

ARISTOTLE, PERSUASION AND THE UN-PALATABLE MESSAGE

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Abstract

This thesis uses mixed media to express survivors' written accounts of child abuse in a way which makes the stories acceptable as artwork in the public domain. While contemporary persuasion theory evaluates change in a person's attitude and behaviour, this thesis focuses on the acceptability of representations of the stories through mixed media; it does not consider attitude or behavioural change in the viewers.

Using Ancient Greek Tragedy as a catalyst, Aristotle's work, as contained in Poetics, is used to derive a framework for implementing narratives of survivors of child abuse through mixed media so that an audience will find them acceptable for viewing. The framework is based on five elements: Logos, Ethos, Pathos, Mimesis and Metaphor. The first three Greek terms may be defined respectively as narrative, ethical considerations, and emotion, Metaphor is used to express the narrative, in this thesis as creative artwork in mixed media, while Mimesis refers to the actions of the creation, such as using charcoal to suggest the rough treatment of a survivor. The framework is evaluated against specific artwork from Goya and Francis Bacon, whose mimeses also support the details of the created artwork for the thesis.

The created artwork was hung in a public exhibition in Rugby for four days where the public were invited, through snowballing, to view the work. After viewing for as long as they wished, the participants, who were all adults, gave their views through semi-structured interviews. The results indicate that of the 78 participants, 70 found the artwork to be acceptable as representations of a hidden situation, providing the viewers were adults. Again, 71 of the participants identified the subject area of the exhibition as trauma and abuse, thus indicating that Aristotle's framework can be used to underpin creativity, thus facilitating acceptability of traumatic experiences by adults.

(300 words)

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Glossary of Terms

All of the Greek translations featured in this Glossary are taken directly from *The Greek Lexicon* by Liddle and Scott (1869) and are represented in italics. The standard text definitions are representative of the use within this thesis.

The instances where there is no standard text definition signifies the use of the standard Greek definition.

Listed below are Aristotle's five main components of persuasion as detailed within *Poetics*.

Ethos

disposition or character: Moral character (Aristotle, *Nicomachean Ethics*, 1139a1)
traits, characteristics (Aristotle, *Nicomachean Ethics*, 1144b4)

A painter of character (Aristotle, *Poetics*, 6.15)

So, of works of art (Aristotle, *Poetics*, 1450a29)

Dramatis persona (Aristotle, *Poetics*, 1450a11)

Ethos is taken to be the characteristics of the artwork within this thesis. The ethos of the narratives used in this thesis are not questioned.

Logos

thing spoken of, subject-matter (cf. 111.1 b and 2), *in Art, subject of a painting*,

of rhythmical language set to music (Aristotle, *Poetics*, 1449b25)

"en logois" in orations, (Aristotle, *Poetics*, 1455a13)

of various modes of expression, esp. artistic and literary,

"psilometria", (Aristotle, *Poetics*, 1448a11)

of the constituents of lyric or dramatic poetry, words, "praxis" (Aristotle, *Poetics*, 1454a18)

Within this thesis *Logos* is representative of the narratives used and forms the bases of the paintings.

Metaphor

transference of a word to a new sense, transference from genus to species and from species to genus, metaphor, (Aristotle, Poetics, 1457b6), (Aristotle, Rhetoric, 1410b36). As used within this thesis.

Mimesis

to mimic, imitate, represent, portray of the fine arts, to represent, express by means of imitation, of an actor, Aristotle., Plat.; of painting and music, Plat.; of sculpture and poetry, Aristotle (Liddle and Scott, 1869). As used within this thesis.

Pathos

that which happens to a person or thing

what one has experienced, good or bad, experience (Aristotle, Poetics, 1447a28)

of the soul, emotion, passion (Aristotle, Nicomachean Ethics, 1105b21) Poiein;

part of Pathos to excite passion (Aristotle, Rhetoric, 1418a12)

emotional style or treatment, Pathos, Poiein (Aristotle, Rhetoric, 1418a 12)

Pathos, as described above is expressed through the artwork and evaluated through Chapter Six.

Poetics

the poetry of tragic drama (Aristotle, Poetics, 1447a).

Tragedy

a short narrative with content based upon life's action's, it embraces the Dramatic and utilises many poetic metres including the Iambic (verse which contains five metrical feet) which follows the rise and fall and natural rhythm of the human voice (Hogan, 1973).

Listed below are key Greek terms used within this thesis. All of the definitions represented by Italics are directly taken from the *Greek Lexicon* (Liddle and Scott, 1869).

Cosmogony

The study of the origin and evolution of the world or universe.

Enthymeme

*In Aristotle's Logic, enthymeme rhetorical syllogism drawn from a probable premise (Aristotle, *Rhetoric*, 1355a6).*

Aristotle's definition, as stated above, provides the interpretation of *enthymeme* in this thesis.

Epic

a word, a tale, or a story, poetry in heroic verse, epic poetry as in Homer's Iliad or Odyssey.

Epic, as used in this thesis, is a long poem based on tales of great heroic triumph and is formed on narrative. It is comprised of the hexameter (verse which contains six metrical feet as seen in the *Iliad*) (Hogan. 1973).

Epideictic

*characterised or designed to display rhetorical or oratorical skill, of epideictic orators (Aristotle, *Rhetoric*, 1391b26); of a musician.*

Iambic

a verse within a poem which contains five metrical feet (Hogan, 1973).

Hexameter

A verse which contains six metrical feet as seen in the *Iliad* (Hogan, 1973).

Mythos

*plot or narrative. Speak, tell of, utter, explain the reason, plot of a narrative or dramatic poem, = "muthos", (Aristotle, *Poetics*, 1455b17).*

*Used in Epic and Tragedy never in Comedy (Aristotle, *Poetics*.1455b17), prose, act.*

Phronetic (from the Greek word Phronesis)

Judgement, knowledge and sense (Aristotle, Nicomachean Ethics, 1144b 14-17), thoughtfulness, prudence, thought, cf. (Aristotle, Metaphysics, 1009b18), practical wisdom, prudence in government and affairs, (Aristotle, Nicomachean Ethics, 1140a24, 1141b23), Wisdom.

Rhetoric

Aristotle's *Rhetoric* is a series of books (generally considered to be three) assessing the art of persuasion (Murray & Dorsch, 2000).

Rhetoric is a counterpart of Dialectic; for both have to do with matters that are in a manner within the cognizance of all men and not confined to any special science .

Systematic logical proofs (enthymeme), including testimony as to character and appeals to the emotions (Aristotle, Rhetoric, Chapter 4, 4-14).

Synesis

derived from Greek (originally meaning "unification, meeting, sense, conscience, insight, realization); mind, reason, a branch of art or science, for example music, (Aristotle, Politics, 1342b8)

Theism

Religion, belief in one higher being, one God (Press, 2005)

Tekhnê

art, skill, craft in work, cunning of hand,

art, craft, cunning, in bad sense,

an art or craft, i.e. a set of rules, system or method of making or doing, whether of the useful arts, or of the fine arts, (Aristotle, Rhetoric, 1354a11).

Systems of rhetoric, (Aristotle, Rhetoric, 1354a12),

an art, craft, trade, to know his[/her] craft professionally.

Theogony

genealogy of the gods, title of Hesiod's poem; cf. (Herodotus, 1.132, 2.53).

Theoria

philosophic speculation, theory, of the mind, contemplation, speculation.

The following definitions *in italics* are taken directly from the Oxford English Dictionary (Press, 2005).

Art

mass noun the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

Works produced by human creative skill and imagination.

The use of the term art within this thesis is as stated above.

Audience

assembled spectators or listeners at a public event such as a play, film, concert, or meeting.

spectators, listeners, viewers, onlookers, concertgoers, theatregoers, patrons; assembly, gathering, crowd, throng, company, assemblage, congregation, turnout; house, gallery, stalls.

The audience is representative of the people who viewed the creative art work featured in the exhibition for this thesis.

Emic

an approach that allows the participants to express their opinions and observations relating to the context of the study.

Dramaturgy (sociology)

An area of sociology that concentrates on human interaction, location (field) and time (Goffman, 1963). Interviewer and interviewee are referred to as director and actor and the location (field) is the stage. The results of the interaction are referred to as dramatic effect (Berg, 2004).

Gerunds

A verbal noun.

Literature

written works, especially those considered of superior or lasting artistic merit, more example sentences, books and writings published on a particular subject.

Literature, within this thesis, refers to academic writing related to the subject of discussion.

Participant

a person who takes part in or becomes involved in a particular activity.

The word participant is used to describe the individual who participated within the semi-structured interviews featured within this thesis. By using the term participant, the individual's identity remains anonymous.

Public

ordinary people in general; the community.

a section of the community having a particular interest or connection.

The public, in this instance, refer to the people who attended the exhibition. These people were not students but people who were in the location of Rugby Warwickshire. The *public domain* refers to a state of belonging to the public (Press, 2005).

Reversal Technique

Looking at the situation from the audience's point of view (Murray & Dorsch, 2000).

Snowballing

Word of mouth (Snijders & Frank, 1994).

Society

the aggregate of people living together in a more or less ordered community.

Text String

Within the NVivo software a text string refers to words ending in *ing*.

Additional Note

The five key components of Aristotle's Framework have been *italicised* within the main text of this thesis in order to give clarity of meaning and usage.

Context

This work has been undertaken in the context of the following background of the author:

Films

Hush, a fact-based animation that details the devastating effects of child abuse upon a family.

- 1996. Cardiff Animation Festival, Wales.

The Rough History Guide, a documentary series based on historical locations within Britain (editor of three programmes).

- 2000. Granada Television, London.

Visual Projection (editor), a performance by the Royal Ballet, Covent Garden Projection, London

- 2004. Royal Ballet, London.

Social Shorts, a series of twenty documentary shorts detailing the struggles, successes and lives of Birmingham people.

- 2005-2006. Regional BBC (West Midlands), Birmingham.

Skeletons in Their Closet, a documentary animation comprising of live interviews and animated memoirs, detailing the harrowing experiences of Japanese prisoners of war from the 4th, 5th and 6th Norfolk Regiments.

- 2005. Walsall Art Gallery (presentation and exhibition).
- 2006. Digital Film Festival, Stratford-upon-Avon.
- 2006. Imperial War Museum, London (still held).

Reviews of *Skeletons in their Closet*

- [http://www.4rfv.co.uk/industrynews/43545/skeletons in their closet to make its debut](http://www.4rfv.co.uk/industrynews/43545/skeletons_in_their_closet_to_make_its_debut)
- Imagine Animation Digital Media post Production Autumn 2005.

Lipsynch, a book chapter (text and illustrations), detailing the digital animation process

- 2008. Quatro Publications, London.

Conferences, Seminars and Exhibitions

Guest speaker and panellist

- 2005. *Flip Animation Festival*, Wolverhampton.

Puppetry. Guest Speaker at Postgraduate Seminar.

- 2010. Postgraduate Seminar Series on *Puppetry*, Royal Holloway University, London.

Implicit Religion (team member).

- 2013. Reflections on the 36th Denton Conference, Denton.

End of Life Care for the Muslim Child (team member). Presentation of prototype teaching aid designed to assist medical staff working with children from minority religions. Funded by NHS Trust: Birmingham Children's Hospital.

- 2015. *End of Life Care Conference*, Birmingham Children's Hospital, Birmingham.

Aristotle and Persuasion (Poster Presentation).

- 2014. *Postgraduate Research Conference*, jointly between Wrexham Glyndwr University and Staffordshire University, Wrexham, Wales.

Using Aristotle's Metaphor for Persuading Through Images (Paper Presentation).

- 2015. *Symbols and Metaphors: Perceptions, Transformations and Representations*, Postgraduate Research Conference, Faculty of the Arts, University of Leeds.

Exhibition

- 2015, PhD Exhibition, Rugby, Warwickshire.

The Un-Palatable Truth (exhibition).

2016. *Stoke Your Fires Media Festival*, Stoke-on-Trent.

Current work in process:

Auschwitz – The Holocaust - Investigating the new mass genocide of Hitler's testing ground. (HEIF funded collaborative project. Role: Visual editor). Venues for showing arranged but are confidential.

Chapter One

Setting the Scene

Introduction

Art¹ contains an ambiguity that underlies a strength in the medium. Such strength is drawn through the power of metaphor which allows the viewer to build a meaning and purpose from the imagery. It provides a rich and varied texture to absorb and interpret and allows a solace for comprehension of meaning. Frequently utilising visual *Rhetoric* and emotion to project a message has underpinned art movements, but its repression within Modern Art helps to propel the myth that art is of a higher status than that viewed by popular culture.

Aristotle deemed *Rhetoric* and the Arts to contain unifying components (Aristotle, 1970). Art provides the argument within Visual Persuasion but for this to be successful it is necessary to stir an emotional response within the viewer. This premise is exactly the same as verbal *Rhetoric*. Artists and theorists alike, systematically apply *Rhetoric* in their description of imagery in their attempts to derive a meaning, always with a subtext of the emotional connotations behind the work (Duncum, 2014). There lies a potential within the format to deliver the difficult message, to dispel the myth of “highbrow” or snobbery that is often associated with art (Gibbons, 2005) and to instigate audience² engagement and interaction. The powerful component within an Aristotelian Framework appears to lie within the arousal of emotion. The problem is to discern a Framework that will allow communication of such a subject through the use of imagery that will not only inform but will evoke a response without causing revulsion at the aesthetics or the message.

The purpose of this thesis is to raise awareness of an ethically and morally difficult situation, namely that of child abuse, to an audience. More precisely, this thesis is

¹ *Art*; for definition please refer to the Glossary.

² *Audience*; for definition please refer to the Glossary.

an investigation into ways to break the taboo and to engage the viewer with the visual message.

Aim

1. The aim of this practice-based thesis is to explore the relevance of Aristotle's poetical persuasion in expressing a hidden situation in mixed media.

Objectives

1. To explore elements of persuasion as developed by Aristotle particularly within *Poetics*³. Please refer to Chapter Two.
2. To relate Aristotle's elements of persuasion to two artists whose work is inspired by Greek *Tragedy*⁴. Please refer to Chapter Three.
3. To express an abhorrent life experience through mixed media using elements of Aristotle's *Poetics*. Please refer to Chapter Four.
4. To evaluate Aristotle's elements of persuasion in the context of an exhibition. Please refer to Chapters Five and Six.

Original Contribution to Knowledge

The original contribution to knowledge of this practice-based thesis is in three parts.

1. Specific derivation of the elements of persuasion as contained specifically in the work of Aristotle's *Poetics* and *Rhetoric*. In a wider context these elements also are included in Aristotle's *Metaphysics*, *Ethics* and *Emotion*.

³ *Poetics*; for definition please refer to the Glossary.

⁴ *Tragedy*; for definition please refer to the Glossary.

2. The creation of a Framework based upon Aristotle's key elements of *Tragedy*, *Mimesis*⁵, *Metaphor*⁶, *Logos*⁷, *Ethos*⁸ and *Pathos*⁹ within the context of *Mimesis* and *Metaphor* as applied to artistic creativity is also original.
3. The works of Francisco Goya and Francis Bacon can be seen to rest heavily on the derived original Aristotelian Framework and the application of Aristotle's Framework to these two artists is also original work.
4. The use of Aristotle's Framework as a conscious basis for the artistic is unique since the Framework has not be used in any other context of a hidden situation, viz child abuse.

In summary, this thesis has four distinct areas of originality, viz the derivation of the Framework, the application of this Framework to the work of Francisco Goya and Francis Bacon, the expression of this Framework for a hidden situation through artistic creativity and the data gathered from the exhibition.

Boundaries of the Thesis

This thesis is focused on the *Poetics* of Aristotle and relates the developed Framework to the creative artwork of Goya and Bacon. Inevitably there will be gaps such as other work on *Rhetoric* by Aristotle's contemporaries such as Plato, as well as other works such as Aristotle's *Prime Analytics*.¹⁰ Furthermore, the creative artwork is contextualised within a small group of relevant artists but could be extended to more contemporary artists such as Louise Bourgeois and the Chapman

⁵ *Mimesis*; for definition please refer to the Glossary.

⁶ *Metaphor*; for definition please refer to the Glossary.

⁷ *Logos*; for definition please refer to the Glossary.

⁸ *Ethos*; for definition please refer to the Glossary.

⁹ *Pathos*; for definition please refer to the Glossary.

¹⁰ For a brief overview of Aristotle's *Rhetoric* see Fortenbaugh, (2007).

brothers¹¹. Space and time constraints have not allowed the study of these wider aspects in any depth.

Ethical Considerations

The work contained in this thesis has full ethical approval by the University Ethics Committee of Staffordshire University. Further details can be found on p.117 of this thesis but it should be noted that the accounts of child abuse used as narrative for the artwork are anonymous memoirs which have been in the public¹² domain since 1996. All participants¹³ from whom the data were gathered were identified only by age groups and gender and every participant was able to withdraw from both observing the exhibition or semi-structured interviews at any time.

Full warnings of the potentially disturbing imagery in relation to the nature of the exhibition were given to each participant and a nurse and a minister of religion were present throughout the exhibition and data collection.

Structure of the Thesis

The thesis is ordered chronologically with each chapter being devoted to each developmental stage.

More specifically:

Chapter Two

This chapter contains an in-depth literature¹⁴ review of the key elements of the Aristotelian Framework which are derived within the context of *Poetics*, *Rhetoric* and more generally Metaphysics, Ethics and Emotion.

¹¹ All these artists remain controversial although the Chapman brothers have used Goya's work in a disputed way.

¹² *Public*; for definition please refer to the Glossary.

¹³ *Participant*; for definition please refer to the Glossary.

¹⁴ *Literature*; for definition please refer to the Glossary.

Aristotle's work on Persuasion was not completed in isolation and within the confines of this thesis it is impossible to consider an in-depth contextualisation of his work on Persuasion. Thus, work such as *Anaximenes of Lampsacus*¹⁵ has not been considered and works by Hesiod¹⁶, Cicero¹⁷, Anaximander¹⁸, are treated very lightly.

Chapter Three

This chapter uses the Aristotelian Framework to give an academic foundation to the selected works by Francisco Goya and Francis Bacon.

Chapter Four

The Aristotelian Framework is used as a basis for the creation of 47 images and artefacts which show various interpretations of anonymous stories in the public domain written by survivors of child abuse. The authenticity of these narratives is accepted.

Chapter Five

This chapter contains the methodology for hanging the exhibition in its situation.

Chapter Six

The data collection and results methodology, and its evaluation through data collection are contained within this chapter.

Chapter Seven

Here, the main conclusions from the various aspects of this thesis are brought together along with suggestions for future work.

Conclusion

This thesis discusses Aristotle's contribution to persuade audiences to engage with a hidden situation through mixed media.

The work is evaluated through an exhibition open to the general public.

¹⁵ *Rhetoric to Alexander* was originally considered to be the work of Aristotle but has since been credited to Anaximenes of Lampsacus (Chiron, 2011).

¹⁶ *Hesiod's Theogony*. Refer to Glossary.

¹⁷ An example of Cicero's *Rhetoric* can be seen in *De Inventione* and *De Oratore* (Smethurst, 1957).

¹⁸ See Anaximander and the origins of Greek Cosmology (Khan 1960).

Chapter Two

Aristotle's Poetical Persuasion

Aristotle is renowned as one of the world's greatest thinkers who influenced many great scholars such as Thaleus, Cicero, and Alexander the Great (Murray & Dorsch, 2000). It is in *Rhetoric* Book One that we witness Aristotle's doctrines as seen through the teachings in law, emphasised through eyewitness accounts and seen within public speaking and *Politics* where politicians utilise *Rhetoric* within their speeches (McCabe, 1994). *Rhetoric* is cited as providing the foundation for social science such as psychology (O'Keefe, 2002, Therkeisen, 2001).

However, although Aristotle's teachings have influenced modern humanities such as psychology, the science has developed and as a consequence broken down into areas of further study, such as behavioural theory and attitude change.

However, Aristotle's *Rhetoric* (visual Rhetoric) is applied within the consumer market, particularly in advertising, marketing, and appeals and takes on a sequential guise in which semiotics and iconology play a large part. In this instance *Rhetoric's* application to the arts is considered from a critic's point of view. (Scott & Batra, 2003).

This chapter specifies the role of *Poetics* and *Tragedy* within Aristotle's visual persuasion detailing a Framework for the conveying of messages of a hidden situation. It highlights the links between Aristotle and artists such as Goya and Bacon and emphasises the similarities and disparities between Aristotle and Contemporary Persuasion Theory (CPT).

The chapter provides a Framework based on Aristotle's *Poetics* which is used to create the imagery and artefacts within this thesis.

Aristotle

Aristotle was born in 384 BC in Stagira, Northern Greece. The son of eminent wealthy parents¹⁹, Aristotle was raised and educated in the small town until the age of seventeen, when it is thought that he was first exposed to the work of Plato (Murray, 1981).

In 367 BC, Aristotle moved to Athens, a city renowned for its intellectual community, where scholars met to discuss science, philosophy, nature and life. Aristotle became immersed in the culture frequenting the inner circles of Plato's *Academy*. Here, Aristotle remained for twenty years, both as pupil and later as teacher, until the death of Plato in 347 BC (Barnes, 1995). The exact reason for Aristotle's departure from Athens is unknown but there is some conjecture of political unrest at the centre of his move. Aristotle's associations with Macedonia and military conflict within the north of the country is suggested as a possible explanation for his exodus. Aristotle travelled to Artaneus where, upon the acceptance of the ruler Hermias, he became engaged within the small academic culture²⁰. Upon the death of Hermias, Aristotle moved once again, this time to the Greek island of Lesbos where he met and taught Theophrastus, considered to be his greatest pupil. From here he journeyed back to Macedonia and to the court of King Phillip II at Mieza, where he became the tutor of Alexander the Great, and stayed until the leader's death twelve years later.

He returned to Athens in 335 BC where he established his own academy, the *Lyceum*, and remained until 322 BC.

Again, under a cloud of supposition of political dissent and rumoured to have been threatened with death, Aristotle moved for the last time. Returning to his mother's land at Chalcis, he died later that year (322 BC) (Barnes, 1995).

Throughout these turbulent times, between 367 BC and his death, Aristotle developed a body of work containing over 150 items. Catalogued by Diogenes

¹⁹ Aristotle's mother was from a prosperous land owner family and his father was a well-known physician and doctor to King Amyntas of Macedonia.

²⁰ It was in Artaneus where Aristotle met and married his wife Pythias, the niece of Hermias, ruler of the area. They had two children.

(180AD-240AD) the range of the work covered physics, philosophy, logic, ethics, poetry, and more, and of which thirty works remain today.

It is within the remnants of this body of works that this thesis' interest lies, namely *Poetics*, Book 3 of *Rhetoric*. For it is within *Rhetoric* that the reader is introduced to the art of persuasion, and it is *Poetics* that demonstrates the persuasive influence of the arts.

