.

In our opinion, such a typology is not legitimate, since the same group includes arts with different ontological bases. The seven traditional arts are *homogeneous*, they correspond to the seven aesthetic categories, the seven primary colors, the seven octave sounds, and they have two ontological bases in their genesis: *nature and human*. At the same time, cinema is basically threefold – *human, nature, and machine*, and the leading principles here are man and machine, and nature (for the first time!) in the process of the genesis of this art, it appears as an auxiliary element.⁵ The artistic space of cinema has special spatio-temporal

characteristics, i.e. in the case of cinema, we are not dealing with the eighth kind of art, but with a new socio-cultural phenomenon, namely, *the visualizer of hyperreality*. This visualizer of hyperreality is formalized through design, and the creative method of cinema is clipping, which constructs an image either according to a narrative or associative scenario.⁶

Why is it only after a hundred years of the existence of cinema that it became possible to talk about the nature of this phenomenon as a different (hyperreal) art? I think the answer is obvious here. Since the existence of cinema is connected with the technical, technological and scientific achievements of civilization, it took time for its figurative and artistic realization, and the first hundred years of the history of cinema were a period of formation, the formation of not so much the figurative and artistic component of the art of cinema (a great artistic image does not need perfect external technical means, it depends only on the talent of the creator, that is, has an anthropological basis), how much of the world, whose visualizer it acts, i.e. hyperreality. Thus, it is at the turn of the XXI century that cinema for the first time has sufficient technical and technological capabilities to fully demonstrate itself as a representative of the new virtual reality. How does the image of war appear in this new artistic paradigm?

Cinema as a visualizer of hyperreality, due to its technical capabilities, can not only «reflect» real events, including images, sound and movement, but also create spaces and events that are completely fantastic, and, unlike other types of art, these fictional circumstances and characters can be made close to reality, which is impossible for other types of art. It is precisely because of its ability to approach or move away from reality – in the cinema, the image of war can be as close as possible to historical military realities and act as part of historical memory, or vice versa, it can be an image of a fantastic war that has never been anywhere else.

It is precisely in this departure from reality that artistic images, purely cinematic, appear in the cinema, which are no longer possible in any form of art. We would like to draw attention to two such images of war, since we see in them a certain final point in the millennial evolution of this image, which reflects all the characteristic features of the modern perception of war.

In 1988, the film studio «Georgia-film» released the last full-length film by Sergei Parajanov,⁷ which is based on the Azerbaijani fairy tale «Ashik-Kerib» (although there is a Turkish, Uzbek, Georgian version of

⁵ Foortai, F. Text in cinema as the desire of existence// Cinematography of Desire and Violence. St. Petersburg, Publishing House "Petropolis", 386 p. - 2015. (p. 292-301)

⁶ Foortai, F. The phenomenon of clipping in modern mass culture: an attempt at cultural analysis. // Bulletin of the Leningrad State University named after A. S. Pushkin. No. 4, vol. 1 / Philosophy series. Scientific journal. - St. Petersburg: LSU, 2009. (p. 126-135)

⁷ Directed by David Abashidze and Sergey Parajanov

this fairy tale), retold by M. Yu. Lermontov around 1837.⁸ However, the script of the film has a number of differences from the literary source.⁹ In the film narrative, Parajanov includes elements of the European musical tradition and makes the wanderings of the main character more universal, translating them into the plane of the metaphysical search for the creator. This film was dedicated to Andrei Tarkovsky, who died at the end of 1986, as evidenced not only by the film's epilogue, in which Parajanov says that the film is a metaphysical conversation with the Russian director about the highest love, but also by the fact that «Ashik-Kerib» can be translated as «A Wanderer in love or a Poet-Wanderer»; and this archetypal definition could not be more accurately suited to the fate of both Tarkovsky and Parajanov.

Reasoning about the fate of the artist in a broad metaphysical way, Parajanov introduces a plot in the film narrative, when Ashik is tempted by wealth and power, which entails war, as a source of both. In the 50th minute of his masterpiece, Parajanov presents an image of war (death), perhaps one of the most aesthetic, psychological and sophisticated in the history of cinema. The director creates an image that can only exist within the framework of this art form. The structure of the image is like a mosaic, each element of which is so inseparable from the final result that together it appears as a single alloy, giving rise to a new meaning that was not in the original elements.

The original elements are architecture, music, arts and crafts, and dance. In the film aesthetics of Sergei Parajanov, based on the ethno-cultural archetypes of the Caucasus region, there could not be random, passing shots that were not verified compositionally, chromatically, and meaningfully. The elements for creating the image of war are architecture, i.e., spatial art, music-temporal art, dance-synthetic art, i.e., one in which an artistic image is unthinkable without a person. Thus, the elements that will be used to create a new image are space, time and man, together representing the integrity of earthly existence. In addition, the presence of decorative and applied arts in Parajanov's film texts is always everyday life, the objective world of culture as a place of human habitation.

