It is through the way text represents ideas, emotions and experiences through powerful visual imagery, which directly shapes the meaning behind such ideas, capturing the reader's and drawing them into the text, by offering renewed perception of the world. This powerful interplay between a visual signal and a profound emotional reaction is exemplified both in Mito's 1996 drama 'The Shoe-Horn Sofa' as well as Gladwin's 1999 photography series 'Raja'. Whilst Mito explores the power of memory in linking camaraderie and struggle through distinct lighting and staging, director Tsuburaya enhances the emotional impact. Gladwin uses similar techniques in a different context to leave behind a startling message about female identity and liberation. Mito, through the use of subtle symbolism and an anecdotal inter-textual referencing, Pabst explores the struggles of women under the rule of the Japanese empire through the exploitation of distinctly visual devices to offer a new understanding.
about this world whatever 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 story and struggles of these women were indeed a reality. In Act 1, Scene 6 the projected image used depicts the harsh environment that these women were forced to live in, showing them women in rags for clothes, next to camp style huts. By exposing the way in which the Japanese abused their power and torture, focusing on the despairing eyes of these women, this opens up the mind of his audience allowing them to actively question their own world view on what they just saw. The use of dim lighting and an empty stage setting also adds to this foreboding atmosphere created as dawn in the intermission where Bodie appears for the first time. This is employed as a means of allowing the audience to be drawn into the drama and thus reconsider the ways...
in which they had previously thought of the struggle that these women underwent.
Furthermore, the non-diegetic soundtrack of 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 behalf of the women that were kept prisoners during this time.

Similarly, Aihara’s inclusion makes a powerful statement on the way in which the women of Tora found it difficult to gain their own sense of identity in the midst of the clichéd roles expected by society. She does this through the use of simplistic photographs whereby she uses a particle 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 really went through to gain any sense.

Tick this box if you have continued this answer in another writing booklet.
Start here.

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

In other ways, Misto emanates this idea of triumph and explores how the women of these prison; overcome their adversity by merely forming a strong bond.
with one another. The shoe-horn plays a large role in the play acting a 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 section it is used as a tool to save Bridie’s life. By doing this the director depicts to his audience a perspective of how although it may be small, like Bridie and Sheila’s adverse relationship in the real situation they face, it has larger ideas and thus is a symbol for understanding how this bond that the never tared ultimately lead them to their triumph. Bridie’s eloquent announcement of Sheila in the visual imagery she ever ’... a beautiful, kind and brave young woman, she is the other half of my life’ coupled with the stage director squeeze [squeeze through Sheila’s hand and try to smile gently] illustrate the closeness of their friendship and through this utilization of distinctly visual elements as seen through the use...
of the staging director, this allows for the audience to see exactly what he intended for them to see and thus though this offers them a perspective of the women in this world event by illustrating the importance of their relationship in leading to their ultimate survival.

Ahadnian 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 Plato employed thought in his drama. She uses a number of comparison, feature and [illegible] techniques by juxtaposing conflicting object from different era through putting side by side, the superfluity of the Iranian decor alongside distinctions to often suppressed minority to expose the audience to understand how the three women in fact lead to gain some sense of their own identity despite the expectations.
Start here.

which served to limit them the
and the again. The image illustrating
the woman in a 'Hijab' holding
on her shoulder a boombox greatly
highlight this idea. The 'oversized radio'
acting as the audience in the image
posed couple with the lady's
'gangsta-like' pose to create
a somewhat ghetto attetic of
a Harlem New York look. Ideals

Though doing this Chadman is able
to offer a new and thus a variety
of perspectives to the audience about
the world, or in this case, specifically,
the idea that although the stereotypes
may be diminishing to the individual, one
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 personalized identity.

In this way, the text portray these ideas
about the world in slightly
different ways. By doing this with both
Plato and Chadman 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.