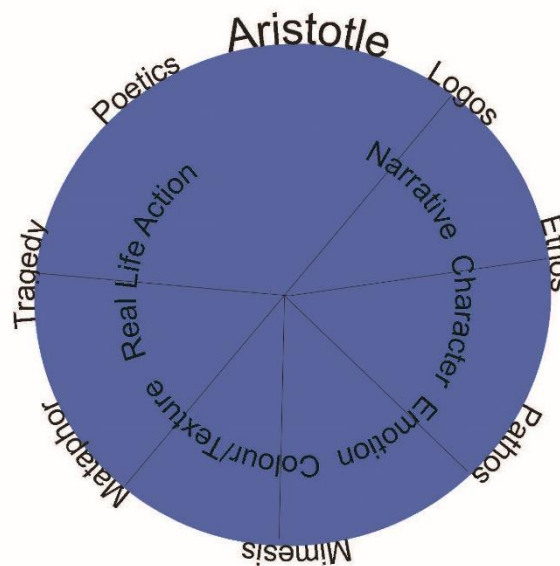


Figure 1 Aristotle's Poetical Persuasion

Aristotle- Persuasion Over-view

Aristotle's persuasion model within the arts, embraces the importance of *Poetics* within its structure. Encapsulating *Tragedy* (life actions), *Mimesis* (imitation or representation) and *Metaphor* (transference from species to genus), it unites the virtues of *Logos*, *Ethos* and *Pathos*: narrative, character and emotion respectively, with each element providing a mechanism upon which to inform, credit and persuade whilst determining an overriding *Enthymeme*²¹ or theme. Figure 1

²¹ *Enthymeme* for definition please refer to the Glossary.

highlights the key elements of *Poetics* which combine to draw upon the emotions and provides the Framework for the creation of the artefacts within this thesis.

The individual elements within Figure 1 demonstrate the components of Aristotle's Persuasion, as seen within *Poetics*, showing their associated meanings, for example, *Logos* meaning narrative. The components provide an influence and unite Aristotle with artists such as Francisco Goya (1748-1828) and Francis Bacon (1909-1998).

Poetics

Aristotle's *Poetics* and representation of *Tragedy* holds the key to this research providing the structure under which the persuasive elements reside and at the root of poetry is the power and ability to rouse emotion and to engage with an audience through its presentation. Delivered through performance, rhythm and flow, the emotion is represented within the sentence structure and through iambic verse which resonates throughout the audience (Murray & Dorsch, 2000). It formed the backbone of Ancient Greek society²², its message providing knowledge and understanding (*Mythos/Logos*)²³, portrayed through the *Mimesis*, (representation/imitation), (a theme that runs through every element of Aristotle's *Poetics*), to the people. Greek Poets such as Homer (circa 750-650BC) and Hesiod (circa 700 BC) vied and competed for cultural and artistic acceptance (Johnstone, 2012).

²² *Society*; for definition please refer to the Glossary.

²³ Research shows that like his forebears, the work of Aristotle in its delivery was not based on general notions but based upon social influence and observance. That social influence was rooted through the teachings of the Homeric poets who utilised all the elements attributed to the act of entertaining, evoking all the senses and included delivery, character, language and conjuring a reaction within an audience within their remit. Based upon *Mythos* and illustrated through tales of heroism, bravery and sacrifice, communicators such as Hesiod, Cicero and Homer told their Epic tales of Gods and mythical battles. Each poet relayed their narrative through verse (*Mythos*), using their words to educate, inform, and entertain. Such stories aroused the *Mythopoetic* views of the time and were reiterated over and over again (Johnstone, 2012).

However, not all recognised the worth of poetry or saw it as a discipline worthy of study. Little credence was given to its power or purpose by Plato, Aristotle's tutor and mentor, who viewed it as a form of imitation (*Mimesis*) and not as a means for individual thought. In contrast, Aristotle took the opposing view and recognised poetry's power. Like his predecessor, Aristotle acknowledged the presence of *Mimesis*, (for which he did not accept Plato's definition) but saw *Mimesis* as a vehicle for learning and recognised its potential to teach and provide knowledge. Aristotle saw Poetry as a singular discipline that encapsulated the arts as a whole (Murray & Dorsch, 2000).

Aristotle defined the boundaries of poetry with emphasis applied to performance and presentation (*Mimesis*) of which he deemed it to contain two styles, one of epideictic²⁴ and one of oral delivery, but both determined by performance. Centred within those boundaries are *Epic* poetry and *Tragedy*, the former driven by a rambling verse the latter by drama.

Tragedy

Aristotle defined *Tragedy* as representations/imitations of life actions. Dramatised through Plot/ Narrative (*Mythos/Logos*²⁵), Character (*Ethos*) and Emotion (*Pathos*), the more serious and traumatic the action the greater the *Tragedy* (Aristotle, *Poetics*, 1460b10-11).

Delineations between the long narrative poem and the emotionally charged shorter structure within poetry give rise to both the *Epic*²⁶ poem and *Tragedy*, with familiarities present between the two. Much of *Epic* is apparent within *Tragedy* but not all of *Tragedy* is relevant to *Epic*²⁷.

²⁴ *Epideictic*; for definition please refer to the Glossary.

²⁵ *Mythos*; for definition please refer to the Glossary.

²⁶ *Epic*; for definition please refer to the Glossary.

²⁷ Fundamental differences between *Epic* and *Tragedy* can be found first within their length. The *Epic* is long and rambling and based on tales of great heroic triumph, whilst *Tragedy* is short with content based upon life's actions. *Epic* is formed on narrative whilst *Tragedy* embraces the Dramatic (Hogan, 1973). Finally, *Epic* utilises only the hexameter (verse which contains six metrical feet as seen in the *Iliad*) whilst *Tragedy* utilises many poetic metres including the iambic (verse which contains five metrical feet) which follows the rise and fall and natural rhythm of the human voice (Hogan, 1973).

Attention is drawn to the point that both *Epic* and *Tragedy* identify with language using verse, demonstrating *Mimesis* in the distribution of the narrative. However, it is the nature of the dramatic delivery that both unites and differentiates between the two poetical forms. The method of presentation and the duration of the piece help to establish the variants between the two modes.

The *Epic* was deemed to have one cadence, was driven by narrative and not prohibited by length.

Tragedy, in contrast with the *Epic*, was determined by passion, with integrity within its formula to embrace and embellish the narrative. Its dynamics do not give credence to the rambling construction of the *Epic*, and the compact structure associated with *Tragedy* was more successful in stimulating the emotions of the audience (Butcher, 1923). Its rhythmic flow and cadence and tonal punctuation enforced the message and instigated *Pathos* (Hogan, 1973).

Homer instigated the practice of developing his narrative around one principal action and edited the story accordingly. Illustrated through 'reversal', (looking at the situation from the audience's view-point,) 'recognition, and suffering', the foundations were laid for Aristotle's *Logos*, *Ethos* and *Pathos*. Embracing both melodic vocals and music, *Tragedy* united all the elements of performance to purvey a persuasive power (Hogan, 1973). The brevity applied to the characters gives them a solemnity of status, making their words credible and beguiling (Hogan, 1973).

Aristotle recognised the significance of the poets and their influence over the formation of the arts. It is through the poetic delivery of words and through their rhythmical portrayal of emotion, expressed through vocal tones and rhythms, that set a precedence for the artistic movement. It was the introduction of the iambic pentameter that enforced the rhythm to their words²⁸ (Aristotle, *Poetics*, 56a25-32).

It was not the punctuation that added clarity but the beat and flow of the written piece with attention paid to the rhythm which brought the performance to prominence. The spoken word contains a rhythm, which perpetuates the verse and heightens the emotion. Such play on emotion for persuasive effect conveys an aesthetic form that is prevalent through the arts (Innes, 2006). The epideictic

²⁸ For further information regarding the influence of Homer, please refer to Appendix 1.

speech as defined by Aristotle and translated by many, including Innes (2006) from her writing, suggests a prologue of praise and blame presented to an audience in a ceremonial format, creating a theatre for both performer and spectator. The emotive performance draws upon the feelings of the audience, suggesting that its attributes are more inclined to provoke a passionate rapport as illustrated through Aristotle's criteria of *Tragedy* as contained within *Poetics* (Hogan, 1973).

Each element can likewise be applied to art and painting which contain a rhythm within each brush stroke designed to portray a story and to pull on the emotions of the audience (Butcher, 1923). Its existence is also prevalent in music, which flows and undulates, drawing upon each beat and timing to reach a crescendo and to deliver a message to stir an audience, an occurrence that is also prevalent within dance, film, and song. In this thesis this artistic development is extended to painting and sculpture.

It is *Mimesis* that is formulaic within *Epic* and *Tragedy* propounding to drama and metaphor (Hogan, 1973) and metaphor again has allies within both *Poetics*, and aspects of Aristotle's Persuasion. The analysis made through metaphor and the descriptive prose used to set the scene and lay the foundations for the persuasive process, is at the heart of both disciplines as seen within the poetic formulae of both Homer and Aristotle (Lee, 2015).

As in all presentations, *Tragedy* relies upon 'primacy of plot' (which is the action within) with an aim to evoke a reaction. Caroline van Eck (2007) details *Tragedy* as having an 'aim to move an audience' (Eck, 2007, p.8). Through further analysis of the plot she describes *Tragedy* as 'unifying the principle of life and its soul' (Eck, 2007, p.8), quantifying the unifying element within *Poetics* as *Mimesis*. Here, it is not just a recital of words that inform, or provide *Mimesis*, but the use of gesture and action that accompany those words. Gesture, when conveyed through a look or the use of hands, helps to reinforce a point. It helps to add clarity and enforces the thoughts of the speaker. Pointing to objects assists in adding a visual dimension to a speech (Eck, 2007). These forms of *Mimesis* cross genre boundaries and bridge a divide, bringing together all forms of art, facilitating the story or bringing the *Logos* to life. It informs an audience and communicates a sense of emotion allowing persuasion to evolve through *Pathos*.

Mimesis

The formal definition of *Mimesis* is defined as 'representation' or 'imitation' (Heath, 1996).

However, Aristotle's use of the word *Mimesis* is far broader and descriptive to that afforded by its academic interpretation. *Mimesis* is a process of interpretation and imagination providing the viewer the opportunity to derive their own meaning.

Aristotle says of *Mimesis* 'Artists can present things as they are, as they ought to be or as they seem to be' (Aristotle, *Poetics*, 1460b 10-11, Murray & Dorsch, 2000, p xxxi, Heath, 1996).

Plato describes *Mimesis* as imitation and delegates it to the realms of copying, lacking thought or creativity, but Aristotle offers a wider interpretation seeing *Mimesis* as an instrument for creative representation exercised through metaphor, colour and texture, thus lending itself readily to painting and sculpture. It also facilitates abstract representation and general interpretation of an action or real-life entity (Aristotle, *Poetics*, 47a20).

The presence of *Mimesis* is evident within every aspect of *Poetics*; its influence already highlighted within the role of *Tragedy* and its importance within performance and delivery. It provides a continuity between poetry, art and music that is found within *Tragedy* and signified through imitation of action and life (Aristotle, *Poetics*, 50a16). It gives rise to recognition and knowledge (*Logos*), character and rhythm (*Ethos*), and emotion evoked through both recognition and knowledge (*Pathos*) (Aristotle, *Poetics*, 50b-55a). The importance of such a tool, *Mimesis*, was readily accepted by Aristotle who said that 'all human beings by nature desire knowledge' (Aristotle, *Metaphysics*, 980a1).

Within Art, *Tragedy* is detailed through the portrayal of an action as opposed to the spoken word, thus providing a visual *Mimesis* (Butcher, 1923). Eck (2007) expands upon this point through the exploration of facial expression and its use within a performance. It holds the key to many emotions such as pain, happiness, sadness and a simple expression or twist of the mouth or look of the eye can influence and persuade an audience. This, when taken into an artistic piece of work, a painting for example, not only carries the *Logos* across to the audience, but illustrates the characters' pain and emotions (Eck, 2007). Within Art, such expressive gesture can also symbolise the *Ethos* or character of the piece. Aristotle associates the form of a

character or the portrait of a character contained within an image to evoke a higher response within an audience to that of a phrase or colours, beautifully painted but confusing in meaning. This seems to be in complete contrast to his other artistic dictates for it is Aristotle who is charged with professing that pure realism is prohibited (Eck, 2007), although it could be argued that the natural portrait allows for artistic licence and shows merely the character of the sitter, especially when the portrait removes facial blemishes.

However, Butcher (1923) adds further explanations to this analysis; stating that Aristotle expressed certain criteria when referring to Art. He emphasised the need for artistic interpretation to be present, denying the role of 'pure realism', for example, the modern art form of Photorealism; this avoids the facility to confuse reality with image. The use of 'pure symbolism' (symbolism that conjoined unlikely sources together to represent an idea, for example a person with animal features) was prohibited as it allowed an unlikely alliance. However, the representation of a human's experience and adventures, however imaginative, was deemed acceptable and could be represented through expressive, metaphorical visual imagery (Butcher, 1923). When commenting on the role of expression within *Poetics*, Butcher (1923) determines Aristotle's meaning as that of a 'vehicle for language', stating that the poet, like a painter, embraces *Mimesis*, and 'portrays things as they are, or thought to be, or ought to be' (Butcher, 1923, p. 40).

Aristotle considers the image to pose a mental picture based within its own (the viewer's) experience and gives credence to the imagination (Kearney, 2002). Artist and viewer come together to share a common experience. That common experience is found within the image. For the artist, it is the act of painting or composing the image and for the viewer it is the act of looking and absorbing the information. The constant and shared experience is provided by the image (Duncum, 2014). Likewise, each sensory depiction contains a truth and knowledge, for example, *Theoria*,²⁹ but also has its foundation within individual experience and sensory perception (Eldridge, 2003). Through the realisation that imagery contains a visual perception, coupled with the influence of traditional interpretation of *Mimesis*, Aristotle facilitates what can only be construed as the use of metaphor within depiction (Eldridge, 2003).

²⁹ *Theoria*; for definition please refer to the Glossary.

It is in *Phantasia* (*De Anima*, 3.3) that we are reminded of Aristotle's break with the traditional Platonic interpretation of realistic imagery and reasoning, where everything is based upon the ideology of the time, with its roots radiating from the Divine. No longer, is the image regarded as a true representation of the metaphysical. Aristotle does not accept that it is all universally encapsulating, or indeed needs to be a direct and realistic copy of its imagery. Aristotle details imagery as a visual *Depiction* that embraces a combination of the senses and reason, thus providing a new and valid art form within the Ancient Greek era.

It is in *Mimesis* that creation can flourish allowing a pleasure to form from knowledge. It is through the desire to gain a meaning from the object represented that knowledge is derived (Aristotle, *Rhetoric*, 1371b 4-10), a point that is reiterated in Chapter 4 of *Poetics*. A painting can provide that stimulus and evoke knowledge from the imagery or object. Thus, the emotional response is indicative of a shared experience or recognition of the knowledge gained through the interpretation of both the colour or rhythm, or metaphor presented (Aristotle, *Rhetoric*, 1371b 4-10).

Strong parallels run through Art and *Poetics* as Aristotle considered both disciplines in the same light (Aristotle, *Poetics*, 48b10-19). Within painting, representation is made through colour and form providing a *Mimesis* of the object; alternatively, the representation is seen in rhythm, harmony and language either singularly or a combination of all. Melody and rhythm provide a parallel between emotion, *Pathos*, and character, *Ethos* (Aristotle, *Poetics*, 48b7f).

It is these elements that form the basis of the artefacts produced for this thesis: *Tragedy*, *Mimesis*, character (*Ethos*), rhythm, colour and emotion (*Pathos*), through narrative (*Logos*) of a sensitive nature.

It is clear that *Logos*, *Ethos* and *Pathos*, discussed throughout *Rhetoric*, *Metaphysics*, *Politics* and *Ethics* play their part in shaping the understanding and intonation not only within *Poetics* but within Aesthetics and persuasion (Butcher, 1923). It is within *Poetics* that much is determined by Aristotle's use of 'imitation' (*Mimesis*), but it has significance within his aesthetic theory and it is prudent to note as with so much of Aristotle's work that imitation and aesthetics are not a standalone theory relevant only to *Poetics*, but one that is evident throughout his writing.

The imagery conjured by the mind in correspondence to the verbal metaphors pronounced within *Poetics* conspicuously allows for transference to the canvas. In fact, it is the phrase utilised by Eck (2007) in describing the use of *Rhetoric* in terms

of Visual Language for Persuasion, 'giving an outward, visible shape to emotions, thoughts or memories that creates the illusion of human life and agency' (Eck, 2007, p. 9) that may be seen as an underpinning for this thesis.

Such an assertion not only demonstrates the use of *Logos*, by providing visual representation of true stories, but, likewise, uses the verbal *Rhetoric* and metaphorical descriptions to draw upon the emotions of an audience. It is this ideal that is pertinent to the work produced for this thesis.

However, Aristotle readily used the terms the "outer world" within his description of *Poetics*, but that term has led to much deliberation. Its utilisation within *Mimesis* allows the phrase to uphold varying interpretations. In Book X of the *Republic*, Plato describes the physical world that surrounds us as an imitation, or an individual interpretation of what is seen. It is unclear if Aristotle's interpretation of 'outer world' is in harmony with that of his mentor or is a further adaptation (Murray & Dorsch, 2000). As mentioned above, Eck (2007) sees the phrase as giving shape to emotion and feeling whilst, in contrast, Frederick Will (1960) queried if the 'outer world' is indeed a representation of the real world. This point becomes salient when we note that Aristotle speaks of art, within *Poetics*, in terms of imitation, which when applied to the 'outer world' raises the question of does this signify an imitation of real life? Aristotle identified that 'imitation' comes in many forms, as in the example of a child imitating the actions and words of his/her parents as part of the process of his/her learning and development. Similarities can be found between metaphor and nature, for example art reflecting nature, as seen in Aristotle, *Metaphysics*, 1034a24 (Will, 1960). For it is within *Metaphysics* that Aristotle determines nature to be a combination of elements, one primary (matter) and the other substantial (form). Aristotle saw the form as the 'essence' of the object. Art provides the 'essence' (Cohen, 2008). Aristotle also acknowledged, in terms of art, that the reflection was opened to individual interpretation and expression (Will, 1960). Edmund Burke (1757), amplified this notion stating that we learn more from imitation than perception alone. 'Herein it is that painting, and many other agreeable arts, have laid one of the principal foundations of their power' (Burke, 1757, p.37).

Metaphor and the Role of Mimesis

Mimesis weaves throughout *Poetics* encapsulating metaphor within its web, but it is in the main body of *Poetics* that Aristotle defines *Metaphor* (Aristotle, *Poetics*, 1457b7-1459a15), which for example, in Aristotelian terms, is the transference of a name from genus to species or from species to genus.

Aristotle's definition or analogy of the *Metaphor* appears to be accepted by all philosophers and when analysed suggests a shared element between two differing objects. This in turn substantiates transference of meaning from one object to the other. However, such transference of meaning must draw upon language that is appropriate to the overall situation (Aristotle, *Poetics*, 1457b7-1459a15). Its flow and composition must reflect its role; for example, poetry might contain language that is testing but must also utilise common language to retain its meaning and to facilitate the audience's understanding. It needs to maintain clarity (Aristotle, *Poetics*, 1457b-1459a15). However, arguably, the metaphor contains another element, the *simile*. Aristotle draws our attention to the significance of the *simile* as part of the genus metaphor, although his emphasis lies upon the use of the latter. The *simile* draws upon objects or items that are familiar to people and juxtaposes them into a new scenario, likening one thing to another and allowing a comparative view (Hausman, 1989) such as 'sleep like a log' (Aristotle, *Rhetoric*, Book III, Chapter 9-11).

Aristotle used the phrase 'Seeing with thine eyes,' (Aristotle, *Rhetoric*, Book III, Chapters ix-xi), allowing the metaphor an analogical status facilitating expansion and expression within its delivery; for example, the Biblical 'Parable of The Good Samaritan', (Luke 10: 25-37) can be interpreted as a metaphor to illustrate how humans should treat each other. As with imagery, the *Metaphor*, when transposed to the image, will facilitate the construction, interpretation and analogy based upon the viewer's life experiences (Hausman, 1989).

Some people believe that Aristotle was advocating the element of cognitive thought within the metaphorical process. It is cognitive thought that facilitates the embodiment of imagination, feeling, and expression. One such artist, Susanne Langer (1942), construed the metaphor as an emotional device.

Langer (1942) takes the bold step of detailing metaphor in terms of 'non- discursive', which eliminates the need for a literal form but envelops a visual presence to task its audience. By conforming to the early principles, as advocated by Aristotle, she concluded that the use of imitation, for example, *Mimesis* (imitation) is 'an example

of a known and negotiable form', observing that this provides the strongest and most powerful image or *Metaphor* (Langer, 1942). Langer (1942) expresses a view of how this brings several artistic genres together, for example music and dance, but when applied to painting or sculpture it creates a world of emotion, feeling and imagination. Such illustration does not have to be based on experience to form its story but can have a foundation in knowledge (*Logos*) portrayed through action (*Mimesis*) (Reichling, 1993).

Each *Metaphor* is transformative for the person delivering it and can be divisive in how the self is perceived (Langer, 1942). This has influenced the acceptability or otherwise of hidden situations such as child abuse since certain actions that were more acceptable 50 years ago are no longer tolerated by Western society; an example can be seen in the change of attitude towards smacking a child, which is now considered unacceptable and is illegal in the United Kingdom.

Aristotle's premise for metaphor as described earlier is the transference of meaning from one genus to another and exists across all art forms. When such a transference between artistic genres was first realised, it initiated surprise at how meaning changed when used metaphorically between disciplines (Langer 1942). In explanation, Langer (1942), uses the example of 'Chromatic', drawing attention to its meaning within music as the chromatic scale, which when broken down into its core component is a scale comprising of twelve notes containing 'semitone, sharps and flats' within its assembly. Likewise, within painting, the use of a chromatic scale identifies the tonal variances within a colour, utilising the slight and stepped disparity between two colours sitting adjacent on a colour wheel (Weil, 2002, Murphy & Murphy, 1986) and used to create depth, structure and feeling to a visual piece once again encompassing *Mimesis* within that transformation. This interpretation of metaphor provides a sense of identity and logic to each artistic discipline with which it is acquainted.

When analysing metaphor within imagery, it is perceived that the creative metaphor allows for reinterpretation of creative meaning. In turn, the relationship between *Logos* and imagery can presume to be a paradox, a unity that may appear implausible, assuming a new meaning and identity depending upon the viewer (Hausman, 1989). If assuming Aristotle's interpretation of art and *Mimesis*, then the creative metaphor could provide a paradox to one viewer but poses a comprehensive depiction to another depending upon the person's life experiences. However, the consequences of the *Metaphor* will likewise make a different impact

upon a person, not always the intended impact, depending once again upon individual experience (Hausman.1989).

Within the artistic domain, metaphor has remained free of the scrutiny (Feinstein, 1985) inflicted upon it by other disciplines but is revered as a tool to work in conjunction and harmony with other artistic paths. Used in partnership with *Logos*, as portrayed through the short story, it is a messenger bringing reality through the creative aesthetic medium (Sicher, 1982).

Logos

Aristotle's interpretation of *Logos* pertains to knowledge and wisdom with the general meaning of *Logos* as 'word'.

However, *Logos* contains further derivatives of 'debate, narrative and proposition' (Liddle and Scott, 1869), whilst its primary use forms a counterpart to both *Ethos* and *Pathos*. The three when brought together provide an intuitive structure for communication and a theatre for performance. Present within *Politics*, *Law*, *Metaphysics*, *Theism*³⁰ and *Poetics*, persuasion is a product of logical deliberation, with *Logos* providing a key element within the equation. Acquainted with Logic, which can be both philosophical and persuasive allowing all sides of the argument to be reviewed, an understanding can be gained. Based on knowledge, of both the subject and the audience, *Logos/knowledge* is formulated (McCabe, 1994). However, *Logos* has strong associations with the word *Mythos*. Again, without controversy, there are two approaches contained within the rationale of the word *Logos*; the first is surrounded by the religious tenure which argues that both *Mythos* and *Logos* both derive from wisdom, with one evolving from the other as one predates the other (*Mythos* predating *Logos*). Both words hold the same intention and meaning (Cornford, 1912). However, Johnstone (2012) offers a simpler explanation; he contests that *Logos* is derived from *Mythos* and that *Mythos* is in fact the words of the Muse (ethereal beings that answer to the gods). He disputes Cornford's (1912) claim that one evolved into the other, but that *Logos* has its origins steeped in a more scientific realm. Both *Mythos* and *Logos* coexisted and fed off each other adding to the general understanding of Wisdom (Johnstone,

³⁰ *Theism*: for definition please refer to the Glossary.