How do the original elements interact? I remember Friedrich Schelling calling architecture frozen music, but what kind of architectural space does the director use in these shots? This is the Ateshgah fire temple in Surakhani near Baku, deserted and ancient, where the Zoroastrians offered their prayers, including for the dead, who were buried on the «towers of

silence», similar to the towers of this temple. If this architecture sounds, it does not sing the song of life.

The music of this episode, as well as all the music in «Ashik-Kerib» was written by a young Azerbaijani composer at that time, Javanshir Kuliyeu, who in this play with a very strange title «I can throw you into a cage with a tiger» or «Desecrated Dwelling» (from the name also "smells" of death) mixed modern sound ambient, and the children's voices of a boy and a girl interrupting each other, singing in the manner of the Ashug tradition.

In such a mortal atmosphere, the dance of a clumsy big woman and a twirly, very flexible girl, who dance almost without moving from their seats, i.e. under a through arch in the depths of which a fire is burning, gives the impression of something disturbing and «not good», if not a direct threat.

The clothes of both women and girls are deeply symbolic: the woman is wearing something like a sakkos ("bag"), which is originally of Iranian origin and which was worn as a sign of mourning. Although sewn from different ornamental pieces, her dress is made in the same color scheme, namely in terracotta, which in the chromatic system of Sergei Parajanov denoted the element of the earth, the soil. The fact that this outfit has large daggers hanging from the woman's neck and an iron helmet on her head suggests that there is also danger and threat lurking here. The girl's clothing is also made in an ethnic way-from knitted soft shoes to a fez on her head, but it has rather a Turkic connotation and is more collective than a woman's costume. In the color scheme of the girl's costume, the main figurative load is carried by a bright scarlet epancha. This color is so irritatingly bright that it "catches" the eye and it is impossible to tear yourself away from it. At the same time, such a color at the level of the archetypal subconscious is consistently associated with blood and fire. When a woman's costume is superimposed on a terracotta spot, a mental image of the burning earth appears, which amplifies/duplicates the real, physical fire burning behind this couple in the depths of the ancient arch.

Why does Sergei Parajanov choose a dynamic and plastic way of building an image of war? Given the creative method of the director, focused on ethnic neotraditionalism, which to a certain extent is a manifestation of the archaization characteristic of the visual concept of hyper-myth,¹⁰ it is impossible not to take into account the mythological tradition of the East, associated with the dance of death, destruction, war. In this tradition, there is a powerful mytho-religious image that goes back to Shiva-Nataraja (Shiva the King of Dance), whose accelerating dance leads to the

⁸ First published in the collection "Yesterday and today" (book 2, 1846, pp. 159-167) Source: <http://lermontov - lit.ru/lermontov/text/ashik-kerib.htm>

⁹ Written by Gia Badridze

¹⁰ The term hypermyth was coined by Francisca Footai. The development of the concept and its individual provisions are described in various works during the last ten years.

destruction of the world in its cosmic existence, and in the material world – to war. It is noteworthy that the Ateshgah fire temple in Surakhani served as a place of worship not only for Zoroastrians, but also for Indian fire worshippers (as evidenced by historical sources, including inscriptions available in the temple). However, in Parajanov's work, instead of a dancing god, dolls dance – and here again there is an element of archaization characteristic of the postmodern situation – which in ancient times acted as a "substitute for the gods", their earthly representatives. Parajanov has these two dancing female figures – dolls. Both the woman's face and the girl's face are unnaturally white, red circles on the cheeks are flushed, the eyebrows are sharply drawn-these are not people, these are soulless dolls that are not essentially carriers of life. So, we have the moving dead in front of us (the eastern version resembles the European macabre). Therefore, their dance is not the dance of life, it is the convulsions of destruction and death.

(ill. 6. A shot from the movie "Ashik Kerib")



Ашик-Кериб.мр4

In the film "Ashik-Kerib" we see a multi-layered, plastic, chromatic, mental image of war, whose



The content of this almost four-minute creation (3.43) is war, but it is a fantastic war, which most people living today associate with the wars of the future. What new features of the war did the young creators of this image see, because the authors of this composition at that time were from 24 to 26 years old?

1. In the war of the future, the integrity and sacredness of the human body does not exist, and there is a visual confirmation of this, as six singing and talking heads without bodies appear in the clip, to which

figurative and artistic integrity, in addition to symbolic and ethno-cultural unity, is provided by the specifics of framing, since this allegory of war is demonstrated in one frame. Moreover, the semantic part of the image of war is enhanced by the subsequent shots in which the soldiers run.

