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It is through the way texts represent ideas, emotions and experiences through powerful visual imagery, which directly shapes the meaning behind such ideas, capturing the responder and drawing them into the text, by offering renewed perceptions of the world. This powerful interplay between a visual signal and a profound emotional connection is exemplified both in <sup>John</sup> Mito's 1996 drama 'The Shoe-Horn Sandals' as well as Uhadrian's 1999 photographic series 'Qaja'. Whilst Mito explores the power of memory in linking comradeship and struggle through distinct lighting and staging direction to enhance the emotional impact, Uhadrian uses similar techniques in a different context to leave behind a enthralling message about female identity and liberation ~~through~~ through the use of subtle symbolism and ~~an~~ anecdotal intertextual referencing.

Mito explores the struggles of ~~the~~ women under the rule of the Japanese empire through the exploitation of distinctively visual devices to offer new understandings

about these world situations to his audience. Throughout the play several projected images are used to give a somewhat surreal feel to the play and explore the idea that although this drama is fiction, the stories and struggles of these women ~~are~~<sup>were</sup> indeed a reality. In Act 1, Scene 6 the projected image used depicts the harsh environments that these women were forced to live in, showing ~~the~~ women in rags for clothes, next to camp style beds. By exposing the way in which the Japanese abused their power and further focusing on the despairing eyes of these women, Mito opens up the mind of his audience allowing them to actively question their own world views on situations just like this. The use of dim lighting and an empty sparta setting also adds to this foreboding atmosphere created at dawn in the introduction when Birdie appears for the first time. This is employed as a means of allowing the responder to be drawn into the drama and thus reconsider the way

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in which they had previously thought of the struggle that these women underwent. Furthermore the non-diegetic soundtrack of <sup>sounds of</sup> gunfire and the cries of women create a poignant view of the Japanese and similarly expose the struggle that these women were forced to deal with, and in this way offer a perspective ~~on~~ on behalf of the women that were kept prisoner during this time.

Similarly Ahadiyan makes a powerful statement on the way in which the women of Iran ~~are~~ found it difficult to gain their own sense of identity in the midst of the child roles 'expected' by society. She does this through the use of simplistic, ~~the~~ get highly resonating photographs whereby she uses a palette of inter-cultural reference and cues to different eras to leave behind a message and open the mind of her audience to think about what these ~~women~~ women really went through to gain any sense



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of their own individuality. One image depicts an Iranian woman holding the nozzle of the vacuum, as seen through the sepia coloured photograph alongside the ~~the~~ Pacha dynasty backdrop which are at complete odds with the underlying message of the series. The symbolic nature of the vacuum of the child's role of women in the home seems to be juxtaposed with her firm stance and demanding gaze into the camera yet when looked at closely seem somewhat forced thus in turn couple with this idea of female subjugation rather than liberation. Hence in this way Ahardirian is able to inform the responder of the truth of the struggle of these women and though this offer ideas about world situation that may differ from those ~~already~~ already thought to <sup>have</sup> been known by ~~the~~ her audience.

In other ways, Mirza ~~is~~ emanate this idea of triumph and explores how the women of these 'prison' overcame their adversities by merely forming a strong bond

with one another. The shoe-horn plays a large role in the play acting as the lynchpin and symbolic representing the friendship that Bridie and Sheila maintained throughout their struggles. This is represented as it appears in random parts of the play and in one rethor it is used as a tool to save Bridie's life. By doing this Minto depicts to his audience a perspective of how although it may be small, like Bridie and Sheila's ~~even~~ <sup>admirable</sup> relationship in the several situations they face, it has larger ideas and thus is a symbol for understanding how this bond that the women formed ultimately lead them to their triumph. Bridie's eloquent announcement of Sheila in the visual imagery she uses "... a beautiful, kind and brave young woman, she is - the other half of my life" coupled with the stage direction [squeeze ~~when~~ Sheila's hand and tries to smile gently] illustrate the closeness of their friendship and though this utilisation of distinctly visual elements as seen though the use

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of the staging direction, Mito allows for the responder to see exactly what he intended for them to see and thus through this offers them a perspective of the women in this world event by here illustrating the importance of their relationship in leading to their ultimate survival.

Ahadi'ana also focuses on how the women of Iran triumphed over the stereotype they were subjected to through the use of staging and positioning just as Mito <sup>constantly</sup> employed throughout his drama. She uses a number of comparison features and ~~technique~~ techniques by juxtaposing conflicting objects from different eras ~~by putting~~ through putting side by side, the superiority of the Iranian <sup>traditional</sup> dress alongside distinctions to other suppressed minorities to expose the audience to understand how ~~she is trying to~~ the women in fact learnt to gain some sense of their own identity despite the expectations.



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which seem to limit them time and time again. The image ~~the~~ illustrating the woman in a 'Hijab' holding on her shoulder a boombox greatly highlight this idea. The 'oversized radio' acting as the salience in the image ~~provides~~ couple with the lady's ~~style~~ 'gangsta-like' pose to create a somewhat ghetto aesthetic of a Harlem New ~~York~~ York look. ~~Mits~~ Though doing this Ahadiyan is able to offer a new and thus a variety of perspectives to her audience about the world, ~~in~~ in this case ~~specifically~~, the idea that although ~~the~~ stereotypes may be diminishing to the individual, one ~~on~~ they are able to overcome and break from this limitation, they will be able to gain their own sense of liberation and thus their own sense of a personalised identity.

In this way ~~these~~ <sup>these</sup> texts portray ~~these~~ ideas about the world ~~in~~ in slightly different ways. By doing this ~~both~~ both Mits and Ahadiyan invite their audience

down a pathway of reflecting upon  
a number of perspectives on the  
situations that occur in the world  
around them and do this through  
the exploitation and ultimate utilisation  
of distinctive images and thus distinctively  
visual elements in their texts.

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