2012). Within *Poetics*, both criteria and meaning are satisfied within Aristotle's Framework (Figure 1). Brought together, a meaning of knowledge and wisdom is appointed to *Logos* and the arts as an explanation of human inquisitiveness and a desire to find answers through myth and fact (Heath, 2009).

In *Poetics*, *Logos* provides the verbal narrative which when taken into the visual arts, such as painting, forms the visual narrative portrayed through the imagery (Butcher, 1923).

However, within art, *Logos* does not work as a single entity but works in conjunction with *Ethos* and *Pathos* to promote a meaningful visual dialogue or narrative.

Ethos

Within Aristotle's definition of *Ethos*, we are required to consider the credibility and qualities of character. The influence a character has over an audience is reliant upon credible character traits and 'personal choice' (Murray & Dorsch, 2000).

It is within *Ethos* that the social standing of the presenting character is considered; the more social prominence the character has the more credible and important the character becomes. This premise carries through into *Poetics* where the standing of the character is placed into a hierarchical structure depending upon the role adopted and the genre into which it is applied. It is in fact in Chapter 4 of *Poetics* that we can start to determine the true implications of *Logos*, *Ethos* and *Pathos* regarding a dramatic and artistic setting as it became common place for poets to deliver their own work, acting out the scenes as required and entertaining their audiences (Butcher, 1923). Such presentations developed the strands that ensued, such as the tragic portrayal of poetry, the comedic illustration of prose, or the musical interpretation of a thought came to be the Arts and the foundation of *Poetics*, the basis of which contains a universal structure, a truth upheld by a sequence of linked events frequently and eloquently portrayed through *Tragedy*. Primacy of plot plays a large role within *Poetics* and has already been discussed in terms of *Mimesis*, *Metaphor* and *Logos*, but it also has implications within the role of *Ethos*. The effect and potency of the action is strengthened within *Tragedy* when the action raises questions about the *Ethos* of the character. Familiarity with a character heightens the emotion; when the perpetrator is someone known or a family member the level of emotion is raised within the audience (Aristotle, *Poetics*, 1452b). The

detail within *Ethos* lies within the nature of the character and for a true representation the character should be good but not over virtuous (Aristotle, *Poetics*, 1454b). Identifying with the goodness of the character allows the audience to connect and empathise with his/her plight. Within art and painting, the *Ethos* is the acceptability of the message the image is portraying, which equates with the character of the art work. United with *Logos*, *Ethos* works to enforce *Pathos* within *Tragedy* and *Poetics*.

Pathos

Aristotle considered emotion to be an important element of the human response, but a response that should be appropriate to the level of *Tragedy*. Disproportionate emotion was considered to be excessive and unhealthy (Aristotle, *Poetics*, 1106b18-23). Aristotle stated that emotion should be channelled appropriately, and great store was placed upon the pleasure it derived, particularly regarding fear and pity, as illustrated in *Poetics*, Chapter 14. *Ethos* plays a prominent role within *Pathos* as the nature of the character's decline or development inspires the emotional response. In combination with *Mimesis*, the response of *Pathos* within an audience characterises the success of the piece. Great store is placed upon emotion and the pleasure the audience derives as a consequence (Aristotle, *Poetics*, Chapter 14). Aristotle, upon describing the effects of *Tragedy* and its utilisation of *Metaphor* within *Poetics*, commented on its power to evoke a response within an audience; whether good or bad it allows a reaction, *Pathos*. The power within *Tragedy* is enforced when the life action (*Mimesis*) inflicts pain or harm upon another being and is strengthened further when the perpetrator of the act is a family member or known to the victim (Aristotle, *Poetics*, 1452b). Recognition of the nature of the character and the harmful acts portrayed realises an emotional response from the audience. Through the instigation of the action the audience's response is to feel fear and pity. As shown, it is difficult to discuss one element within *Poetics* without including the others, so intrinsically are they linked. *Pathos*/emotion is the most difficult element to define but plays one of the most prominent roles within Aristotle's paradigm uniting *Tragedy*, *Mimesis*, *Metaphor*, *Logos* and *Ethos* (Aristotle, *Poetics*, 53b10).

Throughout Aristotle's work we are introduced to *Logos*, *Ethos* and *Pathos*. Aristotle's demonstrates knowledge and understanding through *Logos* that nourishes character, *Ethos*, and emotion, *Pathos*. Their presence is illustrated through example and metaphor to aid in the general understanding of their meaning. It is in *Metaphysics* where Aristotle states that all humans are in control of understanding (Aristotle, *Metaphysics*, 980a1).

Conclusion/Summary

In summary, we can represent Aristotle's contribution to persuasion as in Figure 2 where *Tragedy*, *Logos*, *Ethos*, *Pathos*, *Mimesis*, and *Metaphor* are essential. For artwork, however, the *Metaphor* and *Mimesis* especially can be supported through texture and colour. Two artists who utilised Greek *Tragedy* through specific creativity are Francisco Goya and Francis Bacon.



Figure 2 Aristotle's Visual Framework (Introduction)

Chapter Three

Francisco Goya & Francis Bacon

Since this thesis is about art there are other artists who appear to have instinctively used Aristotle's model, such as Francisco Goya (1746-1823) and Francis Bacon (1909-1992). Selected because of their commentary on the past and their influence on the future, the two artists provide a visual commentary that has made an impact on both artists and audience.

The work of some artists, including Goya and Bacon, is currently undergoing a re-evaluation. Art that has been considered in the past to be controversial because of its application and confusing message has in some instances been given a new interpretation.

As time passes, culture and society adapt, and acceptance of situations change. Art is no exception and befalls the same scrutiny and revolutions as any other discipline. What was once seemed unacceptable, crude and undefinable is now given meaning and understanding (Munro, 1966). Similarly, artists whose work was once dismissed as crude and indecent or violent and unacceptable have been vindicated and reviewed with fresh eyes. Cultural enlightenment continues to reassess the work of artists such as Francis Bacon (1909-1992), and contemporary artists such as The Chapman Brothers, all of whom have been linked with the controversial work of Francisco Goya.

Goya's work went through many evolutions starting with the straight forward portraiture of the Neo-Classical style suffused by his instructors, for example, *Portrait of a King*, through to his cartoon style and social commentary (1775-1788) moving into his bleak black style of social conscience as seen in the *Black Paintings* (1820-1823).

As Goya's work progressed throughout his age, his style changed but his message and commentary always remained, albeit obscured and metaphorical. His concern with emotion and sensitivity, was always the mainstay of his work, as he endeavoured to relate not only the emotion of his subjects but also that of his viewers (Moss, 2002).

Goya is not only recognised as a great artist of his time but as a revered artist for those who followed like Pablo Picasso and Marc Chagall.

However, it is Goya's exploration of emotion through social commentary that draws the critics' attention and makes him pertinent to this thesis. Parallels can be drawn between the work of Francis Bacon and Goya. Bacon's associations are visually apparent and immediate, witnessed through his use of a limited palette, but it is his exploration of subject matter both in terms of emotion and metaphor that comes to the fore and forced critics to look at Bacon's work with fresh eyes.

The early part of Bacon's artistic life was fraught with indecision and this is reflected within his work. His work was dismissed as crude and poorly constructed as attested by Bacon himself (Russell, 1993). However, it is not just Bacon's interest in visually portraying emotion and drawing in an audience to interact with the artwork to explore the meaning and emotion within, but the essence of Greek *Tragedy* that runs through much of his work (Russell, 1993) thus linking him directly to Aristotle's work.

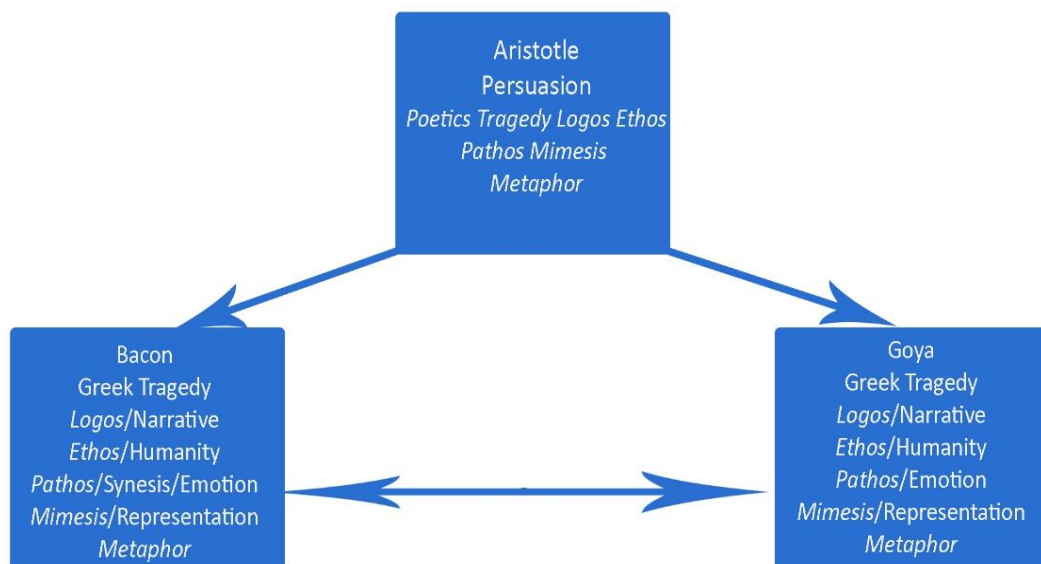


Figure 3 Aristotle's Visual Framework (Goya and Bacon)

Francisco Goya (1746- 1823)

Goya's portfolio reveals a creative body of work that spanned 65 years and explored a multitude of techniques, from oil on canvas, fresco, miniatures, drawing, etching and lithography, but also reflected a myriad of styles and acceptance. His career has been considered in two sections, the first as a neo-classical student, following in the traditional artistic traits of his time, the second as a revolutionary painter and social commentator (Gassier & Wilson, 1971). Born in 1746 in Fuendetodos, Spain, Goya lived through some of his country's most tumultuous history, reflected in his later work.

The early part of his career (Phase 1) was that of portrait artist, religious painter, portraying a mythological ideal. Following in the neo-classical style of his peers and inspired by artists such as Velazquez (1599-1660), particularly the painting of *Pope Innocent X*, Mengs (1728-1779), Luzan (1702-1754) and later Bayeu (1734-1795), Goya learnt the skills befitting a court painter.

This initial phase of Goya's artistic development saw the production of images such as *The Burial of Christ* (1770-1772) and *Adoration of the Name of God* (1772) (fresco). The success of his early career gave him a freedom of an enlightened Spain, a liberal approach to the arts as Spain tried to develop a new revolutionised approach. Through the invitation of artists such as Mengs and Luzan the revolution was to begin but such liberalism was soon to disappear replaced by a more political and corrupt regime of Charles IV (Gassier & Wilson, 1971).

As Goya's work progressed throughout his age, his style changed but his message and commentary always remained, albeit obscured and metaphorical. His concern with emotion and sensitivity were always the mainstay of his work and he endeavoured to relate not only the emotion of his subjects but also that of his viewers (Moss, 2002).

Tragedy- a link between Goya and Aristotle

Goya's associations with Greek *Tragedy* are well established but the literal interpretation afforded them has been exposed to a new interpretation. No longer is

the work *Saturn Devouring his Son*³¹ revered as an interpretation of the Titan wars, a retrospective of a Neo-Classical style composed by Goya. A chalk sketch, it is a planning of part of a bigger piece, a sketch to be returned to and reintroduced, incorporated into a later series of work devoid of the original literal interpretation (Morgan, 2001).



Figure 4 *Saturn Devouring his Son* (Red chalk on ivory paper) (Museo Del Prado, <https://www.museodelprado.es>)

Now reviewed as part of Goya's 'Black Paintings', the series of images are surrounded with controversy and open to scrutiny. Painted on the walls of his villa, the images are said to be a retrospective of Goya's disillusionment with the harsh

³¹ The birth of Cosmogony, illustrated by Homer and developed and reiterated by Hesiod, illustrates the foundations of universal creation. Based on a structure of three elements, Religion, Cosmogony, and Law (Naddaf, 1998), it provides the foundations of Ancient Greek civilisation and social structure (Johnstone, 2009). It is the cosmogony that provides the theories for the evolution of the universe described by Homer through *Epic* tales such as the *Odyssey* and *Iliad*. Hesiod relayed his vision of the universe through his *Epic* Poem *Theogony*.

brutality experienced by the Spanish people at the time of the Napoleonic War (Morgan, 2001).

Initially associated as a representation of the work of the Greek poet Hesiod, the sketch *Saturn Devouring his Son*, was considered to illustrate Kronos' empowerment and rule over the world. Kronos was the son of Destiny, an immortal force to which everything answered. Old as time itself, she was deemed to encompass all that was morally good, the controller of fate, with power over everything that lived. She was a spatial, ethereal spirit, one that was everywhere but without a human form (Cornford, 1912). She was mother nature, mother earth, a representation of consequence, of life and death and a signifier of the continuous circle of actions and its counterpart on the circle of life and rebirth (Cornford, 1912).

To place this work in context it is necessary to provide a brief summary of Hesiod's teachings and place the characters and roles of the Gods and the structure of the universe which defines the original interpretation of the artwork and gives credence to the original meaning.

In *Theogony*³², Hesiod tells of the birth of the Gods through the formation of the universe. First there existed Chaos, a void of emptiness, Gaia, earth/ mother nature, Tartarus, hell, and Eros, sexual love, the first four immortal Gods with Gaia, mother nature at the earth's foundation, Gaia represented the highest deity. Chaos gave birth to darkness (Erebus), and night (Nyx), who fell in love and produced day and light. Gaia gave birth to Ouranos (sky) Ourea (mountains) and Pontus (the sea). Gaia became the wife of Ouranos and produced 12 offspring who became known as the Titans (Evelyn-White, 1914). It is the youngest of the Titans, Kronos, who becomes the point of interest in Goya's painting *Saturn Devouring his Son*.

Goya's image illustrates the God Kronos (depicted as Saturn) consuming his son in a resolute act of rule and power. However, this is a simple and literal interpretation.

The union of Destiny and Ouranos, produced four sons, each of whom were fierce and powerful. Such power elicited a fear so strong in Ouranos that on their birth he forced them back into their mother, burying them within. However, mother earth (Gaia) saw the actions of Ouranos as sinful and produced a sickle to reap her revenge. She called upon her sons to help her, but they were too fearful, except for one, Kronos. Kronos accepted the sickle and mother earth hid him inside her, until

³² *Theogony*; for definition please refer to the Glossary.

he could revolt against his father (Evelyn-White, 1914). When the time came, Kronos rose and castrated his father with the sickle. Kronos in turn wed Rhea, daughter of Gaia and Ouranos, and like his heavenly father feared the power of his children and upon their birth he swallowed them. Rhea consumed by grief appealed to Gaia and Ouranos for help. Rhea was hidden and gave birth to her son and raised him until such a time that he could overthrow and kill his father. That son was to become Zeus, who indeed rose in power and killed his father Kronos, thus becoming ruler of all the Gods (Evelyn-White, 1914).



Figure 5 *Saturn Devouring his Son* (Part of the *Black Paintings*. Oil on plaster, transferred to Canvas) (Museo Del Prado, <https://www.museodelprado.es>)

Goya's depiction illustrates Kronos in an act of cannibalism slowly gorging on the body of his defiant son providing a stark warning to his enemies of the consequences of defiance (Morgan, 2001).

The inclusion of the chalk image of *Saturn Devouring his Son* into the 'Black Paintings' reveals a new more developed narrative. The interpretation acknowledges historical, social and mythical implications of the main piece but rests its meaning on the actions of inhumanity and trauma as the spoils of war (Morgan, 2001). It illustrates a promised Destiny that can only be acquired through war whilst showing that little has changed within human kind's actions. Here we define our first

link with *Poetics* and the influence of the mythology of the Ancient Greeks, as shown through the story of Kronos. However, this is not just a *Mimesis* of Ancient Greek culture, but a commentary detailed through *Metaphor* on the events unfolding in Spain and the rest of Europe.

Civil and political unrest was spreading throughout Europe and Spain was not exempt. With a regal court that was considered corrupt, with an unwelcome allegiance with France, the unrest grew. As a consequence, to the political and social unrest, Charles IV, the Spanish King, abdicated and was replaced by King Ferdinand VII. This replacement posed a threat to the French who deposed the Spanish King Ferdinand VII and replaced him with their own representative; thus, Spain found themselves with a new pretender to the crown in the form of the French, Joseph Bonaparte (Gassier & Wilson, 1971). The country was split by those people who had an allegiance with Bonaparte and those who supported the deposed Ferdinand. It was this deposition that led to the civil uprising of 1808 which is represented in Goya's paintings *The Charge of Mamelukes 2nd May 1808* and *Execution of the 3rd of May 1808 at Madrid* (Gassier & Wilson, 1971).

Tragedy is portrayed through *Mimesis*, *Mimesis* of life's action. Recognition is acknowledged of the action of father devouring son, personified through the medium used. The early sketch consisting of red chalk on ivory lined paper is rough and unresolved. Its later depiction incorporated into the *Black Paintings*, so named because of their use of dark colours and subject matter, consists of oil applied directly to plaster and transferred later to canvas shows a more in-depth depiction. The use of grotesque imagery and distorted shapes amplifies *Mimesis*. The subdued colours and texture of the piece likewise give rise to *Mimesis* (Aristotle, *Poetics*, 48b7f).

Metaphor

Figures 6 and 7 painted between (1819-1823). reveal a strong *Metaphor* not only seen through *Mimesis* but through the allegorical imagery. Whether viewing Figure 5 as a sketch based on mythology or a discursive representation of life events the image itself is a metaphor for humankind's inhumanity. The *Metaphor* accompanies *Mimesis* to form the meaning and to instigate an emotional response of both fear and pity, prudent at the time (1808).

Logos

Goya takes advantage of both Greek mythology and social events to relay his message. His early work seen in Phase 1 (as mentioned on p.25 and p.30) of his career provides a social commentary on court life. The cartoon tapestries, initially painted for decorative purposes within the Royal Palace, were never designed to be represented as images for exhibition. Their intent was to be handed to the weavers for the basis of a tapestry. As with Goya's later work the tapestries became regarded as a source of social commentary within court life and aspects of them frequently made their way into his later work, for example *The Wounded Mason* (1786-1787) which later re-emerged as part of the *Disparates* (1815-1823).

Ethos

The theme of war, conflict and *Tragedy* runs deep in much of Goya's work from 1800 (the second phase) and reveals a dichotomy between what was happening in Spain and Europe and what was considered to be good. The actions of those in power and influence contrasted with the lives of the public who experienced pain, torture and cruelty at the hands of the establishment, as reflected in the paintings *The Charge of Mamelukes 2nd of May 1808 at Madrid* and *Execution of the 3rd of May 1808* (Oil on Canvas). The images provide a documentary of the bloody uprising of the Napoleonic Wars (Gassier & Wilson, 1971).



Figure 6 *The Charge of Mamelukes 2nd May 1808 at Madrid* (Oil on Canvas) (Museo Del Prado, <https://www.museodelprado.es>)



Figure 7 Execution of the 3rd of May 1808 at Madrid (Oil on Canvas) (Museo Del Prado, <https://www.museodelprado.es>)

The *Ethos* and *Tragedy* is exposed within the actions of those in power, conflicting because of the high moral position they are supposed to exude exposing the *Tragedy* of the scene (Aristotle, *Poetics*, Chapter 4).

The recognition of the character abuse and the reversal of recognition provides the viewer with a knowledge, understanding and emotion, *Logos*, *Ethos* and *Pathos* respectively.

However, *Ethos* is also revealed through the materials Goya used to form his commentary and several techniques are embraced within his exploration of subject matter for example chalk, as mentioned above, pen/brush and sepia wash and etching. The textures achieved aid in prevailing upon the viewers' senses. His use of mixed media provides a credible vehicle to animate the scene and give life to an unravelling dichotomy.

Pathos

The second phase of Goya's career paid witness to his skill as an artist, bringing *Pathos* to an audience. Defined by critiques as a 'Bland' and an unexceptional artist regarding his early work (Phase 1), the second phase of his career is seen as influential and he is frequently described as a genius (Gassier & Wilson. 1971). This phase bears witness to not only the paintings of the 2nd and 3rd of May, but the work of the *Black Paintings*.

Pathos is brought to the viewer through *Metaphor*, *Mimesis*, *Logos* and *Ethos*, real life actions expressed through distortion and the grotesque as seen in *Saturn*

Devouring his Son, a metaphor not only for the turbulent times through which Goya lived but also a metaphor for the cycle of life and death which befalls everyone (Morgan, 2001).

However, controversy surrounds the series of *Black Paintings*; considered to be composed from oil, it is the surface upon which it is composed that has come under scrutiny, with some critics suggesting the work was on plaster; others suggest calico and some think paper (Glendinning, 2004). The final paintings embrace the subconscious and materialise through rough application of imagery. The later works move away from the traditional painting style adopted by Goya in the early part of his career and focus on a freedom of expression and experimentation within his preliminary sketches. Using tonal interpretations in opposition to a broad colour palette enhanced his experimentation with expression and emotion (Moss, 2002). Not only is Goya's work concerned with the emotion experienced by the characters depicted but has a concern that lies within the emotion and response of the viewer.

Goya and the Aristotelean Links (1746- 1823)

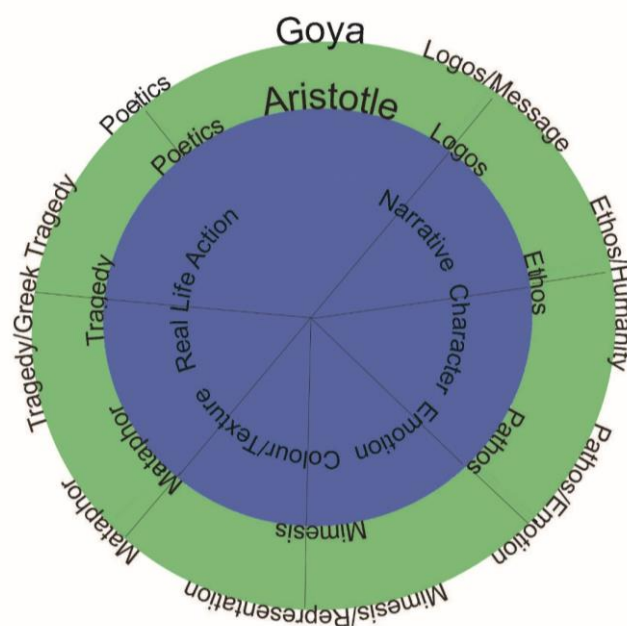


Figure 8 Aristotle's Poetical Persuasion (Goya)

Figure 8 illustrates the links between Francisco Goya (1746-1823) and Aristotle. United through *Logos, Ethos, Pathos, Mimesis, Tragedy and Poetics*, Goya is considered a 'philosopher-painter' (Gassier & Wilson, 1971). Initially linked with Aristotle through his representations of Greek *Tragedy* and his interpretation of Hesiod's Theogony as seen in *Saturn devouring his Son*, his work provides a strong social commentary on humanity as portrayed within the *Disparates*³³. His use of *Metaphor* and *Mimesis* is evident throughout the body of his work, reflected within the cartoons of his tapestry designs, through to the imagery of the *Black Paintings*. Aristotle's paradigm provides the Framework for this thesis, but the creative integrity of the work is inspired by the work of Goya and Bacon who in turn provide the guidance for the artistic creativity in this thesis. The *Ethos* behind the work of Goya detailing the trauma experienced by the Spanish people, drawing attention to the pain and fear experienced by both civilians and the opportunity for emotive contemplation demonstrated through the reversal technique³⁴ as explained within *Poetics*, provide a strong creative vehicle in which to juxtapose image and Framework.