After only fourteen years, a work is released on the world cinema screens, in which the image of war was the axiological and figurative-artistic opposite of the image created by Sergei Parajanov on the basis of ethno-cultural archetypes.

It was a Linkin Park music video directed by one of the band members (dir. By Joe Hahn). The video was shot as a visual track of the song "Pts.OF. Athrty", which was a remix of the song «Points of Authority» from the debut album Hybrid Theory. It premiered in the summer of 2002. After almost twenty years, the image of the clip is perceived as a visionary epiphany (although the genre of the clip is an elementary "shooting game"), since the video sequence of the clip is made in the aesthetics and video technology of a computer game with such dynamics, special effects, and computer graphics, which were not yet available in the computer game industry or in the interfaces of Internet sites in the first decade of its existence.

many wires are connected, providing them with the opportunity to simulate life. The Soviet fan of science fiction immediately remembers the novel of the famous Soviet science fiction writer Alexander Belyaev «The Head of Professor Dowell» (Terence Conran's film «The Sky Captain and the World of the Future», where this motif will appear only two years later after the release of the video). (ill. 7. A frame from the clip "Poets.OF. Athrty". from the album "Reanimation" 2002)



2. In this war, there are no heroes, the characters here are machines, and since the machine has no goal-setting, then their war is pointless, since it has no ethical component – then such a war has no meaning. Although in the clip you can trace a certain plot, in particular, machines more mechanistic (obviously residents of a distant planet) fought with winged machines made on the conveyor of a more advanced civilization) and were eventually defeated by a certain blue viscous and amorphous substance that appeared from the ground along with a strange city illuminated by the same luminous viscous substance.
3. In this video, perhaps for the first time, the image of war appeared in complete isolation from reality, as an exciting game, as a spectacle devoid of any ethical component or purpose. The image of war, born of the most advanced film technologies at the beginning of the XXI century (and reflected in the clip), unlike the images of the ancients, in which there were no ambiguities and innuendo, is filled with them. (ill. 8. Stills from the video for the song "Pts. OF Athry" from the album "Reanimation" 2002)



4. For example, what role do the singing heads play? Are they experimental subjects or parts of a cybernetic organism that is only shown in fragments? It is clear that the image of war in the video is an imitation of it, it is, so to speak, a quasi-war, but then what are its functions in society? It is noteworthy that the general meaning of the words of this musical composition, the visual accompaniment

of which is the quasi-military types of the clip, can be expressed by the following passage: «...it hurts me and I want you to be hurt as well, because my life is broken». However, against the background of machine battles, no one hears the cry of a suffering person, and there is no one to hear it...

Visually, the image of war created for the musical accompaniment of the song Linkin Park, echoes the views of space battles from the famous George Lucas film saga - "Star Wars", which was released from 1977 to 2018.

However, in these films, the war, for all its futuristic appearance, was presented in its traditional meaning – as a means of liberation from the invaders, as a deliverance from the evil enslaving force. While the image of war, embodied in the clip Linkin Park, for the first time appeared as a meaningless game, for which there are no ethical grounds (justice, protection), nor the sacred integrity of the human body and no Hero.

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A Study on the Title Translation of *Wu Sha*: The Perspective of Multimodality

By Yin Ming

Abstract- The Chinese crime film *Wu Sha* (Manslaughter), released on 13 December 2019 and directed by Sam Quah, explores the story of a father protecting his daughter after she accidentally kills the son of the mayor and police chief. Despite receiving a 7.5 rating on Douban, the film generated significant discussion, particularly around its dialogues. However, this paper argues that understanding the film's message requires considering multiple modes beyond dialogue. Through a multimodal analysis, this study investigates how visual and acoustic modes influence the translation of film titles, using *Wu Sha* as a case study. Multimodality, the integration of different communication modes, is extended to translation theory in this paper. Previous research on film title translation has often neglected multimodal elements, focusing primarily on the text itself. This paper addresses this gap by examining how visual and acoustic modes impact the translation process.

Keywords: *wu sha, film title translation, audiovisual translation, multimodality, semiotics.*

GJHSS-A Classification: LCC: PN1995.9



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Keywords: *wu sha*, film title translation, audiovisual translation, multimodality, semiotics.

I. INTRODUCTION

On December 13, 2019, the crime film *Wu Sha* (Manslaughter), directed by Sam Quah and produced by Chen Sicheng, premiered in China. A remake of the Indian film *Drishyam*, it primarily tells the story of a father protecting his elder daughter, who accidentally "killed" the son of the mayor and police chief due to his sexual assault and blackmail, from being caught by the police. The film, with a rating of 7.5 out of 10 on the Chinese website Douban, ignited heated discussions, most of which focused on the film's dialogues. However, it is important to recognize that what is said is only a part of the overall message. The manner in which it is conveyed, along with auditory and visual elements, constitutes an integral part of the message (Pettit, 2004). To fully comprehend the message, one needs to consider multiple modes, i.e., multimodality.