Francis Bacon (1909-1992)

Francis Bacon was born in Ireland, the second of five children, in 1909. His English parents lived a Bohemian life style moving between London and Dublin where his father pursued a career as a race horse trainer. At the outbreak of the First World War, the family moved back to London where his father worked for the War Ministry. Bacon received little in the way of formal education and his free-flowing life conflicted heavily with his father's now disciplined approach. At the age of sixteen, Bacon left home and headed for London. With little education and no idea of what he was going to do, he utilised his £3.00 allowance to travel through Germany and France where he met and frequented the artistic haunts of his peers. He made a

³³ *Los Disparates* is a series of unfinished etchings by Goya. Often referred to as *The Follies* or *The Parables* they illustrate a fear of the unknown and are often associated with Goya's interpretation of hell (Museo Goya, 2018).

³⁴ Reversal technique (looking at the situation from the audience's view-point,) please refer to Chapter Two.

living from a variety of means from market stall trader to interior designer through to furniture maker, until finally resting upon a career as a painter.

A turning point in Bacon's career is marked by the work *The Crucifixion* 1933, a piece influenced by the poetry of Baudelaire, but the real piece of acknowledgement was seen ten years later in *The Triptych* of 1944. It shows three studies of figures for use at the base of *The Crucifixion*. Bacon considered each piece of work to be a preparatory study for further work.

Again, the lack of formal artistic training left Bacon's work open to scrutiny and even Bacon himself described his early work as crude and poorly constructed (Russell, 1993).

Critics always had difficulty in defining Bacon's work, often ignoring the emphasis placed on the pieces by Bacon himself. However, by 1983 opinions started to change and the work was considered to be an auto-biography looking at the balance between good and evil (Leavis, 1983). Although interpretation of the work has undergone a review, opinion of Bacon as an artist continues to fluctuate. In 2015, art critic Jonathan Jones described Bacon as a 'con-artist' after visiting a Bacon exhibition, 'Francis Bacon and the Masters', at the Sainsbury Centre, Norwich (Jones, 2015). Bacon's work was hung alongside the work of artists that he had admired such as Picasso, Matisse and Rodin and in Jones' opinion had failed to meet their standards. This review demonstrates a contrast in opinion, for ten years earlier, the very same critic, when writing for the *Guardian* Newspaper praised the work of Bacon 'Not only a great colourist, Bacon has a sculptor's imagination' (Jones, 2005).

Figure 10 highlights the relationship between Aristotle's Framework and, in this instance, Francis Bacon. However, it further highlights links between the work of Bacon and Goya.

As demonstrated, Bacon embraces the Greek *Tragedy* and *Poetics* as a stage and as inspiration for his work. Through the use of *Logos* and *Ethos* he explores the complicated world of *Pathos* represented through *Mimesis* and *Metaphor*.

Poetics/Tragedy

When Aristotle refers to the arts within *Poetics*, he draws parallels with theatre, music and art, each uniting under the blanket heading of the arts and each with a foothold within the other disciplines asserted through *Metaphor* and *Logos* and *Pathos* (Butcher, 1923). Likewise, within the work of Bacon parallels are formed with his work frequently compared to the stage through the role of actors and dancers (Leavis, 1983).

In turn, Bacon used his canvas as a stage in which to express an act. His search for emotion is seen not only in the response of the audience but in the process of searching for a vehicle in which to portray that emotion (Aristotle, *Poetics*, Chapter 4). Leavis noted, '[Bacon] seeks to translate his sensations in as literal and as persuasive a manner as possible' (Leavis, 1983, p.16).

Much of Bacon's work is devoid of artificial lighting for dramatic effect but relies upon natural lighting or that of a single electric light. He recoils from the techniques employed by the Expressionists or the perceptual techniques used by the Impressionists to trick the viewer. The natural light allows for a truth to prevail (Leavis, 1983). It is the truth contained within the imagery that evokes *Pathos* through synesis, devoid of gimmicks to distort the narrative.

Mimesis/Metaphor

In 1965 in an interview with David Sylvester, Bacon discussed his work stating that it provided a realism, not a realism as in the perfect imitation of a face or a flower but the realism that is prevalent in sensation and emotion, thus further emphasising the teaching of Aristotle as seen in his explanation of art and *Mimesis*, Chapter Two of this thesis.

Bacon states that 'As soon as you know how to record a point it becomes an illustration' (Sylvester, 1966, video interview). He further described the image as 'free form, a merely decorative function as from imitative, analogical, descriptive representation which is illustration' (Sylvester, 1966, video interview) echoing Aristotle (Aristotle, *Poetics*, Chapter 4).

Similarly, like Goya, Bacon made preliminary sketches which he returned to time and time again. His preliminary process was made with paint and described by Bacon as a 'process of instinct and accident which gives the piece energy, life movement and rhythm. A practised conscious mark is nothing more than an imitation, illustration' (Jebb, 1965, video interview).

As with Aristotle, Bacon states that the painter is the accident that makes the marks and it is his interpretation that brings the image to life (Sylvester, 1966).

Like Goya, Bacon experimented and utilised texture within his work. Drawn by a desire to employ the use of the senses/synesis within his work to allow the metaphor to encourage thought and contemplation, Bacon utilised texture to rise through the paint. Impressing cloth such as towelling, wool and fabric mixes into the paint he created a distortion and movement which facilitated an obscurity of realism and allowed a mixed message to form. A further dimension was added to much of the work through the addition of glass within the framing. This had the quality of reflecting the viewer thus adding a further dimension to the process creating further ambiguity within the meaning. This process is witnessed in the *Triptych* of 1977 and also prevails within his three self-portraits.

The further addition of abstraction combined with representation provided a vehicle upon which to build his visual metaphor (Kane, 2011). Bacon's combination of flat paint contrasted with the tumultuous and tacit qualities of opposing elements within the frame adds to the *mêlée* and confusion.

Observers such as Gilles Deleuze (1981) add comment to Bacon's technique, drawing analysis of the sculptural form of his painting allowing the viewer a 'haptic vision'.

Bacon's use of colour offers a synergy with the work of Langer whose work posed a metaphorical rhythm expressed through a limited chromatic scale to imply a haptic response and a synesis³⁵ drawing upon the senses.

Deleuze divined his colour theory from the work of Bacon reflecting again on the haptic theory embracing touch within its formation (Weir, 2007). This is a modernist view but allies itself with in the work of artists such as Goethe and holds a Socratic basis conscious within Aristotle's interpretation of art as seen within *Poetics*. Deleuzian colour theory suggests colour as something that is manipulated for effect

³⁵ *Synesis*; for definition please refer to the Glossary.

as revealed within the work of Bacon, and for which he is so admired (Weir, 2007). In this thesis, the use of colour is determined by the colours used by abused children within their own depictions.

Logos

Bacon felt that the techniques for conveying a message and emotion had to be reinvented all the time, a task that in itself was becoming more difficult. 'We are surrounded by photographic imagery and television constantly that you can't evade it. Recording the message becomes more difficult. Our way of seeing fact has altered so we have to rediscover it over and over again' (Jebb, 1965, video interview). It is this point that becomes the crux of this thesis; we are continuously inundated with graphic imagery as demonstrated within the negative effects of Contemporary Persuasion Theory (CPT) that the message becomes lost; we need to rediscover how to relay that message. By using Aristotle's Framework and exploring *Pathos* and *Metaphor* the hope of rediscovering the effective *Logos* through emotion is examined within this thesis.

Ethos

Further comparisons can be made between the work of Francisco Goya and Francis Bacon. Both identify the importance of *Ethos* identifying the power and influence of the perceived good and evil. Both artists use figures/people within their depictions, both explore the emotions that those figures personify through the use of distortion and the grotesque. The oblique nature of the forms allows the senses to fuel the imagination and allow the viewer to search for answers to unknown questions throughout the work (Sylvester, 1966).

Pathos

Bacon described the image as a vessel for providing understanding, *Logos*, through synthesis. The work is freed from resemblance but linked to reality through the senses, *Pathos*. 'The image matter more than the beauty of the paint' (Sylvester, 1966, video interview).

Aristotle's paradigm likewise draws upon the senses through *Pathos* instigating an emotive response within the audience through the *Logos* and message portrayed. Not shown through imitation but delivered through *Metaphor*, the *Logos* is portrayed to the viewer. *Tragedy* as expressed by Aristotle within *Poetics*, is the result of an act either by persons known or unknown, leading to an audience response. It is the nature of the response that instigates *Pathos* (Addinson, 1839).

An example of how Bacon draws on the senses can be seen in the image *Head i*, Figure 9.



Figure 9 *Head i* (Bacon, 1948).

Head i show a distortion of features, lacking eyes but with a crude emphasis attributed to the ear. The eye sockets are suggested through the rough application of grey paint and the ear is treated to sculptural emphasis through the thick application of multiple layers of oil paint (Chare. 2009). The inconsistency of the application of the medium draws an awareness to the use of the senses.

As with Goya, Bacon's work draws upon the senses, not only investigating an emotive response but exploring a way in which emotion can be portrayed giving way to a maelström of movement and obscurity of image (Leivis, 1983). Bacon has not only recorded the facts, *Logos*, but has unlocked the feeling, *Pathos*, and caused the reaction through sensation (Jebb, 1965).

Bacon is quick to show disdain for the artistic practice of abstraction and photography but sees the potential of both and realised them within his work. Abstraction affords a sense of freedom found within the backgrounds of his paintings. Not constricted by conformity it allows colour and texture to fill the void. Photography provides reference, a reference not for total replication purposes but a reference for obscurity and again distortion. *Poetics* inspired Bacon and Greek *Tragedy* provided a basis. The work of other artists helped to formulate his approach. Influenced by Spanish artists such as Goya and Picasso, he looked to them for teachings of style. Like Goya before him, he found inspiration in the work of Velázquez, and like Goya, he obscured the painting of *Pope Innocent X*, using the mouth as a tool for distortion. Again, both artists used mixed media, providing a realism of societies' traits and *Mimesis* of real-life action. All these aspects resonate with Aristotle's paradigm that form the Framework for this thesis.

Francis Bacon and The Greek Influence (1909-1992)

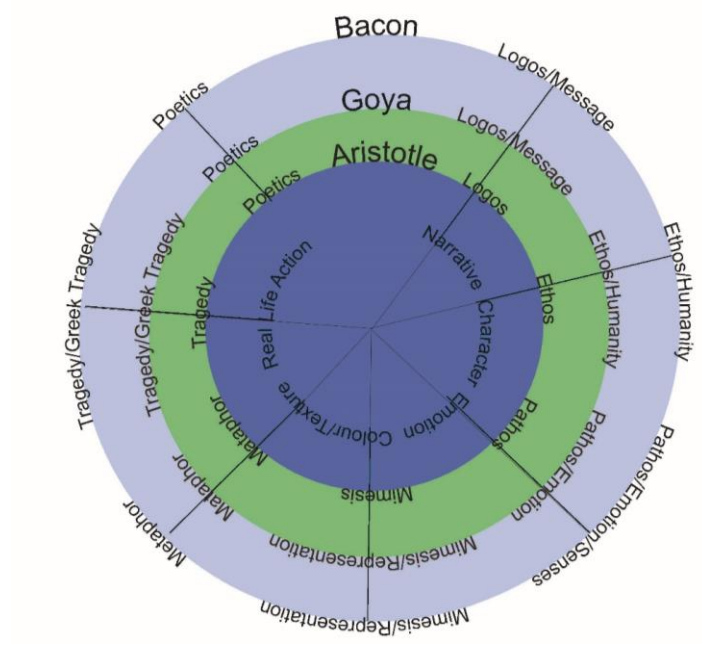


Figure 10 Aristotle's Poetical Persuasion (Goya and Bacon)

The associations and links between the work of Bacon and Goya are identified within Figure 10. Each link threads its way back to Aristotle's Poetical structure and paradigm. As with Goya, Bacon demonstrates an *Ethos* characterised through humanity. He utilises synesis within his portfolio, attempting to evoke a *Pathos* within the audience using texture and colour to promote his *Logos*. Parallels can be drawn with Greek Tragedy and indeed Goya, through the piece *Pope Innocent X*, where both artists use metaphor and distortion within their interpretation. Bacon's fascination with Greek *Tragedy* is well documented and Bacon himself often referred to his interest and the role the genre played within his work (Russell, 1993). Bacon's association with Greek influence prevalent throughout his work provides a creative platform for further investigation but lies beyond the remit of this thesis.

Other Relevant Artists

Other notable artists that are representative of Aristotle's paradigm are Pablo Picasso (1881-1973) and Marc Chagall (1887-1985). However, full attention cannot be applied to the whole portfolio of each artist which extend beyond this thesis, although parallels can be drawn through a few examples.

Picasso (1881-1973)

Pablo Picasso (1881-1973) was a Spanish artist primarily associated with the Cubist movement, it was his investigation into the use of colour, emotion through colour and distortion of form is of interest. Studies of early work, such as the series *Les Dejeuners* (1961) Figure 11, demonstrate a simple colour palette of blues and greens and start to demonstrate Picasso's interest in distortion and the move from imitation through to exact replication. The figures are roughly drawn with no emphasis of form. The textures are derived through the rough application of the medium. In Figure 12 we see the use of a red and green tableau and again the pursuit of exaggeration through the stretched forms used. Concern with perspective in the formalist view is ignored and the metaphor within imagery is allowed to ensue.



Figure 11 Les Dejeuners; Plate 157, 1961 (Cooper 1963)



Figure 12 Les Dejeuners; Plate 28, 1961 (Cooper, 1963)

Chagall (1887-1985)

Like Picasso, the imagery of Marc Chagall (1887-1985) explores the image through emotion and colour with much of his work woven within designs and choreography of the Russian Ballet.

Again, not held by the constraints of his formalist peers, Chagall used imagery to portray emotion through movement, abstraction and colour moving away from imitative confines of illustration. When discussing his representation of the *Firebird* (produced for the New York City Ballet's representation of Stravinsky's *Firebird*) he said 'I wanted to penetrate into the firebird and Aleko without illustrating them, without copying anything. I don't want to represent anything. I want the colours to play and speak alone' (Chagall, 1945, p15). Like Bacon, Chagall moved away from direct replication working to gain a likeness through the characters' *Ethos*, and once again providing parallels with Aristotle's paradigm through *Mimesis* and *Metaphor*.

Chagall expressed *Mimesis* through colour and rhythm. The characters were disjointed as they moved to the rhythm of music. The imagery used within the ballet series, of which the *Firebird* is part, are still used today. Influenced by Russian folklore (the home of his birth), Chagall used the *Logos* to come alive through *Mimesis* to inspire and awaken the audience.

Chagall's links with Aristotle and Greek Tragedy are emphasised through his use of composition, interweaving the stage as an integral part of the design. Through the *Mythos/Logos* of Russian Folklore the influence of a stage provided the background to his compositions, with such a process reminiscent of the Homeric poets and reflective of Aristotle's drama/ presentation within *Poetics* (Murray & Dorsch, 2000).

Bacon, likewise, designed his compositions around the emphasis of a stage, allowing the abstract background to provide the environment for his work (Aristotle, *Poetics*, Chapter 4). However, Chagall went one step further and expressed *Ethos* through the use of costume within the ballet. Here the dancers alone did not exploit the character traits of the figures they portrayed but life and identity were brought to the roles through the expressive costumes, which in turn gave his characters an identity that not only portrayed the personality but the character's morality. Thus, when *Ethos* is combined with the use of gesture and movement, the portrayal is enhanced as both elements come together to exact *Pathos*.

Each artist, Francesco Goya, Francis Bacon, Pablo Picasso, Marc Chagall, replicate Aristotle's paradigm within their structure, although not all do so consciously.

Contemporary Persuasion Theory (CPT)

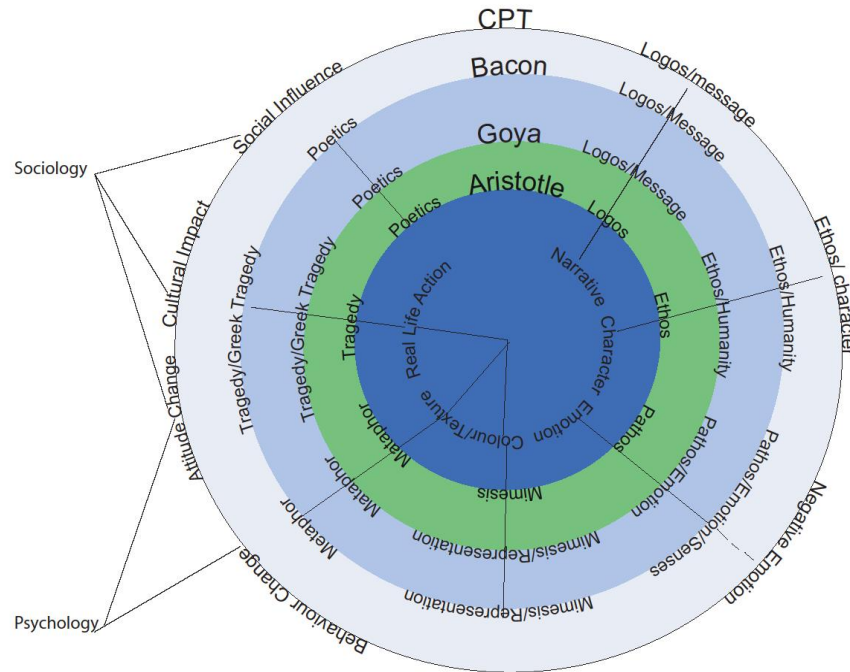


Figure 13 Aristotle's Poetical Persuasion (Goya, Bacon and CPT)

The literature demonstrates that Aristotle's observations regarding Persuasion have a theme that filters across all disciplines, *Rhetoric*, *Metaphysics*, *Poetics*, *Politics* and *Law*. Each element embraces *Logos*, *Ethos* and *Pathos* within its constituents.

Aristotle's comments regarding the persuasive effects of *Logos*, *Ethos* and *Pathos* are identifiable and typified across all genres including visual imagery and its interpretation. Elements of Aristotle's Persuasion as seen within *Poetics* are also present within CPT as demonstrated within Figure 13. However, Aristotle's original paradigm has developed and evolved within CPT and as a consequence the original premise has distorted and weakened, causing fractures to appear within both meaning and impact. These fractures become apparent within the *Pathos* category and the subsequent impact upon *Logos* and *Ethos* is evident, leaving *Logos* open to interpretation and rendering the role of *Ethos* as dubious.

CPT has had a presence in academic thought since the 1930s and its interpretation has been adapted and changed to suit the domain making demands upon its structure; for example, sociology has adapted the theory to suit the differing cultural demands; psychology has interpreted and developed the Framework to suit the emotional criteria within its field. Each discipline assesses the subject from a different perspective (Pfau & Dillard, 2002).

However, this observation is not at total odds with the original premise. Aristotle applied his theory to all categories and utilised it to satisfy the diversity within these categories, a point that is apparent when discussing visual imagery encapsulating the use of metaphor and simile.

CPT is a theory based on the power to affect long-term attitude and behavioural change. (Wegener, 1994, Meyers-Levy and Malaviya, 1999) which when taken at face value does not appear to be very different from Aristotle's premise. However, Aristotle does not concentrate on the long-term effects and offers no explanation or suggestion of what these might be. However, it is through CPT that the purpose of the theory has developed, transformed and expanded, alongside media advances and technological developments, with the implication that such a progression may have deviated from the original premise. The problem is how far can the theory be manipulated before it becomes something-else? What becomes clear is the manipulation of the theory to suit certain requirements deviates away from the intended purpose but lies under its guise allowing for exploitation to achieve a goal.

We are witness to its application, in its reincarnated form, through media practices such as advertising, where the primary aim is to persuade an audience of the credibility of a product and their need to own it (Meyers-Levy and Malaviya, 1999, Canan Ay *et al.*, 2010). Sometimes revealed through film, where the viewer is invited to engage in the narrative of the medium and is persuaded to believe the journey (Berton, 1990), it is even witnessed through a formula now referred to as *Fake News*³⁶; it is an invitation that is also prevalent through literature, seen within fiction and poetry through verse.

As a theory, adopted and adapted within a variety of disciplines, such as politics and law, it contains a prominence demonstrated within public speaking to gain political advantage and is utilised within the role of a court room barrister. Based on knowledge, knowledge of both the subject and the audience, *Rhetoric* lends an

³⁶ Fake News; for definition refer to Glossary.

element of credence to CPT. It is in *Rhetoric Book 1* that we witness Aristotle's doctrines, through the teachings in law, based on eyewitness accounts and reason. In public speaking, the credibility and social standing of the public speaker denotes the versatility of CPT (McCabe, 1994). Within that versatility, differing disciplines frequently unite, for example, psychology and sociology revealing the theory's potential and joining the forms into one, Social Psychology.

Founded upon three core elements, Source, Audience and Message, which can be equated to *Ethos*, *Pathos*, *Logos* respectively, CPT's focus rests on long term goals such as attitude and behaviour change. However, in 1935, psychologist Gordon Allport, applied an additional element to the original three categories of Source, Audience and Message. With the intent of demonstrating how CPT truly affects behaviour and attitude change, Belief became the fourth constituent. This action demonstrates the first break with Aristotle's paradigm. The aim was to demonstrate cohesion between attitude, behaviour and belief. Allport (1935) believed psychological functions serve attitudes and likewise belief affect behaviour. He determined that society influences attitude, culture and belief and consequently all the components are intrinsically linked.

The characteristics of CPT provide both a positive and negative effect. Such an adverse consequence is that CPT is open to interpretation and is subject to manipulation to achieve its goal. In linguistic argument, it is often a case of presenting carefully selected points to change opinion whilst omitting conflicting matter. Defining a subject as true is also a point of observance as the very nature of truth holds a different meaning and interpretation dependent upon social influence. What is true for one person may not resonate as truth to another (Ferre, 1962). CPT, as it was developed in the twentieth century, has some grey areas which compound its weakness such as the breakdown of *Pathos* into varying forms of emotion with a myriad of factors such as cultural or psychological impressions affecting its interpretation or a further breakdown of CPT into behavioural and attitude change, again influenced by many external factors. Adapted for use into many disciplines, it is manipulated and adjusted to fit each role.

Narrative (Logos)

One area in particular that bears witness to such manipulation is propaganda. Used extensively as a mechanism to maintain social morale during World War Two, propaganda was embraced by all sides of the conflict. In Britain, it provided a means of preventing despondency at the plight of the nation. In Germany, it was used as a tool to instigate support and acceptance. The British Government's use of propaganda films during the conflict was manipulative by the fact that they only presented a positive and biased view of the situation. By withholding information that could otherwise have demoralised the nation and swayed public opinion, a one sided and carefully edited scenario was formed (Burnell & Reeve, 1984). Some authors, e.g. Burnell and Reeve, (1984), argue that manipulation is a valid area of CPT as it may be difficult to draw a line between persuasion and manipulation.

Other disciplines, which embrace elements of CPT, are that of Mass Communication Theory, which engages with practices such as Fear Appeals, and Guerrilla Marketing Techniques, all of which place a different emphasis upon its purpose and manipulate the narrative, *Logos*, accordingly. Mass communication utilises all forms of media to relay information to a large audience, but its primary concern is the implication of that information and how best to judge its possible effects. The comparison between a violent film and poor social behaviour is frequently drawn. Does continuous exposure to such violence lead a person to carry out violent or aggressive acts? The results are inconclusive (Canan Ay *et al.*, 2010, Wright, 1960). Guerrilla Marketing on the other hand, looks to administer shock tactics in a bid to get its point across. This form of marketing is often relayed through viral campaigns or publication whilst Fear Appeals, also renowned for shock tactics, rely on imposing harsh images and negative messages which have a detrimental effect on an audience and instigate a negative response (Snipes, *et al.*, 1999, Boster, 1984). All these areas are based on creating a change of attitude which is beyond the aims and objectives of this thesis.

Character (Ethos)

As noted within Narrative (*Logos*), CPT has instigated some revisions and changes within its structure. *Ethos*, likewise, was also revised and broken down into categories. Aristotle defined *Ethos* as Character or characteristics of a piece whilst CPT focuses on the character of an individual with further sub-categories of *Character Focus* and *Putting the Audience at Ease* (Petty, 1996), with each category considered an enhancement to the original hypothesis.

Within Aristotle's teaching, for effective and compelling Persuasion to occur, all three, *Logos*, *Ethos* and *Pathos*, are required to work in unity and harmony irrespective of the communicative medium or genre utilised (Aristotle, *Rhetoric*, Book 1, Chap II). Each unit encompasses the other drawing upon its core components; for example, *Logos* forms the argument, *Ethos* forms the character and *Pathos* draws on the audience for a response. However, emotional persuasion needs a logical narrative behind it and *Logos* offers that argument. The interpretation of *Ethos* is afforded some variation within this paradigm in that it has an affinity within the message. The *Ethos* or credibility of the narrative could be judged by its logical argument and likewise affects the *Pathos* of the message.

CPT has experienced further development, with researchers placing emphasis on narrative influence and its impact on emotional responses (Nabi & Green, 2014). The suggestion that narrative can promote and sustain engagement through the instigation of certain emotional changes, helps to enforce a message and effect behavioural change. The continuous emotional changes caused by an unfolding narrative make a lasting impact upon an audience. No longer is the emphasis placed purely upon the stories and the characters involved but expanded to look at the emotional impact upon an audience.

Again, comparisons can be made with the original doctrines of Aristotle, particularly within *Tragedy* and *Poetics*. For example, we notice the versatility of the three elements within *Poetics*. It is here that the narrative is the *Logos*, the character of the speaker is the *Ethos* and the ability to put the audience at ease and into a certain mind-set is the *Pathos* (Aristotle, *Rhetoric*, Book II, Chapter1). *Ethos* provides credibility to the narrative whilst *Pathos* establishes an affinity with the audience facilitating maximum impact to influence. (Aristotle, *Rhetoric*, Book 1, Chapter 2, pp1-20).

When compared to the counterparts of Persuasion as stipulated by Aristotle, the similarities are apparent, and it is easy to discern the origin of CPT.

The Emotional Appeal (Pathos)

Some researchers have found campaigns that negatively draw on the emotions of the viewers and leave the viewer feeling sad, disturbed, and irritated and so fail to engage them in a way to promote attitude change (Hyman & Tansey, 1990, Aaker & Bruzzone, 1985). For example, in a study undertaken by Canan Ay, Pinar Aytekin and Sinan Nardali, five media campaigns that used a negative emotional approach were tested. Each case study comprised a graphic poster campaign that appeared on buses, billboards, and in cinemas. Through surveys and questionnaires, their research demonstrates that these types of campaigns not only annoy the viewer but also raise ethical, legal and social problems and fail to work (Canan Ay *et al.*, 2010). Not only are these negative results found to upset and disturb the audience, but they also cause an opposite reaction to that which was intended; for example, the viewer actively turns from the campaign, and any effective promotion is lost (Greyser, 1973).

Manipulation of information to persuade an audience can have a negative response, which in turn is open to exploitation. When used to illustrate the volatile nature of human emotion, a negative reaction is aroused. However, emotion is subjective, particularly when applied to visual images (Ferre, 1962) as it relies upon social values held by the observer. Research conducted by Flora and Maibach (1990), suggested that emotional appeals are an effective tool in raising awareness of a study, providing a contrasting opinion to that of Greyser (1973) and Canan Ay *et al.* (2010). The nature of the appeal drives people to question and therefore learn more. Others, such as Naibi (2006), contest this view, stating that such appeals often contain negative responses that have a detrimental effect on people's desire to inquire further, but acknowledge that emotional appeals can successfully draw upon a person's responses if the appeal itself contains a hint of hope. In this case the negative emotion does not illicit a purely negative response as it is countered with a positive emotion, hope.

Dillard and Peck (2000) tested the effectiveness of emotional appeals using stark and literal imagery. Their findings were developed further and retested by Hye-Jin

Paeka *et al.* (2011). The latter researcher's test used first a video portraying an adult male beaten by his parents and secondly a photographic image sequence depicting various children suffering a series of injuries intercut with messages of appeal to the audience. Finally, a test was conducted using still images of happy children juxtaposed with messages pertaining to child abuse.

Their findings were as expected; people with an affinity with the subject matter responded positively to the campaign. The provoked negative emotions were offered a positive outcome by being interspersed amongst the happy still imagery. It is here that the differences between the types of appeal, fear, emotional and emotional with a positive outcome, become apparent. The tests undertaken by Hye-Jin Paeka *et al.* (2011) are associated with three topics:

- 1, Emotional Response,
- 2, Perceived Effectiveness,
- 3, Issue Attitudes in relation to Child Abuse.

Through testing the first topic, Emotional Response, they discovered that the more engagement a viewer had with the subject, the more they were persuaded by its content. The second topic, Perceived Effectiveness, showed that the more a viewer perceived that the message was persuasive and effective the more they adopted positive attitudes in terms of possible actions. Topic three, Issue Attitudes, demonstrated that the positivity was not replicated when considering the video footage. The researchers acknowledge that the test revealed a weaker response regarding Issue Attitudes. The rationale for the lack of positivity was attributed to the media format itself and its method of distribution. Using an obscure *YouTube* channel to host the footage and a young participating audience, attributed to the poor outcome. Reasoned Action and Planned Behaviour is suggested as a possible explanation to the behaviour undertaken of our own freewill and shows that it is a rational process in which people became engaged with the message but do not necessarily consider the issue. It is this premise that Paeka, *et al.*, (2011) attributed to the poor outcome concerning the video channel. They considered the output channel *YouTube*, as a 'low output' that consequently had 'low-output' engagement suggesting that people watch videos without considering the issues. The printed message was considered effective in that it pulls on different receptors and consequently the message must be absorbed and unravelled (Paeka *et al.*, 2011).

This, in itself, seems contradictory because if the issues and attitudes were not persuasive then elements of the theory fail. In each case shown above, realistic imagery was used within the campaigns, but little has been conducted to test metaphorical imagery to promote an emotional response. This case study highlights a flaw in CPT or the mechanisms used to generate *Pathos* when considering the issues. The difficult question centres on Emotion. Provocation of too much emotion is deemed to have a negative effect upon *Pathos* yet still certain negative responses can have a positive effect. Naibi (2002) states that a negative emotion followed by a positive, e.g. a sad film with a happy outcome can have a positive effect. However, a negative emotion that is not followed by a positive emotion can instigate a feeling of guilt which will fail to instigate a positive response.

As noted by J.R. Davitz (1969), perceptive cognitive processes are involved in emotional experiences, such that a situation that may be joyous to one individual could be fearful to another. There is a lack of definitive conclusion to describe emotion and conflicting information remains between emotion-based theories, particularly in relation to emotion and feelings.

A study undertaken by Canan Ay *et al.*, (2010) has found campaigns that negatively draw on the emotions of viewers leave them feeling sad, disturbed, and irritated and thus they fail to engage. However, emotion is subjective, particularly when applied to visual images (Ferre, 1962) as it relies upon the social values held by the observer. More questions pertaining to CPT arise when considered against an existentialistic view, thus changing the definitions of the theory. Such a theory as proposed by Frederick Ferre (1962) raises more questions but it also facilitates more freedoms. First used by C.L. Stevenson (1938), it identifies the parameters and process as a means of presenting an argument or case by selective description. In placing emphasis on particular points, Ferre (1962) states that it is possible to strike an emotive chord at the expense of all the facts and so weaken the argument. It should be noted that the provocation of an emotional response is not considered as an adverse or negative reaction as suggested by Canan Ay *et al.*, (2010), and Greyser (1973), but a reaction upon which to build upon as defined by Aristotle within Chapter 4 of *Poetics*.

Metaphor and Mimesis

Comparative analogies become clear as we consider modern metaphor and its impact upon societal comprehension. The strands that have been revised to fit the language of modern philosophy still promote the vision of Aristotle, for example the transference of one meaning to create another, or the use of descriptive language to infer a situation, but some psychologists have offered alternative interpretations of the meaning of *Metaphor*, not devoid of Aristotle's use but reinterpreted, offering a combination of stages to provide a rationale for its impact and importance.

Anthropologists such as Ricoeur (1978) and Merten and Schwartz (1982), provide an explanation that divides from that of Aristotle. They described the *Metaphor* as having two paths, the cognitive and the affirmative. The cognitive path equates to how one sees oneself, and the affirmative component relates to how one feels. Each strand of the *Metaphor* can impact upon the other, and a person's sense of worth is thus validated not only through how they see themselves but also through how they feel (Merten & Schwartz, 1982).

In contrast to Ricoeur (1978), Lakoff and Johnson (1980) argue that metaphor is a 'mapping process', harmonising thought constructs with occurrences. They liken the *Metaphor* to a means of expressing verbally that which is experienced, or in the understanding of one thing in terms of another. This should not be mistaken as a development of Aristotle's theory of describing genus in terms of species or *vice versa*, as these authors' processes place random situations together to try and form metaphorical credence. One such example provided by Lakoff and Johnson (1980) is the statement that *all argument is war*. This statement becomes contentious as an explanation provided to add clarity to the metaphor. A second contiguous example is the juxtaposition of 'Argument with dance'. The bizarre coupling of 'Argument is dance' is seen by some critics as a supposition that reiterates the first claim rather than defines it. This approach and definition are not without criticism, and are charged with lacking scientific credibility (Haser, 2011).

Through the above given example, Lakoff and Johnson (1980) try to illustrate the point that metaphor is formed from an individual's cultural influence and reasoning is based upon experience highlighting the fact that if argument has only been experienced as a by-product of war then through general association all argument is representative of war. However, if such a phenomenon is experienced through

dance, then argument is transformed from a confrontational experience to something of a pleasurable encounter.

However, others, like Max Black (1954) enforces the purpose of the Metaphor, even paying attention to the role of *simile* within the metaphorical sphere acknowledging that it has a presence. Although he offers small appraisal of its function, he does not promote the importance of the *simile* over the function or importance of the *Metaphor* but unites the two to illustrate their communal function. Through his intent to define the *Metaphor* and to try and establish credence for its use and capabilities, Black (1954) acknowledges its substitutive use but draws attention to its 'catachresis' prominence. This play on words gives the *Metaphor* an adaptive capability and allow it to form meanings where there are no literal words to do so (Black, 1954).

This is a point noted by Philosopher Susanne Langer (1942) who offers a true synergy of the Aristotelian breakdown of both *Metaphor* and *Tragedy*, displayed though *Mimesis* of rhythm, sound and emotion; her opinions associated with music have a relevance within art, in fact all the arts and offer a creative aspect to the analogies.

Langer (1942) takes the bold step of detailing metaphor in terms of the 'non-discursive', which eliminates the need for a literal form but envelops a visual presence to task its audience. By conforming to the early principles, as advocated by Aristotle, she concludes that the use of imitation is 'an example of a known and negotiable form' (Reichling, 1993 p.4) observing that this provides the strongest and most powerful image or *Metaphor*. Langer (1942) expresses a view of how this brings several artistic genres together, for example music and dance, but when applied to painting or sculpture it creates a world of emotion, feeling and imagination. Such illustration does not have to be based on experience to form its story but can have a foundation in knowledge (Reichling, 1993).

It is the artistic, creative world that provides a visual language or *Logos* through which awareness and recognition of meaning is derived giving rise to emotion and feeling. By affording feeling an entity of cognitive thought suggests that feelings become tamed and controlled and are consequently channelled through the creative process.

Cognition allows the mind to create meaning and permits *Metaphor* to provide answers where words do not exist, transferring experience, knowledge and feeling into a metaphorical solution. Langer (1942) views this as a form of expressionism

and contests the proposition that ‘everything which is not speakable thought, is feeling’ (Reichling, 1993. p.4). Her belief that creativity and the various artistic forms and genres reflect upon rhythm, flow, unity, and a quality that can unify to form a whole, work individually through abstraction providing a *Metaphor* that is symbolic of art (Reichling, 1993). Not only is this reflective of art but it is an apt appraisal of Aristotle’s *Metaphor* as seen within *Poetics*. The use of rhythm, flow and unity is relevant to the work of both Goya and Bacon and the creative process of this thesis.

Conclusion/Summary

The main focus of CPT while utilising much of Aristotle’s paradigm is to affect long term attitude and behavioural change for positive gain. Such change is affected by social, cultural and psychological influence, as detailed in Figure 14 (Wegener, 1994, Meyers-Levy and Malaviya, 1999).

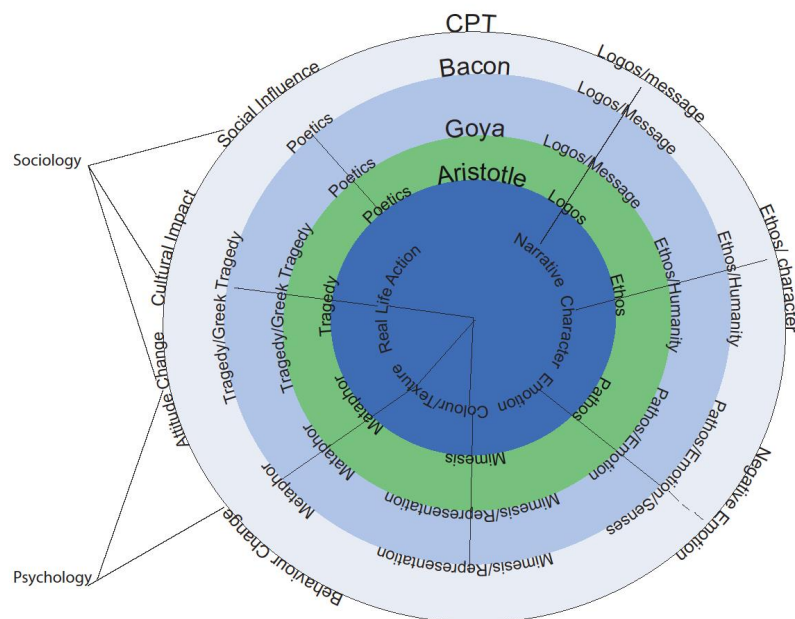


Figure 14 Aristotle’s Poetical Persuasion (Goya, Bacon and CPT) (Figure 13 repeated here for the reader’s convenience).

It is the three primary components, Source, Audience, and Message that provide the original foundation for CPT and parallels can be seen within the teachings of Aristotle as shown in Figure 14 through *Logos Ethos* and *Pathos*. However, technology complete with developing social attitudes has led to the adaption of CPT. The developments start to move away from Aristotle's Framework and clarity becomes clouded. Attitude theory is comprised of three elements, affect, behaviour and cognition. Each element is further broken down providing individual theories, such as *cognitive dissonance theory* and *social perception theory*. These theories are divided again and each in turn becomes a particular area of study. Behaviour, likewise is broken down into components, *social cognitive theory* and *theory of planned behaviour*, as with attitude each category is defined by an individual study (Verplanken, 1998).

The purpose of CPT has continued to develop and have expanded alongside media advances and technological developments with the implication that such a progression may have deviated from the original premise and is open to interpretation and abuse (Ferre, 1962). With the contribution of so many elements and social factors CPT is far removed from the thinking of Aristotle.

Logos and Ethos

As with Aristotle's paradigm, in CPT, *Logos* is concerned with the message or the narrative. However, within CPT, the narrative can be adjusted to suit the cause. In linguistic argument, it is often a case of presenting carefully selected points to change opinion whilst omitting conflicting matter, as seen in the use of Propaganda (Burnell & Reeve, 1984). Defining a subject as true is also a point of observance as the very nature of truth holds a different meaning and interpretation dependent upon social influence. What is true for one person may not resonate as truth to another (Ferre, 1962). The manipulation of narrative for personal gain moves away from the paradigm of Aristotle's teachings, since Aristotle does not relate the use of *Tragedy* within *Poetics* to such a purpose.

In CPT, *Ethos* is now referred to as the source and still maintains a concern with the acceptability of character, maintaining some of the original meaning of Aristotle's *Ethos*. However, within CPT, *Ethos* has been given a literal interpretation stripping back the interpretative meaning afforded it through *Mimesis*.

Logos and *Ethos* retain some of the elements of the original observations of Aristotle but a few additions within *Ethos* starts to pull apart the teachings and lead to manipulation of the *Pathos*. This starts to divide *Pathos* into deeper genres pertaining to emotion, in particular negative emotion, drawing away from Aristotle's paradigm. As demonstrated in Figure 14, *Pathos* is the first area of contention.

Pathos

CPT adopts an alternative boundary when utilised by different disciplines and becomes open to misuse and exploitation. The manipulation of information as seen within propaganda, fear appeals, guerrilla marketing, politics and law may lead to re-invention of information for personal gain and its success in this instance is questionable.

Lack of conformity over the interpretation of emotion (*Pathos*) within CPT also weakens its potential. CPT highlights an awareness of the power of emotion but is divided over how to use it effectively. Flora and Maibach (1990) suggested that emotional appeals are an effective tool in raising awareness of a study; this division is highlighted in Figure 14 when *Pathos* is divided, and the emphasis is on negative emotion.

An approach that is over reliant upon an excessive use of negative stimuli rather than a *Mimesis* of the situation, reveals a manipulation of the message. Such manipulation of information used to illustrate the volatile nature of human emotion can arouse a negative reaction. However, emotion is subjective, particularly when applied to visual images (Ferre, 1962) as it relies upon social values held by the observer.

If a message is perceived to be manipulated and so possibly untrue it will also fail to evoke an empathic response.

Some researchers have found campaigns that negatively draw on the emotions of the viewers leave the viewer feeling sad, disturbed, and irritated resulting in a failed campaign (Hyman, & Tansey, 1990, Aaker & Bruzzone, 1985).

Aristotle states that the amount of emotion elicited should be proportionate to the situation portrayed. Excess emotion is counterproductive (Aristotle, *Nichomachean Ethics*, 1106b18-23). He does not differentiate between the types of effective

emotion but states that an emotional response is a natural instinct born out of the ability to assess a situation and respond (Heath, 2009).

Aristotle defines *Tragedy* as a portrayal of life's actions that draws a correct emotive response but does not over indulge the emotion or cause an excessive response. It is through *Mimesis* that the emotion reflects. It is this point that is pertinent to the creativity within this thesis. Faithful imitation and representation of the life actions or situation allows for recognition and a true emotional response. It is in *Metaphysics* where Aristotle states that 'all humans are in control of understanding' (Aristotle, *Metaphysics*, 980a1).

It is within the Metaphorical process and the impact on *Pathos* that fractures continue to occur between Aristotle's Framework and CPT, as highlighted in Figure 14.

Metaphor and Mimesis

Metaphor and *Mimesis* are not given significance within the CPT model although the impact of both entities is noted through their emotional impact. The difficulties identified with defining *Metaphor* and *Mimesis* within contemporary theories relegate their importance and so their role and worth is not discussed or given prominence, as identified within Figure 14.

In contrast, the use of *Mimesis* and *Metaphor* is of extreme importance within Aristotle's paradigm as it enables the use of interpretation. *Metaphor* allows the *Logos* to be transferred to the canvas or realised through materials to represent the message. *Mimesis* complements *Metaphor* through the interpretation and representation of the message. *Mimesis* is the vehicle through which life actions (*Tragedy*) are defined and is one of the key defining points of Aristotle's Framework. *Mimesis* and *Metaphor* provide a lynchpin to *Logos*, *Ethos*, and *Pathos* that is absent within the world of CPT; their importance is apparently overlooked.

Mimesis not only incorporates the imitation and representation of life actions and situations, but it facilitates their expression through texture and colour, which in themselves are a *Mimesis*. As with life action the use of colour is not a form of mimicry but one of interpretation. Each texture and colour will hold a different interpretation to different individuals. Throughout the creative elements of this

thesis, a limited colour palette of red and green has been used in recognition of the primary colours utilised by abused children within their depiction. The textures utilised allow for interaction of viewer and image giving the image a life.

The simplicity of Aristotle's *Tragedy* as described throughout *Poetics*, with its core components, offers a basic, uncomplicated structure. Its impression upon art and the boundaries upon which it adheres offer a compelling format.

Conclusion/Summary

The simplicity of Aristotle's *Tragedy* as described throughout *Poetics*, with its core components, *Logos*, *Ethos*, *Pathos*, *Mimesis* and *Metaphor* offers a basic, uncomplicated structure. Its impression upon art and the boundaries upon which it adheres offer a compelling format, which is explored in this thesis.

Chapter Four

The implementation of Aristotle's Framework

Practical Implementation of Aristotle's Framework

Aristotle informs us of the importance and role of *Mimesis* (imitation/representation) within life. He tells of how *Mimesis* is not only experienced between parent and child through the learning process but how it infiltrates our existence and is part of normal society (Aristotle, *Poetics*, 48b10-19). *Mimesis* is prevalent throughout the artistic genres, particularly within art itself, but it can be argued that all art, as a form of expression, is a creative impression/interpretation of a situation or experience. The images that have been produced for this practice-based thesis provide an impression of each story's main characters of child abuse through an interpretation of their emotions and experiences. Hence, *Mimesis* underpins all the creativity which compliments this thesis.

The work of Aristotle illustrates for the reader the importance of the role of imitation and its potential impact upon understanding, knowledge and narrative (*Logos*) and acceptance (*Ethos*) all of which are prevalent throughout an individual's life. From birth, a person is exposed to Imitation (*Mimesis*), be it through the enactment of actions or through the repetition of words within the learning of language and communication (Aristotle, *Poetics*, 48b7). Imitation affords a certain pleasure, accentuated through representations that cause distress upon viewing. That pleasure is derived from an element of comprehension, from the satisfaction of solving the mystery of the message within the representation, even if the message is distressing. The comprehension (*Logos*), in this instance, may take the form of understanding the meaning of the image even if the complete message and its implications are not necessarily absorbed (Aristotle, *Poetics*, 48b10-19).

However, Aristotle's analogy of *Mimesis* in *Poetics* helps to contextualise the use of *Metaphor* portrayed through imagery to emphasise an experience, for it is in Chapter 4 of *Poetics* that the existence of *Metaphor* and similarity becomes apparent. It is not always prudent to replicate an object directly to inform an audience, but the use of a symbolic icon can effectively explain the object's

meaning. That similarity and suggestion becomes a *Metaphor* for the original object (Aristotle, *Poetics*, 47a20).

Raconteurs, such as Heath (2009), suggest that Aristotle viewed poetry and painting in the same manner, recognising an existing synergy between the two art forms with both media forms containing an influence that inspires the senses and stirs a desire for knowledge within the audience. It is here, within *Poetics* (Chapter 4), that we are told of Aristotle's appreciation for the visual representation and its ability to inspire thought, awareness and perception (Heath, 2009). The images produced alongside this practice-based thesis, portray actions, usually indirectly and using *Metaphor*, that constitute hidden elements of some people's lives. These elements are viewed as actions, actions inflicted by one person on to another. Consequently, pain is felt by the person experiencing the action. The representation of such actions elicits *Pathos* within the response of the viewer (Aristotle, *Poetics*, 53b15-22) ³⁷ and it could be argued that the pain and fear experienced by the victim offer a cleansing of the emotions through the telling of the *Tragedy*, in much the same way as therapeutic writing.