Multimodality, as defined by Dressman, refers to the deliberate integration of two or more modes of communication (Dressman, 2010). The term "mode" is central to understanding multimodality and is often equated with the concept of a channel (Borrillo, 2000). Numerous scholars have recognized the importance of

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multimodality in the field of translation. Jeremy Munday, for instance, contends that translation theory has increasingly turned its focus towards multimodal texts, driven by advancements in technology (Munday, 2016). Katharina Reiss, similarly, introduces the concept of audio-medial text types or multimodal texts to address the growing demand for media translation. This demand necessitates the supplementation of textual content with images, music and other elements (Reiss, 1989). However, Reiss primarily advocates for a "supplementary" approach, wherein visual and auditory elements enhance written text (Munday, 2016). While Reiss's emphasis on the communicative function of translation has significantly contributed to the functionalist school, her assumption that visual and auditory components are merely supplementary may be inadequate. In reality, the functions of images and music can vary, and written language does not always dominate in the translation of audio-medial texts. Despite written language historically serving as the primary form of communication for millennia, the visual has often been relegated to a subordinate role in Western societies (Kress & Van Leeuwen, 2021).

Overemphasizing the written language may impede the advancement of film title translation by placing undue emphasis on the linguistic aspect. It is of paramount significance for translators to be conscious of the other semiotic systems in the film and how they redound to the development of the story as a whole (Díaz-Cintas & Remael, 2014). Hence, translating a film title requires operating within a multimodal framework, wherein the translator actively engages with the film as a viewer. When translating dialogue, it is essential for translators to not only consider the visual modes but also the acoustic ones, which cannot be simply equated with the non-verbal and verbal signs (Díaz-Cintas & Remael, 2014). To substantiate this viewpoint, Delabastita outlines four distinct categories: visual mode-verbal signs, visual mode-non-verbal signs, acoustic mode-verbal signs and acoustic mode-non-verbal signs (Delabastita, 1989).

The sign is, described by Keller, anything that can be perceived and interpreted (Risku & Pircher, 2008). However, the visual mode-verbal signs, which contain the framing devices such as the credit titles, documents such as newspapers and graphic representations of linguistic signs such as road signs that appear on the screen (Delabastita, 1989), will not

be analyzed in the case of *Wu Sha* because the newspaper, examination paper, summer camp admission and so forth in this film hardly bear any direct relation to the sheep or the shepherd that are elements in the translated film title. The paper will focus on how the visual mode–non-verbal signs, acoustic mode–verbal signs and acoustic mode–non-verbal signs in the film exert influence on the translation of its title through the case of *Wu Sha*.

II. REVIEW OF THE TRANSLATION OF FILM TITLES

Translation theory and practice have been tremendously influenced by the existence and proliferation of new technologies (Munday, 2016). In recent years, audiovisual translation (AVT) has emerged as a dominant force and is swiftly becoming the standard reference point. From its inception, film translation has been a significant facet of AVT (Díaz-Cintas & Remael, 2014). Within this context, the translation of film titles stands out as a crucial element deserving meticulous attention, with its function being of paramount importance. This assertion is substantiated by the fact that film titles often serve as the initial source of information for viewers (Wang & Huang, 2020). However, as the following discussions will indicate, few scholars have delved into the translation of film titles from the perspective of multimodality.

First and foremost, scholars such as He Ying, as well as Wang Jianhua and Huang Jie, prioritize functional equivalence in their approach to translation. According to He Ying, this entails faithfully preserving the informative, cultural and aesthetic value of the original work while appropriately emphasizing its commercial viability (He, 2001). When discussing film title translation, Wang Jianhua and Huang Jie echo these sentiments, suggesting that translators should not only focus on linguistic shifts but also prioritize the transmission of cultural meaning and artistic impact (Wang & Huang, 2020). However, their emphasis on linguistic and cultural aspects suggests an overemphasis on the film title itself, potentially neglecting other crucial modes that could influence the translation process. This tendency to isolate the title from the broader context of the film is evident in their approach.