The same *Metaphor* is also portrayed through the choice of material used to depict its meaning; for example, the use of watercolour offers a watered control through the dilution of colour, oil, in contrast, cannot be affected by the application of water and its intention cannot be diluted, its vibrancy being exalted through the build-up of layers. Its dynamism is achieved through application of brush or through the brutal distribution of knife or blade. Chalk Pastels expunge a delicate palette whilst oil pastels can exude vibrancy and willow charcoal can be harsh and scratchy, crumbling upon application. Each material provides its own *Metaphor* and the base upon which it is applied distorts that *Metaphor* further. Such binding *Metaphor* can be equated with *Pathos*. Francis Bacon described *Pathos* thus, "*Pathos* means longing, yes, longing and feeling that wonderful things are possible, but that they're not really happening. *Pathos* is really a longing for something that can't happen" (Russell, 1993, p.165).

³⁷ Chapter 11 of *Poetics* forms the premise of *Pathos* as pain exemplified through action.



Figure 15 Head i (Bacon, 1948)



Figure 16 Head ii (Bacon, 1949)

(<https://www.francis-bacon.com/artworks/paintings/head-i>) (<https://www.francisbacon.com/artworks/paintings/head-ii>)

Figures 15 and 16 allow the audience to form their own opinion. Painted in 1948 and 1949 by Bacon as part of a series of 6, the paintings could be an expression of repression, as witnessed throughout World War II, or merely a sign for loneliness. In their construction of oil and tempera on board, the paint is laid down in a layered texture forming an outward 'leather effect' (Russell, 1993). The painted surface is constructed in such a way to define the aesthetic quality. These paintings are not concerned with beauty or style, but with *Metaphor*, meaning, and it is this that is transferred through the medium, technique, and juxtaposition of colour (Russell, 1993). Such versatility found within the artistic medium has inspired the composition of all aspects of work for this thesis.

Aristotle's Framework and the Methodology underpinning the Imagery Used in this Thesis

The methodological Framework for the creative component of this thesis is illustrated in Figure 17, based upon the key elements that constitute Aristotle's Persuasion Framework identified within *Poetics*. It highlights the synergies between Aristotle, Francis Bacon, Francisco Goya and the Creative Artwork, highlighting the relevance between them.

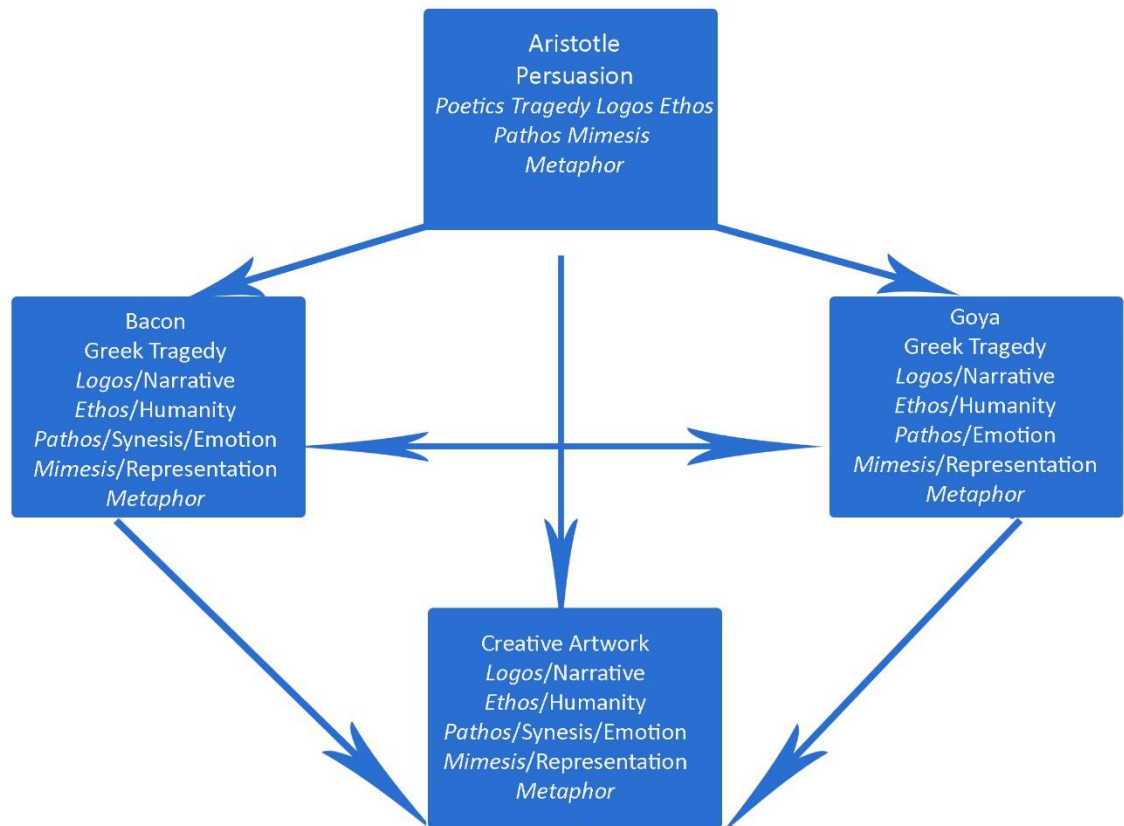


Figure 17 Aristotle's Methodological Visual Framework for the Creative Artwork

The paintings in this thesis provide the opportunity to think, raise questions and stir emotions. Using *Metaphor* as a means of persuasion, their role is to raise awareness of a traumatic situation to an audience and to enforce the message concerning the existence of child abuse where doubt may exist. It is the use of *Metaphor and Mimesis* (media, *tekhnê*³⁸ and colour) portrayed through the use of *Logos, Ethos* and *Pathos* that forms the basis of this study.

³⁸*Tekhnê*; for definition please refer to the Glossary.

Procedure

Using Aristotle's theory of Poetical *Tragedy* for the exploration of *Metaphor and Mimesis*, and depicting *Logos, Pathos, and Ethos* as a Framework upon which to build a series of expressive images, a sequence of visual narrative has been composed. Each group of images utilises Aristotle's Framework as a means of exposure, emphasised through the variance of media to aid in the persuasion process and to stir *Pathos* within the viewer.

Method of Implementing Aristotle's Framework

The method used for composing Aristotle's Framework is based on the integration of *Tragedy, Metaphor, Mimesis, Logos, Ethos* and *Pathos* respectively.

Comprised of layers, each mode forms a *Metaphor* depicting an element of someone's life. The stories portrayed are from survivors' accounts of child abuse as taken from the book *The Memory Bird* compiled by Caroline Malone *et al.*, (1996).³⁹

The book is already in the public domain, having first been published in 1989, and provides challenging testimony not only to the trauma but to the shame and subsequent emotional recovery as experienced by its contributors (Malone *et al.*, 1996). It holds great value in highlighting the journey undertaken by those survivors who strive to come to terms with their past.

The book explores the emotions that both confuse the victim, and which later come to engage in the healing process (Malone *et al.*, 1996). Feelings such as rage and pain are not silent within the prose and hatred and fear are not disguised and hidden from view but instead help to ignite the healing process and allow the authors some semblance of understanding.

³⁹ *The Memory Bird* is a collection of writings used as a form of healing and written by survivors of child sexual abuse. Compiled mainly by Caroline Malone also a survivor, the book provides an insight into the destructive nature of the crime. Please refer to Appendix Two to read the complete stories represented through the imagery.

For this study, five accounts (taken from the book) have been visually represented with each narrative comprising a series of images, exploring the chronicle of betrayal and expressive emotion. Each representation contains its own identity which when brought into focus with the other images come together to form one overriding portrait as an expression of each individual's account, but each image also has the facility to work as an individual piece as well as part of a collective.

The Memory Bird, consists of diary entries, letters, poetry and accounts written by individual survivors of sexual abuse. Any account contained within the book could have been illustrated, and in effect the illustrations indeed lend themselves to any of the stories, but the reality is they were initially illustrated for the following writing:

- *The Nightmare That's True*,
- *The Dontell*,
- *The Man in Black*,
- *A Case for Amnesty International*,
- *Can You Hear Me?*

Forty-seven images have been produced, all of which work independently or as part of a narrative group. Each image works as a separate comment but comes together to form a sequence culminating in a full statement. In total, there are eight groups for consideration:

- Group One: provide an overview of the general theme / *Enthymeme*⁴⁰ of the exhibition.
- Group Two (a): *The Nightmare That's True*.
- Group Two (b): *The Nightmare That's True (continued)*.
- Group Three: is representative of the poem *The Dontell*.
- Group Four (a): forms the first study for *The Man in Black*.

⁴⁰ *Enthymeme*; for definition please refer to the Glossary.

- Group Four (b): provides a second study for *The Man in Black* (continued) considered by the researcher to be too graphic.
- Group Five: is a series of quick sketches for *A Case for Amnesty International*. These drawings were utilised in some of the other works, for example Exhibits 10 and 11.
- Group Six: *Can You Hear Me?*

Each group represents a different experience and story. The images also facilitate the option to be developed further in an alternative medium, for example, film or animation. Each stage of development has been explored and designed to represent part of either a story, diary extract, or poem presented within *The Memory Bird* (Malone *et al.*, 1996). By visually exploring the complex nature of the representation of pain and emotion throughout the 47 images, the visualisations provide a study into the transference of a secret and complex message (*Aristotle, Poetics*, 59a4-8, *Aristotle, Poetics*, 1457b7-1459a15).

Group One (Exhibits 1,2,3,4) (Enthymeme) (General Development))



Figure 18 Exhibit 1



Figure 19 Exhibit 2

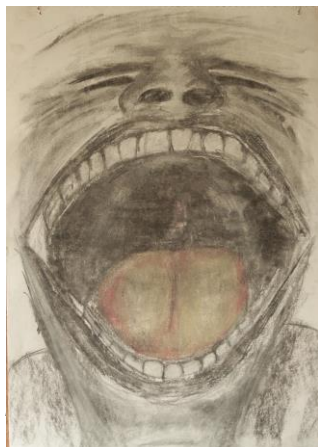


Figure 20 Exhibit 3



Figure 21 Exhibit 4

Exhibits 1, 2, 3 (Group 1) provide the opening images of the exhibition comprising of a series of eight groups. Designed as quick sketches to aid in character development, they took on their own identity within the representation of a single story. Although the first three form the basis of a bigger illustration, Exhibit 4, each stage is designed to illustrate the complexities of the subject and the impact the experience had on the people who lived through it (Aristotle, *Poetics*, 50b-55a).

These initial drawings were not made to represent any one story within *The Memory Bird* but were drawn to represent the five stories above, composed to illustrate the essence of disjointedness and confusion that was expressed by all the contributors through their writing. These four images were created not only to explore the book and express links between the accounts, but as a means to try to ascertain whether such imagery could be produced to illustrate another's pain, following the ancient Greeks who recognised a power within visual representation and its ability to inspire thought, awareness and perception (Heath, 2009).

As with Goya (Chapter Three) many of the preliminary sketches are established through twisted and distorted shapes which are taken into further imagery and re-established. Like Bacon (Chapter Three) the images are then manipulated and abstracted through the use of colour and abstraction to form the final pieces, comprised of layers, textures and mixed media.

Mimesis and Metaphor

The images portray the accounts through *Mimesis* and *Metaphor* expressed through the materials used, the gestures portrayed and the use of both monotone and finally, colour. Like Goya and Bacon before, the images are sketched in a monochrome format and where appropriate incorporated into later images to aid in the *Logos* process.

The materials chosen in this opening series were also searching for a *Metaphor*, in terms of materials used and they demonstrate the destructive nature of the *Tragedy* they were trying to portray. Exhibits 1 and 2 reveal the disjointed dysmorphia of a stolen soul whilst Exhibit 3 represents the need to talk of a physical violation. Each of the opening three exhibits come together to form a digital representation, Exhibit 4, (created within the confines of the computer), of the act of violation.

Ethos

The layers contained within the fourth image comprising of an overlaid digital painted layer, build to expose the naked truth behind the composition, bringing together perpetrator and victim. It exposes not only the perplexity of pain but the chaos of *Ethos* within this situation, revealing disorientation within the victim and depicting a vulnerability to the audience. The roles of the adult and child victim do not satisfy the criteria of the *status quo* but insinuate a violation of acceptance.

Again, *Ethos* is expressed through the use of *Mimesis* and *Metaphor* and is reflected through the stark, harsh medium of black, willow charcoal, which disintegrates and turns to an ash like residue upon the page leaving a gentle stain to highlight its passing. There is significance in the choice of medium at this stage, for charcoal is fast and brutal in its application and dependent upon the surface to which it is applied; it leaves no room for apology or adjustment. The evidence of the action is always apparent, if in some circumstances diminished, as the errors are subtly erased. The willow bark charcoal is taken and baked at a high temperature which, when cooled and applied to paper, crumbles, smudges and disintegrates. Its application allows for fast, sharp actions and its mistakes can be rubbed away to a lasting blur but never fully eradicated. The rough surface, upon which the medium was applied in this instance, permits the charcoal to grip and facilitates an unlikely relationship between the material and the surface, but its stark properties do not define the whole *Metaphor*, although the monochrome palette aids in the realisation of the *Tragedy*.

Pathos

Exhibit 3 continues the exploration of child and emotion, *Pathos*. Contributing to the same story, it investigates the morphing of character and personality through an exterior façade, and continues to illustrate the feeling of dislocation, in both circumstance and presence, exploring the premise of audience reversal (*Poetics*) and the use of senses as described by Francis Bacon (Jebb, 1965) (cf. Chapter Three). Although painted/drawn third in the series, Exhibit 3 was hung in second place in the exhibition that followed. For the purpose of *Logos* and narrative this

positioning within the sequence of images best serves the image giving it an identity and unity within the overall structure of the group. Through the introduction of limited colour, another dimension of *Metaphor* is added to the narrative. Albeit a small semblance of colour, its purpose is to draw the viewer into the image and into the mouth. The colour provides a symbol of the grotesque (Jebb, 1965) encased within the exaggerated form of the mouth, hinged like a trap door. The coloured tongue works as a conveyancer forcing the viewer to follow the path down the tunnel of throat, a tunnel into the abuse and betrayal.

Exhibit 4 was initially rejected from the group as it lacked an essence of motion and did not represent the three-dimensional quality that was intended; however, after great deliberation, it was exhibited. It formed a complete contrast to the previous explorations and such a juxtaposition of materials in relation to the previous three images were considered to be flat and lacking in visual depth. The intention of Exhibit 4 was to be used as a template for a sculpted representation to lift the character from the page.

Within Exhibit 4 the elements fuse in a depiction of manipulation and exploitation, the emotions are torn apart and the mind and body are betrayed.

The composition tries to explain the story through the introduction of two colours, red and green, whilst continuing to maintain a disjointed representation. In this instance the abuser is dislocated but revealed in full graphic prominence. The violent actions and the object to which the violence is attributed is displayed through *Metaphor* (Aristotle, *Poetics*, 1457b7-1459a15, Aristotle, *Poetics*, 48b7f)

Although the imagery is strong, and the story is defined the image loses its ability to engage with the audience through the medium that portrays it, rendering it to a state of neither two- dimensional nor three-dimensional but lost between dimensions and shrouded in a glossy presentation.

It could be argued that this is the image's message and purpose and that its final representation adds to its dislocation but the colours and vibrancy within those colours formed a distraction away from the issues that were being raised.

Group Two (a) The Nightmare That's True (Exhibits 5, 43)

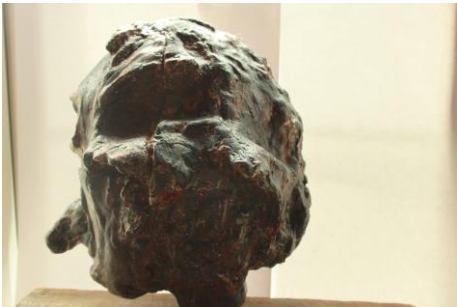


Figure 22 Exhibit 5 (example a)



Figure 23 Exhibit 5 (example b)

I was in a strange house, which seemed to be full of people. People I knew, but I cannot remember their faces. There were a few central figures in this nightmare, one was an older woman. She was the mother of the house. I was not comfortable with her although she was very nice to me. But deep down I knew that she wanted to harm me in some way....

(Malone et al., 1996)

Logos

Exhibit No. 5 works in conjunction with Exhibit No. 43 and is formed as a final piece comprised of Exhibits 36, 37, 38, 44 and 45, all of which come together to form *The Nightmare That's True*. In contrast to the other memoirs that have been projected through poetry, '*The Nightmare That's True*', is recounted through a diary extract and tells of a child who was taken to a house frequented by influential people and abused. The memoir tells of the court case, presided over by a judge recognised by the victim and the subsequent acquittal of the abusers.

The memoir is represented through a sculpture, Exhibit 5 and a painting Exhibit 43. However, there are a further five images that comprise the initial concepts for the final image and sculpture, Exhibit 43 and Exhibit 5.

Exhibit 5 represents a true three-dimensional construct, bringing together all the main facets of a child stripping away layers to reveal an adult form. Constructed from plaster, this in itself provides a narrative through process. The material once solidified and settled, reflects the dismemberment of feelings and emotion and erects a barricade to deflect abuse and control. One side of the sculpture resembles the *persona* which greets the public, the face that contains many secrets; the other side reveals the true character that is pulling apart, isolating but revealing in its portrayal. It displays a schizophrenic situation and nature, with the two elements fighting to free themselves from the confines of the situation.

Mimesis and Metaphor

The core surface of half of the sculpture is gradually stripped and pulled away like a skin being pulled away from the skull, stripping the character back to its core components, breaking down any barriers to resistance. The abuse has entered the form and is slowly pulling and turning it inside out. Finally, the hand aims to remove and pull from the character any emotion that remains (Aristotle, *Rhetoric*, 1371b 4-10, Aristotle, *Poetics*, 50b-55a).

Alternatively, it could be interpreted that the hand illustrates a renewed strength and is significant in the character's recovery, pushing out any bodily intrusion thus expelling the abuser.

The plurality in the *Metaphor* creates a visual paradigm adding depth to the *Logos* and more impact within *Pathos*.

Pathos

The sculpture is the pinnacle of Group 2. It builds upon the imagery and explores the emotion allowing the audience to feel the shock and the shame of the abuse

through a three-dimensional arena. It facilitates the need to recoil, or touch and interact with the model (Eck, 2007).

The sculpture also absorbs subtle colour, which in itself, provides a guise for an alternate medium, trying to identify with the harsh, cool nature of bronze. It gives no indication to tone, shade or contrast and like the offence it represents is multifaceted and layered, comprised of colours to suggest something that it is not.

Having expressed the previous images in terms of monochrome gradually introducing elements of colour to significant areas within the image, the culmination of the acts inflicted and the climax of the account force the use of colour to emphasise the expression and feelings of the child (Aristotle, *Poetics*, 47a20).

As stated previously, the medium also provides a narrative. The process of constructing the sculpture comprised a five-part method:

Stage 1

The design of the sculpture, a large representation of acrylic on board. This painting works as a standalone piece of work as well as a design statement for the sculpture and is discussed in detail further into the chapter.

Stage 2

The second stage brings the portrait to life, transferring it from canvas to a three-dimensional form. The dimensions replicated through the clay, provide a cold, wet medium, placed upon a wire frame and impaled upon a plinth. The features are moulded, constructed, and finally left to dry out over a series of weeks.



Figure 24 Stage 2

Stage 3

Stage 3 witnesses the destruction of the form, the third layer. By forcing aluminium strips into the clay, markers designed to indicate the depth of the future plaster that will define the sculpture, provide the ultimate tool to divide the shell.



Figure 25 Stage 3

Coating the model in a watery base (slip) ensures that the desecrating stage that follows will adhere the new medium to the clay. A solution of Plaster of Paris flicked over the clay ensures that it enters the cracks, joins and crevices of the sculpt, pursued by a submergence into a bath of plaster. The process is brutal and fast and must be complete before the medium solidifies and sets. This process is repeated until the plaster reaches a depth that will allow further manipulation.

As the plaster sets it takes on another dimension and start to rise in temperature, feeling hot to the touch as it reaches its crescendo.

Stage 4

Again, the removal of the outer casing is a destructive process, with a liquid submission providing the main core of the stage. The clay in turn has becomes the victim. It has provided a means to an end and has now outlived its usefulness. Through the act of drowning the clay in a bath of water, plaster forces the clay contained within to swell prising the plaster case apart at the metal inserts. The clay when scooped and withdrawn from the cast leaves an imprint of what went before.

Each half of the redefined plaster is painted in oil providing a casket in which to define another stage. Having been broken and forced apart, the remaining pieces are patched back together, just like the individual whom they represent. Holes and

flaws are eradicated to form a whole, the casket is once again refilled with a torrent of plaster. Braced with wire the plaster heats and solidifies, lest they should fall and divide during the process. Pursued by the violent act of re-submergence within a plaster bath, all is constrained until devoid of resistance.

Stage 5

Within a week the process is ready to recommence its development. The outer case is prised apart and slid from the internal structure, revealing a complete sculpt unfurling like a chrysalis from its tomb. The rough edges are sanded, and the new identity emerges ready to be swathed in its new armour as seen through the layers of paint.

The process of building and desecrating and rebuilding as represented through the medium enhances and develops the narrative allowing it to finally breathe and speak for itself. This is *The Nightmare That's True*.

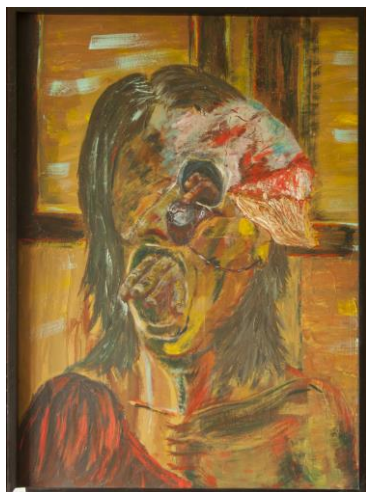


Figure 26 Exhibit 43



Figure 27 Exhibit 5

Exhibit 43 is the counterpoint to the sculpture, Exhibit 5. Both Exhibits 43 and 5, reflect the confusion of the abused individual and come together to provide not only the *Ethos* of the exhibition but the *Ethos* of the abused individual. Demonstrating a *persona* that the abused victim portrays to the public, contrasted with the true personal identity, both show a fight for survival trying to escape the body that encapsulates it.

Mimesis is reflected throughout the colours and materials used within the Exhibits. Painted in acrylic and oil on board using a palette knife to create texture, Exhibit 43

distorts the head in a representation of pain and emotion (cf. Francis Bacon Chapter Three). Designed to provoke a synesis, both Exhibit 43 and the Sculpture 5, allow the viewer the opportunity to touch and interact with the presentations. Through the application of the medium, the knife movements are sharp and quick, revealing a jagged and rough style of application. The disparities between the media, one fast drying and versatile whilst the other slow and definite, represent the disparities of the abuse; the act is quick but is often repeated over a number of years. Such impact is also reflected with the effects of the media utilised, oil taking a long time to dry but its impact enduring and acrylic drying much quicker but its façade taking on many guises such as the appearance of other media. The image itself demonstrates body dysmorphia containing a distortion that at first appears insignificant and small but on closer inspection reveals a crushing of the body into a twisted and disturbed format. The right side reveals the peeling of skin, ripping from the head with ferocity of pain, hands pushing and pulling against the form, forcing the inside out providing a visual narrative (*Logos*) to the piece. Again, the colours used to portray the imagery are basic primary colours. Combinations of red and green form the base of the image with a slight overlay of blue flecks to highlight and reflect the cold nature of the act.

Mimesis in its reflection of the life action unites with *Ethos* and *Logos* to create *Pathos*.

Group Two (b) The Nightmare - That's True (Continued)
(Exhibits, 36, 37, 38, 44, 45) (Malone, et al., 1996, p. 114)



Figure 28 Exhibit 36



Figure 29 Exhibit 37

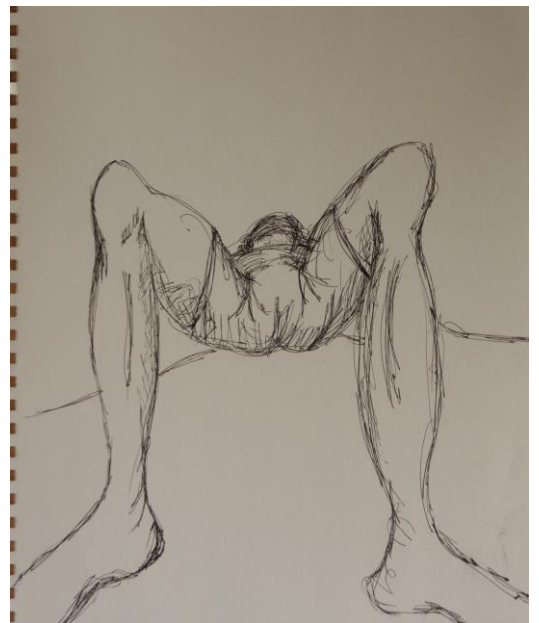


Figure 30 Exhibit 38

Exhibits 36, 37 and 38 are exploratory charcoal sketches designed to explore the texture produced by the medium and the metaphor within the characters. Exhibit 36 provides a literal interpretation for the *Tragedy* articulated through *Mimesis*. Composed through caricature, (Chapter Three, Goya) it provides elements that are incorporated into Exhibits 11, but as a complete image never reaches its own conclusion as it dismisses the need to articulate a meaning through synaesthesia and is too direct in its message, a point that is noted within Exhibits 37 and 38.



Figure 31 Exhibit 44



Figure 32 Exhibit 45

Exhibits 44 and 45 are also reflected in other images. First seen through suggestion within Exhibit 9 and then repeated in Exhibits 10 and 11, both Exhibits 44 and 45 are representative of a child's innocence and naive style of drawing (*Logos*). However, each of the images contains a sinister twist as their faces reveal a loss of innocence and have a disturbing grotesque face (*Ethos*). Regarding the true intention of the images, the resulting portrayal was established through an inability to replicate the true drawing style once used as a child. Even having for many years been taught how to draw the human figure, it became an impossible task to create the vitality required to give this a truly childlike resonance. This becomes apparent within the similarities between Exhibits 44 and 45.

Composed from ink with a sepia wash, (cf. Goya, Chapter Three) the technique provides a basic palette upon which to explore Aristotle's Framework. On close inspection, in the images which look identical, the actuality reveals small distinctions, which are apparent within the background. Exhibit 45 has been given

the credence of fresh paper whilst Exhibit 46 shows the disintegration and the frustration of the process in the use of already utilised paper. However, their accidental construct proved to be effective (cf. Francis Bacon Chapter Three). Garish in appearance, all three images were composed with a stick sharpened to a point, dipped in black ink and scratched onto the paper. A wash of bleach was applied which allowed the ink to separate and fade giving a watery, sepia toned illusion to the pieces.

Group Three The Dontell (Malone, et al., 1996, p. 114) (Exhibits 6, 7, 8, 9)



Figure 33 Exhibit 6



Figure 34 Exhibit 7

The Dontell

Came to live

In me

When I was

Very little

Only three.

(Malone et al., 1996)

The Dontell

Had for me

Great power

That took

Me over

Hour by hour.

(Malone et al., 1996)



Figure 35 Exhibit 8

The Dontell

Always was

Around

He made sure

My voice

I never found.

(Malone et al., 1996)

Logos

The Dontell

The Dontell is a poem written by an anonymous author and tells of the life actions of a child abuser and the impact the abusive actions had upon its victim. This poem was selected because it reveals the victim's determination to overcome the fear and break from the hold of the abuser.

Mimesis and Metaphor

Mimesis is represented through the use of colour and texture which has played a key role in the construction of all the imagery presented and explored and used to purvey upon the senses and designed to give a feeling of a degenerative existence, the thick, brash compositional marks represent a slashing, destructive influence, denoting the slow degradation of both the character and soul. Again, as in the first series, the colour representation was the last in the group to be painted. Exhibits 7 and 8 were established following, as before, an investigation into media and representation, coupled with an exploration into gesture. Each image comprised of charcoal, embraced a quick scratching technique. The eyes were removed to avoid revealing the secrets they held and likewise the mouth stitched closed. The second *Metaphorical* interpretation can be seen in a more cynical light where the mouth and the eyes provide the symbolism for the abuse, 'He made sure my voice I never found', (Malone *et al*, 1996, p.114).

The formation of the images follows an instinctual approach, a point recognised by Bacon and detailed by Aristotle in *Poetics*, 1460b7-8. It is trying to portray, 'a realism, but not a realism as in the perfect imitation of a face or a flower but the realism that is prevalent in sensation and emotion' (Sylvester, 1965), (cf. Francis Bacon, Chapter Three). Both elements transposed into the third coloured image, oil and acrylic on canvas. Here the gesture is subdued, and the character becomes androgynous. In itself, the figure painted, and the pain endured, is relevant to all genders.

Ethos

The barbed wire head dress, as portrayed in Exhibit 6, belies a betrayal from someone within whom trust had been placed. The image explores the use of two colours and is etched with a knife. The rough cortex and uneven texture reveal the developmental journey and trial undertaken by the narrator. Not painted as an item to be enjoyed, or for its aesthetics, but as a *Metaphor* significant of pain and secrets, the image reveals little about the actual crime committed but conveys a narrative through its texture and abstraction. The message is complicit through the information that is omitted from the canvas. Many have said that "the eyes are the

window to the soul,” a phrase that has been associated with Cicero (Cicero, 1853, p. 10), Shakespeare (Shakespeare, 1747, p. 326), and the Bible (Matthew 6: 22-23). Here the significance is that the soul is gradually diminishing, glazing over for protection. If the eyes cannot be seen or judged, neither can the victim’s inner fears or thoughts, ‘see no evil’ (Mieder, 1981).

The *Ethos* is significant here, as Aristotle stated within *Poetics*, 1453a (refer to Aristotle, *Ethos*, Chapter Two), that a character should be of good standing; the actions of that character indifferent to his/her standing are the actions that instigate pity and fear. The power of *Ethos* is effective when the standing and actions of the character are morally questionable, when such actions are perpetrated by a familiar person or family member (Aristotle, *Poetics*, 1454b).

The exploratory images again, are presented in monotone appearing stark and harsh on the off-white background, revealing that such a trauma is not memorised in colour but taken down to its basic denominator and relived in basic stark black and white. In this image, trauma has no colour, and is frequently blocked from the memory and view. The trauma is so intense that the *Metaphor* only reveals itself in a twisted, fragmented frame resulting in an abstraction of detail. Each image builds and collectively comes together to form Exhibit 9.



Figure 36 Exhibit 9

Exhibit 9 is the final image of Group Three. The previous imagery provides the exploration of *Logos*, *Ethos*, *Pathos*, *Mimesis* and *Metaphor* to explore *Tragedy*;

Exhibit 9 provides the final solution to the group exploration. Exhibit 9 is the image that represents the memoir *The Dontell*.

Mimesis and Metaphor and Pathos

Exhibit 9 allows the image to draw upon the viewer's senses through a process of abstraction. Through the removal of the illustrative forms present in Exhibits 6, 7 and 8, the viewer is given the freedom to derive their own interpretation and meaning (refer to Francis Bacon, Chapter Three). A semblance of a child's drawing peeps through the tumultuous layers of angry red colours, again applied with a palette knife. Here the colour provides the visual language of the piece, offering a synesis to the audience (Jebb, 1965). The angry swirl disguises the image beneath the child that is disappearing beneath the power of the "Dontell", on the one hand, and the child that is emerging from under his power as he starts to retreat.

The colours used were green and red which overlapped to form a darker mauve. The green, made from blue and yellow, contains various degrees of warmth, when yellow is the dominant colour, bringing it into the foreground. However, when blue overpowers the yellow the colour becomes cold and hard and pushes further into the background. The shades of red denote a passion within the piece which when combined with a blue based green push back like a spiral obliterating the gestures present in the layers beneath. The decision to use red and green as the colour foundation lies in the fact that abused children tend to use the two colours within their own depiction (Lev-Weisel & Daphna-Tekhoa, 2000). The use of colour, the movement and the way it is applied can often result in an uncomfortable response from the viewer (Karatheodoris, 2012). 'With colour, we are closer to the realm of emotion and the irrational' (Karatheodoris, 2012, p.101).

Oil on canvass embraces primary colours to portray the basics and innocence within the image whilst the swirling strokes leave a whirlwind of confusion and despair. Still part of the memoir *The Dontell*, the image's lack of graphic representation provides a *Metaphor* for verbal interaction and discourse.

The use of abstraction as a technique to portray *Mimesis* does not break away from the teachings of Aristotle but embraces it, for Aristotle points out within his discussion of *Metaphor* and *Mimesis* concerning recognition and emotion *that all pleasant things, consist of the present, the past and remembrance of the past and*

hope for things to come (Aristotle, *Rhetoric*, Book 1, Chapter XI). *Mimesis* allows for representation of nature, interpretation of elements based upon experience, recognition likewise based upon experience.

In art, such interpretations are also present from the first tentative naive drawing (cf. Goya, Chapter Three) through to the more practised hand.⁴¹

Such words add weight and clarity to the use of synesis as promoted by Bacon, although this piece was not conceived through abstraction, and its outcome was an accident born out of frustration at not being able to achieve the result contained within the mind, or as Bacon describes it ‘a process of instinct and accident which gives the piece energy, life movement and rhythm. A practised conscious mark is nothing more than an imitation, illustration’ (Jebb, 1965, video interview).

This group of paintings grow to emphasise Aristotle’s teachings of *Tragedy* which can be judged as to the effectiveness of each group to evoke a *Pathos* within the viewer. (Please see Chapter 6, Results and Discussion, pages 131-141 and 145 of this practice-based thesis).

Ethos

The abstract nature of Exhibit 9 demonstrates *Ethos* within the piece. It provides a commentary upon the *Logos*. The blurred child dissolving into the background gives rise to cognitive thought concerning the *Logos* and questions both its rationale and society’s inhumanity.

All the painted pieces were produced towards the end of the study, following on as a natural progression to express the emotion unveiled within the memoirs. Here it was found that the images when placed in a group built to tell a story, and for that purpose, the order of completion was irrelevant for the semblance of the narrative. The compilation of the narrative, in some instances, was as fragmented as the victims that it represents, as a linear approach used in the reading of the memoir was not used in the compilation of the imagery.

⁴¹ In general, most artists progress from more naturalistic to the more abstract as their visual language improves and they learn to express emotion (Brady, 2008).

The imagery was not composed in order of the verses but was established non-sequentially.

Group Four (a) The Man in Black (Malone et al., 1996) (Exhibits 10, 11)



Figure 37 Exhibit 10



Figure 38 Exhibit 11

*Daddy please don't send me
To that dark place again:
where I am the pale girl
And the spiders in my hair;
where mummy is cold in the kitchen,
and I am blinded
by the black frozen stare.
(Malone et al., 1996)*

Logos

The Man in Black describes that tortuous fear of being shut away in a confined place where the darkness consumes the person with fear. The exploration was originally an exploration of physically being shut away in a darkened room, but as the memoir was read and reread it raised the question of whether the dark room was a place within the mind, a place to hide from all around.

Exhibits 10 and 11 were developed as a study of space and light as a way of expressing fear and solitude. They investigate the effect of being trapped in silence with little control over the consequences.

Here, the two pieces are two representations of the same image. Exhibit 10 is depicted vertically and 11 is represented horizontally, but when hung together they work as a complete narrative describing the disorientation of being afraid. They were both composed of entirely digital techniques and further developed using the software *Autodesk Maya*.

Mimesis and Metaphor

Mimesis was expressed using colour and abstraction achieved through the manipulation of revolutions of many pieces of preparatory work. Through the building of a three-dimensional projection box, and the projection of the images, it was hoped that a feeling of claustrophobia could be established.

This failed in the author's view as the effect was of a very crisp and clean image which did not reflect the scene unfolding within the memoir. The image providing a literal view also resembled more of the qualities associated with illustration as opposed to a reflection as required by *Mimesis* (Aristotle, *Poetics*, 47a20).



Figure 39 Street Test

A three-dimensional street was compiled, stark and empty to expose the fear of solitude.

Again, this did not provide a solution to the complexity of the memoir. There was no need to take the scene further and apply textures as it did not appear to convey sufficient emotion in the author's view.



Figure 40



Figure 41

Exploration of the memoir took the development into a second software package, *Adobe Photoshop*. Not renowned for its three-dimensional qualities, it was used to develop atmosphere and tension.

By drawing directly into the software, textures and images of Figures 40 and 41 were developed. Again, on their own they did not solve the complexity of the piece. In the author's opinion, the colours were too vibrant, the image too close to a graphical representation but the texture and feeling of being secretly observed was present. The feeling of observation was obtained through the close crop of the image.

The images worked individually but did not reflect the narrative. This was followed by much deliberation as to whether a digital representation could achieve the *Metaphor* required. It had already been utilised and tested in Exhibit 4, through the compositing of individual layers comprised of digitised drawn elements. The flat layers did not lend themselves to a three-dimensional layer adaptation and manipulation and extraction were ineffective leaving the image flat, lacking in a 'personality' or 'voice'. Its stilted representation failed to display an emotion but

contained many *Metaphors* to symbolise the trauma such as the teeth clenched tight to the open skull revealing the secrets inside.

The limited palette of Goya, as seen in *The Black Paintings* helped to provide a clarity to the *Mimesis*. Used as a tool to express *Ethos* and *Pathos*, the dark colour way provides synesis. The dark colours of *The Black Paintings* give way to a feeling of desolation and emotion. The subject matter is not only dark in its meaning but dark in the *Pathos* it exposes (cf. Goya, Chapter Three).

To gain a feeling of imprisonment and the dark nature that fear and pain can project the memoir was re-addressed.

Perspective was ignored in the composition allowing the shape, form and muted colour, accompanied by limited light exposure, to provide *Mimesis* (Aristotle, *Poetics*, 47a20).

However, the process of compositing (layering the images on top of each other) within *Photoshop* was not abandoned but a new approach was established focusing on colour to create synesis and distortion to enable a form of claustrophobia. This was achieved through the following process:

Sizes were adjusted and pasted upon the structure of the test box which formed the base construction and allowed for further development of the image facilitating a distorted and stretched perspective.

Figure 39 was applied to one side of the box, as a flattened replica, and then copied and pasted on the opposing side. By flattening the image and pasting it on opposing walls inside a box, the idea was to create a corridor of distorted shapes and forms to illicit a feeling of claustrophobia as if the walls were closing in.

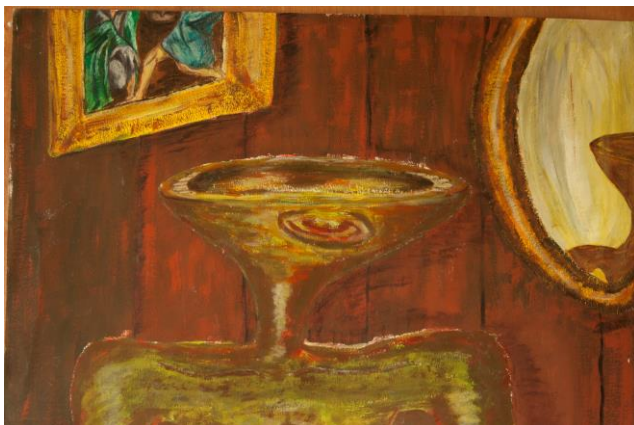


Figure 42 Exhibit 13

Exhibit 13 provided the foundational base to the piece and established a textured ground cover and valiantly offered elements within itself to be selected, copied, masked and diffused to provide a haunting texture. Elements of Exhibit 4 were brought into the work of both Exhibits 10 and 11. The gnarled hands (Exhibit 4) provided a base for pursuit in the lower levels of the image and extracts of the perpetrator's head were stretched and interspersed across the top in an overriding arch. The child was finally added to the composition with an opacity function of 30% applied. Finally, the image was flattened so that all the layers became one completed image and again it was duplicated. The duplicated layer then had a diffuse effect applied to give it a dark and eerie feel allowing hints of light to permeate through. The image was printed twice, once in the original format and again with the image rotated. As the author of the images it was felt that the cold clinical approach was too prosaic and lacked an emotional influence. The images had adopted a sanitised and clinical approach.

Pathos

Pathos was achieved through the use of colour, shape, and abstraction facilitating synthesis of both Exhibits 10 and 11. The two exhibits affords the viewer the opportunity to absorb the *Metaphor* and allow the *Ethos* to inform *Logos*. The facilitation of Aristotle's Framework allowed *Pathos* to promote the senses.

Group Four (b) The Man in Black (continued) (Exhibits 18,19,20)

Other images that were composed as part of the *Man in Black* were Exhibits 18,19, 20.

Once again, the group of images produced found an expression through an abstracted format. The information removed allowed for the viewer to use his/her own imagination to form and establish the missing elements and build their own narrative from the *Metaphors* presented.

Again, the muted palette inspired by Goya was used mixed with the distorted and contorted forms to present both *Ethos* and *Mimesis*. The use of mixed media in Exhibits 18, 19, 20 establishes an etched approach that explores movement and *Mimesis* through texture.



Figure 43 Exhibit 18



Figure 44 Exhibit 19



Figure 45 Exhibit 20

Logos

Logos is represented through the *Metaphor* of abstraction providing the *Mimesis* of the narrative.

The three Exhibits (Exhibits 18, 19 and 20), were amongst the first 10 images produced for this thesis, with Exhibits 19 and 20 again providing two aspects of the same image. These images form a group of three images that formed the primary investigation into *Metaphorical* representation but were considered as primary

investigations for bigger pieces. Containing phrases and utterances, as seen in Exhibits 19 and 20, they were initially dismissed as they defeated the object of the exercise and provided the viewer with a context rather than allowing the viewer to derive their own interpretation of the piece. It was felt that the text would lead the viewer and dictate their thoughts rather than facilitate reflection upon the message. Mary Abbott, an American artist, also utilised text within her work which she describes as a way to “define the poetry of living space” (Editorial, 2016) and in some respects the inclusion of the victim’s words defined the living space of the victim’s memories.

However, the textures achieved within Exhibit 18, provide a metaphor for the trauma experienced and the textures provided a synesis to be incorporated into further imagery as seen in Exhibits 40, 41 and 42.

Mimesis and Metaphor

In contrast to previous creativity, in these images (Exhibits 18,19 and 20) scale variations became the *Metaphor* of the narrative providing a reflective *Mimesis*. Drawn in charcoal as a quick five-minute sketch, the image was scanned into *Adobe Photoshop* and manipulated. The body was stretched and distorted in an effort to represent pain, accompanied by words pressed into the form, taken from the memoir. The words that could not be spoken aloud found a refuge in visibility through the image. Using a “blur” tool the edges of the form were rubbed and distorted further. The image was then printed twice. One image was presented flattened whilst the other was creased and ripped as a final representation of the abusive act. A similar technique was applied to Exhibit 18. Texture was used within the final pieces, comprised of three distorted representations of body parts, drawn on fragile tissue paper, overlaid on stark charcoal drawings of angular shape driven metamorphism of the human body, the images were again scanned into *Adobe Photoshop*. The impression of rough dry point etching (cf. Goya, Chapter Three) was established through a combination of physical techniques and digital manipulation, used in replacement of a chemical etching process. In this instance the creation of texture became the driving force for *Mimesis*.

Although the tactile effect of the image was lost through the digital process the visual presence of the texture remained visual and was carried into the final pieces.

Ethos

Ethos is portrayed through the *Mimesis* of the actions. Once again, *Ethos* pulls on the characteristics of action and uses a reversal technique allowing the viewer the opportunity to reach their own conclusion. As with Goya and Bacon, the *Ethos* reflects upon the characteristics of the inhumane action and colludes with both *Logos*, *Mimesis* and *Metaphor* to instigate *Pathos*, true to Aristotle's Framework.

Pathos

The uniting of all of the elements were fused together to represent the destruction of the human soul and to form one image. The outer layer was rubbed away, using an eraser to show how the pain of the abuse erodes the very being of the victim. As before, the image was printed and rolled into a ball to add further creases and destruction. The violence reflected in the imagery worked to instigate *Pathos* through *Mimesis* and *Metaphor*.

Group Five A Case for Amnesty International (Malone, et al., 1996, p. 286)

The Exhibits featured below form a study for the poem *A case for Amnesty International*

'I am finding it difficult to get your attention,

To tell you what it is like.

So, as one adult to another

here are the facts.

A person is imprisoned,

not told the charges

or the length of the sentence.

Every week one man takes the person

One man takes the person

by the hand to a group of men

waiting in a deserted room

The men strip and torture the

person with a knife,

and repeatedly rape'

(Malone, et al., 1996, p. 287)



Figure 46 Exhibit 23-30



Figure 47 Exhibit 31-34

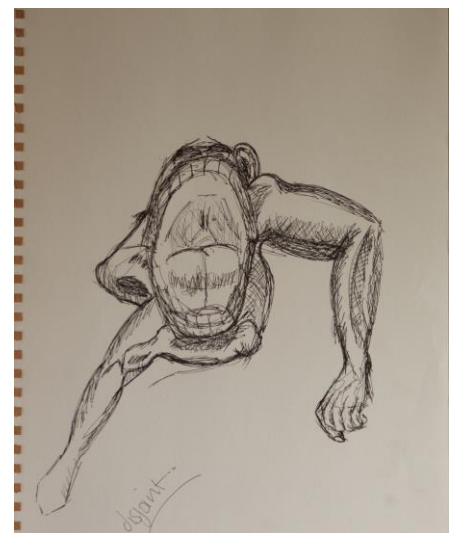


Figure 48 Exhibit 35

A case for Amnesty International explicitly details the elements of abuse experienced by an individual. It highlights the problems experienced by a child trying to get someone to listen and to help. Adulthood has eradicated some of the fear attached to the retelling and the poem has allowed the author to add a voice to the crimes experienced.

The graphic approach portrayed within the narrative (*Logos*) is reflected within Exhibits 21-35. Here the drawings utilise various media, ink and bleach, charcoal and biro. The compositions embrace a rough quality that lacks the refinement of a more studied format and this in its exposition was deliberate.

In themselves, the Exhibits (21-35) are reactionary pieces (*Ethos*) fighting against the secrecy of the crime, to be heard and yet almost became divisive in their own expulsion as considered too graphic and literal in their *Metaphorical* semblance. These images when contained within their literal confines, fail truly to reflect Aristotle's paradigm regarding *Mimesis* and in turn become an illustration. The graphical nature of the imagery diminishes the need for the viewer to utilise the senses and divine an interpretation, thus reducing the power of *Pathos*.

The two images that create the most influential *Metaphor* of expression within the group, in the author's opinion, are Exhibits 35 and 36. Although figurative, they are stark and harsh and mimic the *Tragedy* through symbolism. The nature of the two Exhibits did not facilitate colour and relied upon a monochrome presentation. Individually the Exhibits (21-35) presented for this memoir lack depth and never came together to form a resolved study; instead the images moved away from Aristotle's Framework through their literal interpretation. Those images that were not integrated into other visuals were, in some instances, totally discarded within the development process. However, they worked to enforce the message throughout the whole exhibition.