Secondly, scholars such as Cao Qunying, Liang Jian and Li Lu, delve into film title translation from the perspective of its skopos, a concept introduced into translation theory by Hans J. Vermeer (Munday, 2016). While these scholars have analyzed the skopos, Liang and Li provide a more comprehensive overview of the skopos theory, offering detailed research that is simultaneously highly descriptive due to the numerous definitions provided. However, they diverge in their interpretations of the skopos in film title translation. Cao

Qunying suggests that the skopos aims to convey the essence of the original film information to target language viewers, ultimately capturing the audience's attention (Cao, 2012). In contrast, Liang Jian and Li Lu propose that the skopos of film title translation involves prioritizing the informative, aesthetic and marketing functions of the translated title while remaining faithful to the film's content (Liang & Li, 2009). Nonetheless, both approaches share a common shortcoming: they present numerous cases without proper classification. The categorization of different film genres is crucial because the expectations of the target audience may vary between, for instance, a crime film and a romance film, thereby impacting the marketing function of the translated title.

Last but not least, scholars have explored film title translation through the perspective of rewriting, motivated by either ideological or poetological considerations (Munday, 2016). José Santaemilia Ruiz and Betlem Soler Pardo, for example, touch upon film title translation from an ideological perspective. They reference Santoyo's classification of film title translations as 'commercial', 'picaresque' and 'alarmist', framing them as potential subjects for ideological examination (Santaemilia Ruiz & Soler Pardo, 2014). However, their treatment of the topic remains superficial, lacking a detailed explanation. In contrast, Wang Jia delves into the issue with a broader scope, considering both ideological and poetological motivations stemming from the social background, cultural environment of the target-language society, local aesthetics and traditional conventions (Wang, 2011). Nonetheless, terms such as convention and aesthetics may pose challenges in definition, and the research might lack persuasiveness without sufficient supporting evidence.

To conclude, there is a conspicuous gap in all previous research: scholars have neglected the fact that the film is an audiovisual text and it is inappropriate to analyse such a text merely from the film title itself. In other words, they are prone to separate the translation of the film title from the whole film. Therefore, the perspective of multimodality will be adopted in the paper to delve into how different modes influence the translation of the film title.

III. THE INFLUENCE OF DIFFERENT SIGNS TRANSMITTED BY DISPARATE MODES ON THE TRANSLATION OF THE FILM TITLE

Influenced by the different signs delivered by dissimilar modes in the film, the translator decides to translate *Wu Sha* into *Sheep Without a Shepherd*. If the Chinese title *Wu Sha* is translated word for word, it will generate the English title *Manslaughter*, meaning the crime of killing someone illegally but not deliberately (Hornby, 2009). Such a translation method, however, is restricted to the linguistic level and may cast aside the

information of different signs transmitted by dissimilar modes, thus making the translated title unattractive and thwarting the acceptance of foreign moviegoers. In order to produce a novel and felicitous translated film title, the translator carefully takes the different signs transmitted by various modes into consideration.

Before interpreting these signs, the translator has to choose the translation of 羊 [sheep, goat and so on] (Zhong, 2010) because they are important signs instead of decorations in the film and have different cultural implications. Even though what appears in the film is the goat, the translator decides to translate 羊 into sheep rather than goat, which cannot be understood if one has little understanding of their cultural differences. Kaindl raises doubts about the notion of the 'visual Esperanto' and suggests that images may be highly dependent on culture (Kaindl, 2004). Moreover, Liu Weifeng comments that in the course of cultural development, the symbolic meanings of 羊 differ in China and the West (Liu, 2015). It can be noticed that different countries may have disparate understandings of this animal. In China, a single Chinese character 羊 can describe all kinds of sheep and goats, so the Chinese dubber does not need to consider adopting 山羊 [goat] or 绵羊 [sheep]. However, in order to deliver the message more specifically, the translator has to narrow down the concept of 羊 into either the sheep or the goat. The translator finally translates it into sheep because of its cultural meaning. According to the dictionary, if people behave like sheep, they follow others and lack independent thinking (Hornby, 2009). In the film, they are blind and lacking in individual thinking, thus resembling the sheep. Under such circumstances, what matters is not the denotative meaning or the appearance of 羊, but its connotative meaning: representing the blindness of the public, which can be better represented by the sheep in the English culture. In

the following discussion, the sheep will be used to describe 羊 despite the fact what appears in the screenshot may be the goat, thus making the argumentation clearer.

a) *The influence of the visual mode–non-verbal signs*

The visual is 'of or connected with seeing or sight' (Hornby, 2009), and the non-verbal means 'not involving words or speech' (Hornby, 2009). The following discussion will delve into how the visual mode–non-verbal signs influence the film title translation of *Wu Sha*.

On the one hand, having noticed the bloodstain, a visual mode–non-verbal sign which indicated the fact that Su Cha might be killed deliberately, the translator decided not to translate *Wu Sha* into *Manslaughter*. When Ping Ping, the daughter of Li Weijie, intended to destroy the phone which recorded her video of being sexually assaulted, she accidentally hit Su Cha with a weapon. Having been attacked by her, he lost consciousness and fell onto the ground. Ping Ping and her mother thought that Su Cha was dead, so they put him into the coffin. However, he did not lose his life at that time, which could be proven by the non-verbal sign transmitted visually. When the policemen opened the coffin where the body of Su Cha had been placed, onlookers were staring at the sack in the coffin. All of them ignored the bloodstain, which was an important sign indicating that Su Cha was not dead when he was placed in the coffin. Otherwise, there would be no bloodstain, which was possibly left by hand, on the upper wall of the coffin. It was likely that the translator caught such a non-verbal sign conveyed visually as such a scene lasted for seconds in the film. Consequently, *Manslaughter* might not be an appropriate English title because the final death of Su Cha was not caused by Ping Ping.



Figure 1: Screenshot in the film *Wu Sha*

On the other hand, taking the visual mode–non-verbal signs into consideration, the translator translated *Wu Sha* into *Sheep Without a Shepherd* because the non-verbal sheep, as significant signs transmitted visually, appeared five times in total and delivered disparate information each time, prompting the translator to encode them properly and accurately.

Firstly, the sign of the sheep represented the kindness and benevolence of the public, and such information could be received by the translator through the appearance of the sheep when Li Weijie gave alms to the monks. Living next to the cemetery, he was by no means affluent. However, he was willing to offer alms,

indicating that he was a kind and benevolent man. The monks were accompanied by the sheep when Li Weijie provided alms, and the elder monk accepted his alms as well as wished him a long and healthy life filled with power. After the death of Su Cha, Li Weijie came to provide alms again. The elder monk, however, was not accompanied by the sheep and was reluctant to receive the alms because he thought that such donors would not have unlimited merits and virtues. In this example, it could be concluded that the sheep, typical of the visual mode–non-verbal sign, represented kindness and benevolence of the public.



Figure 2: Screenshot in the film *Wu Sha*



Figure 3: Screenshot in the film *Wu Sha*

Secondly, the sign of the sheep represented the negative features, or the blindness and weakness, of the public, and such information could be grasped by the

translator through the following three scenes when the sheep appeared.

The first scene when the sheep appeared delivered the blindness of the public, which could be witnessed by its response when it saw Li Weijie pull the car of Su Cha into the water. In order not to be caught by the police, Li Weijie made huge attempts to get rid of the things of Su Cha. When Li Weijie pulled the car and it was about to sink below the surface of the water, a middle-aged man and a group of sheep came past him.

Among the sheep, one seemed to have noticed the car because it cast its eyes tightly into that direction. However, it was more or less like an onlooker because it did not produce any sound when watching the scene. The sheep (shown in Figure 4), typical of the visual mode–non-verbal sign, represented the blindness and ignorance of the public.



Figure 4: Screenshot in the film *Wu Sha*

Moreover, the second scene when the sheep appeared delivered the blindness of the public as well, which could be witnessed by the response of the public when the body of Su Cha turned out to be a sheep in the coffin. As the police chief, La Wen was unable to find any substantial evidence to convict the families of Li Weijie when interrogating them for the first time. Extremely desperate to find her son, she arrested them again and resorted to violence. She commanded the policemen and policewomen to give Li Weijie, his wife and their elder daughter bashes and kicks as well as dragged their younger daughter whose name was An An into a separate room. Threatened by La Wen, An An told

her the truth and all family members of Li Weijie were taken to the place where the body of Su Cha had been buried, which piqued the attention of the public. Nevertheless, what was hidden in the coffin turned out to be a dead sheep as Li Weijie had secretly replaced the body with it. The public was unconscious of this fact, so they bore more hatred against the authority and the conflicts between different social classes could not be mediated any longer. The sheep (shown in Figure 5), typical of the visual mode–non-verbal sign, became the blasting fuse that intensified the class contradictions and reflected the blindness of the public.



Figure 5: Screenshot in the film *Wu Sha*

Furthermore, the third scene when the sheep appeared delivered the weakness of the public, which could be witnessed by the distressing death of the sheep. In the film, the local policeman whose name was Sang Kun frequently fleeced and bullied the public. When the grandson of an old man almost lost an eye for being beaten up by Su Cha, his mother offered 100,000 bahts to compensate the old man. Sang Kun negotiated with the old man, but he merely provided 6,000 bahts as compensation money. The negotiation between them

was noticed by Lei Weijie and Pu Lang, and the latter was battered because he anonymously reported the local policeman. In order to protect Pu Lang, Li Weijie assaulted the policeman. Completely infuriated, he mercilessly shot the innocent sheep to death. Nevertheless, no people around showed sympathy for it and what was left in the scene was the dead sheep lying in a pool of blood. The sheep (shown in Figure 6), typical of the visual mode–non-verbal sign, represented the weakness and helplessness of the public.



Figure 6: Screenshot in the film *Wu Sha*

Thirdly, the sign of the sheep represented salvation, and such information could be received by the translator through the appearance of the sheep when Li Weijie confessed his sins. Eventually, the male protagonist Li Weijie decided to surrender himself to the police, and he went to the temple to confess his sins.

Compared with the former scenes, the colour became brighter, reflecting the mind of Li Weijie as well. At this time, a living sheep was roaming freely under the sun. In this example, it could be concluded that the sheep (shown in Figure 7), typical of the visual mode–non-verbal sign, represented purity and salvation.



Figure 7: Screenshot in the film *Wu Sha*

In conclusion, despite the fact that the sheep were non-verbal, they transmitted disparate sorts of information to the translator through the visual mode

and enabled the translator to perceive their symbolic meaning: representing the masses in the film *Wu Sha*. They were kind and benevolent, but they were blind and

weak as well. Compared with the information about kindness, the negative information was more in quantity, highlighting the blindness and weakness of the public. The translator grasped the pieces of information about the sheep transmitted visually and took them into consideration when translating the film title.

b) *The influence of the acoustic mode–verbal signs*

Basically, the acoustic mode–verbal signs include the dialogue exchanges and songs (Díaz-Cintas & Remael, 2014). The following discussion will delve into how they influence the film title translation of *Wu Sha*.

Firstly, having heard the two dialogue exchanges which were significant verbal signs indicating the fact that Su Cha might be killed deliberately, the translator decided not to translate *Wu Sha* into *Manslaughter*. The first important dialogue exchange was between Li Weijie and his life. When Su Cha came to meet their elder daughter again, Li Weijie was watching a boxing match in another place. While Ping Ping and her mother were fighting with Su Cha, the two boxers in the boxing match were fighting as well. After one boxer lost consciousness, Li Weijie explained the reason why the judge pried his mouth open: to prevent him from swallowing his tongue and suffocating to death. When Li Weijie came back home, he asked his wife whether there was a trace of blood. Having heard the response of 'no', he knew that Su Cha was probably alive. Hence, the death of Su Cha might not be a 'manslaughter'. Another significant dialogue exchange was at the time when Li Weijie went to confess his sins in the temple. He came across the parents of Su Cha and they begged him to tell them whether their son was still alive or not. Li Weijie responded that he had to protect his family from being hurt again, so he might be the last person who caused the death of Su Cha. It can be concluded from these two dialogue exchanges, which were important verbal signs transmitted acoustically, that Su Cha might not be killed accidentally.

Secondly, taking the acoustic mode–verbal signs into consideration, the translator translated *Wu Sha* into *Sheep Without a Shepherd* because the two dialogues containing the sheep in the film represented the blindness and weakness of the public. The first one was between the teacher and students in class. The teacher said that sheep with poor eyesight could easily stray, so they were often eaten by large animals. This description, however, had both a denotative and a connotative meaning, with the latter being more important. In other words, the sheep were compared to the public. They were blind and weak, and, if they went astray, they could be hurt or even killed by the authority. After Li Weijie confessed his sins and was put into prison, he managed to escape. However, it turned out that the person who coordinated with him got killed and they were both buried in the coffin. Li Weijie was

separated from the public, so his fate of being 'eaten by large animals' was inevitable. Another one was between a man and a reporter. After Li Weijie confessed his sins, a reporter interviewed the public. Among them, one man expressed his opinion that sheep were happy as long as they had grass to graze, and they did not care if their wool was shorn. This description, however, had both a denotative and a connotative meaning as well, with the latter being more significant. In other words, the sheep were compared to the masses again, showing their weakness and blindness. They were conscious of the fact that they were oppressed, but they chose to tolerate the pain. When the families of Li Weijie were bullied without any evidence, they got to know that their basic needs of survival might not be ensured under such circumstances.

Last but not least, the translator probably translated *Wu Sha* into *Sheep Without a Shepherd* because of the song with regard to the sheep in the film, which showed the blindness and weakness of the public. The theme song whose title was 亡羊 [Stray Sheep] overtly revealed the significance of such a sign: the sheep. Following the others with blindfolded eyes, the sheep was bewildered and panicked, and finally, it got astray into the wrong direction. In fact, what these words describe were both the sheep and the public. The latter, resembling the sheep, was blind and panicked, and eventually went astray. Hence, the verbal song delivered acoustically gave prominence to the sign of sheep as well.

Therefore, the dialogues and the song regarding the sheep, as acoustic mode–verbal signs, represented the weakness and blindness of the public. The translator realized the significance of these important verbal signs transmitted acoustically and took them into account when translating the film title.

c) *The influence of the acoustic mode–non-verbal signs*

The acoustic mode–non-verbal signs contain instrumental music and background noises (Díaz-Cintas & Remael, 2014), which cannot be neglected and have their unique meaning when transmitting the information. Since all pieces of music in the film were verbal, the following discussion will merely delve into how the background noises influence the film title translation of *Wu Sha*.

On the one hand, the translator decided not to translate *Wu Sha* into *Manslaughter* because the noises made by a fork indicated the fact that Su Cha might be killed deliberately. When Li Weijie was having a meal with his family members, his younger daughter An An kept scratching the table with the fork. The frequency of scratching was increasing, and other family members were using chopsticks. Hence, it could be implicated that the younger daughter might have heard something from the coffin. The noises of scratches made by the

fork corresponded to the scratches in the coffin and transmitted the information that Su Cha might not be killed by Ping Ping. Otherwise, the younger daughter of Li Weijie would not have behaved in such a strange manner.

On the other hand, taking the acoustic mode–non-verbal signs into consideration, the translator translated *Wu Sha* into *Sheep Without a Shepherd* because noises, as important acoustic mode–non-verbal signs, further reflected the blindness of the public. As mentioned above, Li Weijie stealthily replaced the body with the sheep, and the public, unconscious of the truth, reckoned that the masses were hurt unreasonably and eventually rebelled against the authority, resulting in a mass riot. Miscellaneous noises could be heard in the film, including but not limited to burning and explosion. Although they contained no words, they delivered significant information: the sheep had lost the shepherd, becoming blinder and more credulous. All the persons in the gathering shared the same sentiment, and their conscious personality disappeared, becoming the crowd from the psychological perspective. Since the crowd was anonymous, the sense of responsibility vanished completely, turning the honest man into a criminal (Le Bon, 1896). The parents of Li Weijie, as described in the film, were killed in the riot when he was still a child. Hence, he was an orphan and he completely knew the serious aftermath of the riot. The noises coming from the riot, typical of the acoustic mode–non-verbal signs, further represented the blindness of the public and should not be neglected, finally prompting the translator to translate *Wu Sha* into *Sheep Without a Shepherd*.

IV. CONCLUSION

Based on the analysis above, it can be concluded that the reason why the translation of *Manslaughter* is abandoned and *Sheep Without a Shepherd* is adopted is that the translator realizes the great importance of the sheep and intends to interpret them for foreign moviegoers in a clear and understandable manner. It is important to note that the use of these signs, transmitted through visual and acoustic modes, is crucial in understanding the plot of the film and represents the public in a novel way.

Although the director may have devoted more attention to the visual mode–non-verbal signs since the sheep have appeared five times, the acoustic mode containing both verbal and non-verbal signs cannot be ignored. In fact, these signs further emphasize the blind obedience and gullibility of the masses, shaping them into a crowd with the same feeling, or resentment towards the authority. Therefore, the visual mode–non-verbal signs, acoustic mode–verbal signs and acoustic mode–non-verbal signs in *Wu Sha* are all concerned with the sheep and are essential in conveying the

information about them, thus affecting the translation of the film title.

All these sign systems work together in the creation of a coherent film story (Díaz-Cintas & Remael, 2014), and their implied meanings become explicit (Pettit, 2004). Although the perspective of multimodality provides a brand new approach for translators, interpreting signs through different modes can pose challenges for them as well, as it can be time-consuming and require deliberate consideration. In the future, with the assistance of modern techniques and quantitative research methodology, it may become easier for translators to identify and interpret signs conveyed through different modes, thus enabling them to offer more appropriate and engaging translated titles to foreign moviegoers.

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Acknowledgments

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The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.



Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
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- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
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Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

- a) A title which should be relevant to the theme of the paper.
- b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
- c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
- d) An introduction, giving fundamental background objectives.
- e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
- f) Results which should be presented concisely by well-designed tables and figures.
- g) Suitable statistical data should also be given.
- h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

- i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
- j) There should be brief acknowledgments.
- k) There ought to be references in the conventional format. Global Journals recommends APA format.

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The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, "What words would a source have to include to be truly valuable in a research paper?" Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.



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Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

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TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

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7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

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10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.

Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.



20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

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22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium through which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

INFORMAL GUIDELINES OF RESEARCH PAPER WRITING

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

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Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



Mistakes to avoid:

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- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
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- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

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Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
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Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.



The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
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- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
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Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

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Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



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- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

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Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
<i>Introduction</i>	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
<i>Methods and Procedures</i>	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
<i>Result</i>	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
<i>Discussion</i>	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
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