In their preparatory stage, The Exhibits 21-35 reveal a graphic content; however, it is prudent to note that all the Exhibits are exempt from photo-realistic qualities and contain a disturbed caricature of the victims they represent. The *Ethos* of each individual piece demonstrate the inhumanity of the life actions (*Mimesis*) experienced (cf. Goya, Chapter Three).

*Group Six Can You Hear Me (Malone, et al., 1996, p. 111).
(Exhibits 40, 41, 42)*

The poem describes the pain endured by a young child at the hands of a perpetrator, the cries for help to which no one listened (Godfrey, 1996).

'someone walked away with my
soul

They robbed my spirit

They murdered it. They tried! But, I
was still alive.

I survived'

(Godfrey, in Malone *et al.*, 1996,
p.112).

The three Exhibits (40, 41 and 42) reflect a child gradually diminishing in mind and soul. Designed to draw upon the senses, the images utilise texture and limited abstraction to portray the narrative (cf. Bacon, Chapter Three).

This group of three images, composed with the view of presenting as a triptych provided the *Logos* for the poem "Can you hear me?"

Each image consists of a photocopy of a photograph (taken by the author⁴²) coated in glue and transposed, like a transfer, secretly symbolising the transference of child from person to person, to the paper. The paper, gritty and textured, rubs against the image. The process is repeated twice more, with less of the original image exposed with each application. Framed in stark white, the images reveal *Mimesis*, through the destruction of innocence, disclosing a ghostly presence of a distant and lost

⁴² The photograph was taken by the author with the subject's and their guardian's permission. In addition, the image has been modified so that the facial likeness of the subject prevents their identification.

soul. The fragments that remain provide the *Metaphor* for the broken child, shattered and torn fading from recognition and works to evoke *Pathos* within the audience.

Each image provides a visual *Metaphor* bringing to life emotions and feelings which, in turn, interact and resonate with the materials (cf. Bacon Chapter Three).

The resultant effect gives a visual reference and imparts knowledge and understanding (Feinstein, 1985). The interaction between materials and emotions follow a destructive pathway, as with most of the images presented, but the fading choice of monotone provides an interesting and softer juxtaposition against the harsh shredded composition.



Figure 49 Exhibit 40



Figure 50 Exhibit 41



Figure 51 Exhibit 42

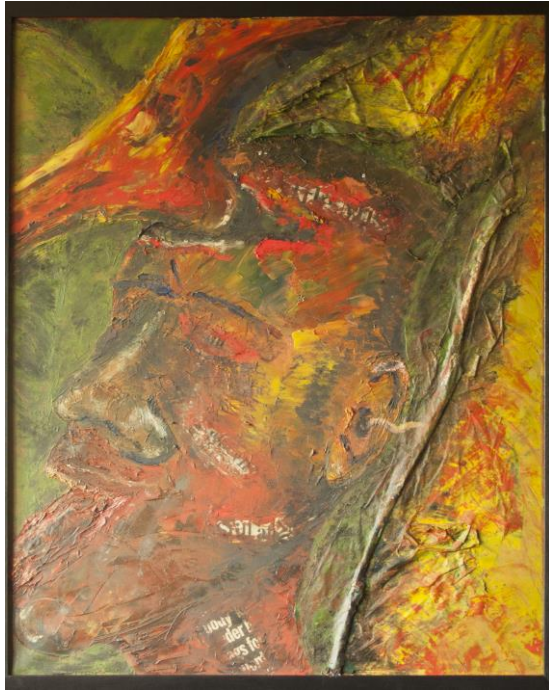


Figure 52 Exhibit 47

The concluding piece within the series is Exhibit 47. Comprised of mixed media, newspaper cuttings, fabric, oil, acrylic and string on canvas, the image was painted to provide hope. Negative emotion offset by hope or optimism better enforces the message (Nabi, 2002). At various points, incorporated text provides an alternative texture, partially obscured to facilitate contemplation. The depicted assailant forms a distorted caricature as the victim tramples the mentality that prevailed. Again, the piece is composed with the rough effect of a palette knife providing texture as well as movement within the piece. The gradual build-up of layers promotes texture and allows for the input of alternative materials. The fabric is moulded beneath the paint to aid in the development of relief throughout the piece.

Exposed hints of recovery infiltrate the work, suggestive of trying to rebuild and understand the nature of what has happened.

Conclusion/Summary

The creativity of this thesis is based on Aristotle's Framework and explores the six main elements of Persuasion as related in *Poetics*, via *Tragedy*, *Mimesis*, *Metaphor*, *Logos*, *Ethos* and *Pathos* as summarised below.

Logos

The artwork produced within this thesis was based on memoirs portrayed within *The Memory Bird* (Malone *et al.*, 1996); thus, providing the *Logos* for the imagery. Getting an ethically difficult message across to an audience without losing their attention is a controversial task, and a subject that has raised academic debate as to its success (Paeka, *et al.*, 2011). The controversial subject of child abuse provided the *Enthymeme* for this research. The images and artefacts were produced to portray the *Logos* through *Metaphor*, and *Mimesis*, with emphasis applied to the use of colour, texture and degrees of abstraction.

None of the work was composed to give a literal, graphical account of the poems and diary extracts. However, some of the images are very close to realising that graphical account and were too pictorial to be effective. Not all violence is obvious and its perpetrators use subtlety to administer their pain (Weir, 2007) requiring the imagery to engage a subtlety within the *Logos* and *Metaphor* to relay its message and to allow the viewer to deconstruct and compose their own interpretation of the artwork.

Ethos

Throughout the creative work, the use of two colours has been a constant. Red and green, which appear diametrically opposite each other on a colour wheel (Weil, 2002), were chosen for their pigment orientation within skin and due to their complementary status; each colour amplifies the other. The use of red and green by abused victims (Lev-Weisel & Daphna-Tekhoa, 2001) was also a significant point within the colour selection and are a mainstay of the *Ethos* of the imagery and sculpture.

Each artefact and image followed a similar production process, initially using rough, quick sketches to ascertain suitable materials and character design. Many of the images were painted and discarded, repainted and again discarded, reassessed and incorporated into bigger pieces of work. The visual language employed by Goya to relay *Ethos* through distortion and simple extended construction of the human

form was used as a basis for some of the early sketches that were later incorporated into final pieces, in particular Exhibits 10 and 11. The data from the Exhibition (Chapter 6) reinforced this view.

Likewise, the abstracted suggestion of form, as typified by Bacon, also provides an *Ethos* seen within Exhibits 1, 9, 18,19, 35, 36, 41 and 42.

The build-up of texture through the uneven layers of paint incorporated with textile and newsprint also have parallels with some of the techniques employed by Bacon (Chapter Three). Furthermore, the build-up of layers 'present a multi-layered picture commentary' (Weir, 2007. p. 380) reflective of the multi-layered complexities of child abuse.

Pathos

The need to emphasise the emotion (*Pathos*) outweighed the technical conscript, and so colour and form were utilised purely in terms of emotion, allowing texture to create depth and shape. All intonation towards perspective was ignored.

Many of the images followed a conceptual approach, with their *Mimesis* rooted in the visual suggestion of the crimes perpetrated and all of the artworks were composed to represent the emotions portrayed within the memoir.

The synesis portrayed through the use of colour, texture and distorted and abstracted forms allow the audience to interact with an image or an artefact and draw upon their senses to inform and evoke an emotive reaction. Thus, such interaction affords the viewer the opportunity to survey life actions as illustrated within *Tragedy* (Aristotle, *Poetics*, 1449b).

Mimesis and Metaphor

Textures were developed to establish a mood and flow to the pieces, although many of them evolved and grew depending upon the memoir they portrayed. As in music and nature and, as emphasised by Aristotle (Butcher, 1923), art follows a rhythm

and establishes a flow, thus creating a *Mimesis* and this is prevalent throughout the work.

The materials, textures and colours provide a *Metaphor* for the *Logos*. Combined with free-flowing abstracted shapes that form the composition, both *Mimesis* and *Metaphor* provide a vehicle for the viewer to contemplate.

Conclusion/Summary

Aristotle's Framework provides an effective base upon which to build and compose the imagery and artefact. The six principles of *Poetics*, *Tragedy*, *Metaphor*, *Mimesis*, *Logos*, *Ethos* and *Pathos* form an effective mechanism to subtly facilitate the exposure of hidden situations.

The use of a limited colour palette and varying textures presented through levels of abstraction (*Mimesis*) afford viewers the opportunity to draw their own conclusion to the message presented.

Throughout the creative work, *Mimesis* is detailed through *Metaphor* and explored through the use of a limited colour palette and texture.

The need to emphasise the emotion (*Pathos*) outweighed the technical conscript of perspective achieved through the use of colour, and so colour was utilised purely in terms of emotion, allowing texture to create depth. All intonation towards perspective was ignored.

Textures were developed to establish a mood and flow to the pieces, although many of them evolved and grew depending upon the memoir they portrayed. As in music and nature and as emphasised by Aristotle (Butcher, 1923), art follows a rhythm and establishes a flow, thus creating a *Mimesis* and this is evident throughout the work.

The memoirs of *The Memory Bird* (Malone *et al.*, 1996) provide the *Logos* to the work. As the work is already in the public domain anonymity had already been established and therefore no longer posed a threat to individuals. *Ethos* was established through the characteristics of the artwork and *Pathos* through *Mimesis* and *Metaphor*.

The use of graphic, illustrative representation became embedded in larger pieces, bringing the work back to Aristotle's Framework.

Chapter Five

The Exhibition

The Exhibition

The aim of the exhibition was to test whether visual imagery based on Aristotle's Framework enabled the public to engage with a 'hidden situation'. In order to assess the impact of the exhibition, at the end of each viewing, a short semi-structured interview was completed by each participant. The questions allowed for some discussion but focused on assessing whether *Logos*/narrative, *Ethos* (acceptability and liking) and *Pathos* (emotional response) had been achieved through the use of *Mimesis* and *Metaphor*.

The Situation

The exhibition took place in Rugby, Warwickshire during September 2015, where it ran for three days, beginning on Thursday 12th September 2015.

Held in a disused shop in Regent Street, Rugby, surrounded by independent traders, cafes and restaurants, and within easy access to public transport, the area provided an ideal location for a 'pop up shop'. As a town that promotes a strong heritage through Rugby School, The Close (the home of Rugby Football), poet Rupert Brooke and author Lewis Carroll (Rugby Borough Council, Rugby First, 2009), the location seemed a fitting place to hold the exhibition. However, other factors were taken into consideration upon location selection. The primary consideration was the cost implication. The facility had no monetary implications as it was provided free of charge and therefore the associated financial constraints of a gallery exhibition did not apply. The use of a 'pop-up' shop provided a cheap alternative, with the only necessary insurance being Public Liability. There were no agent fees, exhibition fees, rent or rates. The empty building was devoid of influence from alternative exhibitions and artefacts and its empty shell provided part of the narrative through its deserted environment. In addition, a gallery exhibition would affect the demographic of visitors and would provide data from a niche defined audience and would not give a broader sample of views.

Rugby boasts a tourist trade of 2.3 million visitors to the town (Rugby Borough Council, Rugby First, 2009) and would thus provide a steady footfall of visitors to the vicinity with a wide demographic of C2DE (C2 being skilled manual occupations and DE semi-skilled and unskilled occupations) and ABC1 (AB being higher intermediate managerial and professional occupations and C1 taking on the junior role) markets. By placing the exhibition in an empty shop, in an economically viable area, the exhibition would attract the attention of people passing by. This approach was an attempt to arouse curiosity about what was taking place and to encourage all people to engage with art. thus, removing the stigma that painting, sculpture and art is a “high” art form (Gibbons, 2005).

The exhibition was curated by Yvette Bartlett, a curator and artist at the Artist Sanctuary, Northampton, and she exhibited in July 2017 as part of Rugby's Festival of Culture. Invited to curate because of her varied experience and practice with mixed media, her sympathetic handling of the images gave a true representation of the theme of the exhibition.

Hanging the exhibition- Methodology

The manner in which the images were hung, rested with the curator, who grouped them into their collective memoirs without prior knowledge of the recollections they represented. This is evidence that each group was indeed a visual interpretation (*Mimesis*) of each story (*Logos*).

The flow of the exhibition was decided upon in response to the position of the door in relation to the street, its location within the building and the shape of the room. As the door was positioned at the start of the left-hand wall, the easiest and shortest route into the exhibition demonstrated a natural progression to view the artwork from left to right, which follows the western pattern for reading. However, a large textured painting was hung directly opposite the door to attract the attention of passers-by. Regardless of the direction walked, the image was noticeable to casual browsers and shoppers on both sides of the road. As this venue had been empty for a few weeks (having previously been used as a clothes boutique), a change in use

(accompanied by the large oil painting), was hoped to attract people's attention, and it duly did. The shape of the room and the position of a large display window looking out onto the street again helped to attract the attention of the casual passer-by.

Narrative Space

The design of the room focused around the premise of 'Narrative Space'. However, this term carries significant alternative meanings, one of which in its simplest form can be considered as the setting or the environment (Ryan, 2012). However, this must be broken down further to reflect the experience required from the visitor as this requirement also has an impact on narrative space. If the desired viewer experience is one of active engagement with the imagery where emotions are stimulated and affected, then the narrative space must allow the imagery to speak. This model of setting is referred to as the Immersive Model, a model which is all encompassing in its approach (Sitzia, 2016). Narrative space or a narrative environment facilitates images and objects that allow people to experience the elements and gain a feeling and sense of those experiences expressed (Macleod *et al.*, 2012). However, if the desire is to evoke critical review and contemplation allowing the viewer to form their own narrative from the exhibition, then a Discursive model needs to be adopted. This model allows the viewers to distance themselves from the imagery adopting a cognitive response to its message rather than becoming emotionally affected by its meaning. Again, the Discursive Method has similarities with a constructivist methodology (Forrest, 2014) in that its narrative composition does not follow a distinct organised construct but allows for a free-flowing approach to its viewing. This format can be both detrimental and confusing to the viewer's experience; for example, the way in which an exhibit is designed and hung can have both a positive and negative effect upon an audience's experience (Forrest, 2014). A linear presentation of a narrative, by comprising many layers or sub-themes can lose its impact if presented in a strictly sequentially linear format. Freedom to move around in a non-linear formation is essential to understand such a presentation. Likewise, such freedom could cause confusion within an environment that offers a linear representation (Macleod. *et al.*, 2012).

The ability and opportunity to combine both models provide the ultimate solution, allowing the viewer an immersive experience but with freedom to combine a critical analysis formed from that experience. Such considerations form the basis of

Narrative Space, allowing objects or images to be displayed in a thematic order rather than break the boundaries of a sequential presentation (Dearne, 2006). It facilitates colour, texture and differing styles to relay a narrative. Each space is assembled to engage with the audience and to communicate a visual meaning⁴³.

The methodology in the hanging of the exhibition, used a combination of both the Immersive and Discursive Narrative Models to place emphasis on cohesion between the imagery. To achieve this, a block system was initiated, and the images were hung in a series of groups representative of each memoir they visualised. The nature of the groups of images portrayed a layered approach to the narrative providing a *Metaphor* for the complex experiences and emotions it represented. Whilst each image symbolised an aspect of one of the traumatic memoirs and worked as an individual stand-alone piece, when viewed within the group, it united to form the whole narrative (*Logos*). We repeat that each group of Exhibits represented one and only one narrative from *The Memory Bird*.

Titles

Further consideration was afforded in the identification of the imagery and the use of titles within the exhibition. Research conducted in 1993 by Franklin, Becklin and Doyle, suggests that placing a title upon an image can influence interpretation of its meaning (Leder, *et al.*, 2006). Such an approach can change the way that both the aesthetics and the meaning are perceived (Leder, *et al.*, 2006). Formalist artists Clive Bell and Roger Fry claimed that *titles should function as name tags* (Franklin, *et al.*, 1993, p.103), in opposition to providing a literal interpretation of the work and directing the formation of a conclusion to what meaning should be derived.

In 2004, Leder *et al.*, (2006) tested the theories of Bell and Fry by appraising aesthetic appreciation and aesthetic judgement. In 2006 Leder, Carbon and Ripas expanded their research further and investigated the impact that titles have upon

⁴³ In this instance, the design of the images met the criteria for Narrative Space, comprising groups of charcoal, oil, digital, and mixed media to relay the different stories of the survivors. However, the materials used within the images were selected and developed in relation to the memoir they represented and thus were an integral part of the *Metaphor* used to relay that account.

the interpretation of imagery by incorporating abstract work into their testing. The researchers were analysing the following key points:

1. *Understanding*
2. *Meaning*
3. *Like*
4. *Interest*
5. *Emotion*
6. *Thoughts* (Leder *et al.*, 2006, p. 183)

When broken down further, these related to:

1. Did the viewer understand the work or the artist message?
2. Did the work resonate with the viewer personally and hold a specific meaning for the viewer?
3. Did the viewer like the art work?
4. Did the work raise or hold the viewer's interest?
5. Did the work evoke an emotional response?
6. Did the art work provoke further thought? (Leder *et al.*, 2006, p. 183).

The results indicate that the use of titles in relation to imagery have an impact upon interpretation and understanding. Depending upon the nature of the title, for example, descriptive or elaborative, the deeper the understanding of the images' meaning (Leder *et al.*, 2006). These results were further affected by the use of viewing time constraints which were impacted upon interpretation of meaning. The shorter the viewing time, the less effective the title and meaning became (Leder *et al.*, 2006).

The results of both sets of research by Leder and his colleagues formed a base structure for the exhibition. With a need not to influence the viewer's interpretation of the work exhibited it was decided to only use numbers as a means of identification. This format would facilitate impartial thought.

Time constraints were not imposed, as noted in the above research, as such constraints can affect understanding and aesthetic judgement.

Other actions employed to enable impartiality were seen through the maintenance of a neutral and uninfluential environment where there was no background music stimulus. Again, such actions were undertaken in order to avoid influencing aesthetic interpretation (Leder *et al.*, 2006).

The lack of titles within the exhibition also enforced the use of narrative space and allowed the imagery to speak for itself.

Chapter Six

Data Collection & Results

Introduction

The Exhibition provided an ideal situation for evaluating the use of Aristotle's Framework within the context of the created artwork. Consequently, it was decided to allow the viewers as long as they wished and then to ask them to talk about the exhibits and give their views within a semi-formal situation.

Methodology

This research adopted a qualitative approach to the data collection allowing the data gathering of the project an interpretative methodology (Wildermuth, 1993). Selected for its ability to determine 'experiences, feelings and perceptions' (Tracy, 2012. p.30), it permits a *Phronetic*⁴⁴ (allows for interpretation based on knowledge of the subject, wisdom, and interpretation) methodology, as witnessed in Aristotle's *Ethics*, 1144b 14-17 (Tracy, 2012).

The use of qualitative and in particular interpretive analysis was selected in preference to an empirical approach which would not have facilitated the same scrutiny of the data.

Quantitative and empirical analysis relies upon statistical information, precise calculations and measurements, and data that can be defined and verified (Monti & Tingen, 1999). Within this structure hypotheses are tested and cause and effect is analysed but such an approach withdraws from the dissemination of descriptive narrative associated with the interpretive methodology (Monti & Tingen, 1999). The Interpretative methodology allows the researcher to apply an *emic*⁴⁵ understanding of the context and responses (Tracy, 2012).

⁴⁴ *Phronetic*: for definition please refer to the Glossary.

⁴⁵ *Emic*: for definition please refer to the Glossary.

The strengths that lie within a qualitative structure include the facility to study and review situations and contexts, the power to uncover hidden and unexpected phenomena that can be used in later research and is open to intuitive analysis (Lincoln and Guba, 1985).

When broken down, qualitative analysis can be presented through the following approaches:

- *Naturalistic Inquiry*: This form of research takes place in the field where researchers study participants within their natural environment and settings.
- *Ethnography*: Based on cultural studies, type of research allows the researcher to become immersed within different cultures examining language, customs and habits. Methods within this field include participant observation and interviews. The focus may rest on multiple areas connected with the original premise.
- *Auto-ethnography*: In contrast to ethnography, auto-ethnography is relevant to the self and encompasses a study of personal experiences.
- *Narrative Inquiry*: This area of qualitative research falls under the genre of Ethnography and facilitates the review of stories gathered through interviews, field-notes, myths, all of which align to the human experience.
- *Impressionist Tales* (also referred to as *creative analysis* (Richardson, 2000) or *impressionistic style* (Gobo & Marciniak, 2011)): Once again this form of analysis resides under the genre of Ethnography and is associated with Narrative Inquiry. This area of qualitative research is pertinent to this study. Concerned with Ethnography, it portrays a creative process such as poetry, scripts, artwork and drama and addresses both an academic and a public audience. With reactions observed and data gathered through interpretive methods such as semi-structured interviews (where the process of the interview is often referred to as Dramaturgy⁴⁶), Impressionist Tales provides a strong methodology for qualitative research for it allows the respondents to

⁴⁶ Dramaturgy is defined as the process surrounding interviews. Here, the interaction between interviewer and interviewee is seen as a stage performance and the interviewee is frequently referred to as the actor. Throughout the gathering of the data, Dramaturgy was not a conscious element of the interview process and was considered to have not been used.

give detailed responses to given questions but is structured enough to keep the response pertinent to the question posed (Tracy, 2012).

- *Grounded Theory*: Grounded Theory allows the researcher to develop an investigative pattern and develop a system from that information; thus, it is used in the analytical phase of Ethnography. The data collection methods associated with this line of inquiry generally take the form of interviews and are subject to a coding process established to help identify the analytical patterns (Charmaz & Bryant, 2011). Grounded Theory provides an alternative platform to those dictated by pre-formed concepts and opinions and as a component of Ethnography, compliments Narrative Enquiry and its associates (Tracy, 2012).

The interpretative approach (developed by Blumer between 1930 and 1950 (Berg, 2004)) utilising Impressionist Tales forms the basis of this qualitative research. It allows for interpretation of the imagery and artefacts and is not restricted or aimed at one group of people but is open to everyone. This approach gives value to everyone's response and the participant is not encumbered by academic terminology.

First termed Impressionist Tales by Van Maanen (1988) it is considered as a new form of Ethnography and its foundations lie within Narrative Inquiry (Tracy, 2012). Designed as a method of representation in both its presentation and process of data analysis, Interpretive Ethnography consists of three tropes, Impressionist Tales, Confessional Tales and Realist Tales.

Confessional Tales are based on diary extracts and are considered a means of portraying hidden secrets; an example of this can be seen in *The Memory Bird* (Malone *et al*, 1996) through the collective writings and diary extracts as detailed by the survivors of child abuse. Impressionist Tales, again, can be seen in the writings contained within *The Memory Bird* (Malone *et al*, 1996) and is reflected within the poetry featured within the book. Realist Tales are based on the self and are a prime feature of Auto-ethnography (Adler & Adler, 2008). These features not only detail elements of creativity within their remit but also encompass a process for analysis; for example, Impressionist Tales, as previously described, allows for independent interpretation of creative media. Confessional Tales reveal elements related to a character that frequently become revealed through chronological detailing of diaries and notebooks. Both frequently intertwine within creative representation.

However, Ethnography has a deeper reflective premise and as such elements of Aristotle's Framework are evident in its construction. For example, Denzin (2002) recognised the correlation between Ethnography and its identification with imitation and representation/*Mimesis*. Its reflective analysis of life through rhythm and flow and its concern with life actions as seen within *Tragedy* and *Poetics* were also identified by Denzin (2002) although the name of Aristotle was omitted in his writing even though his phraseology utilised the same terminology (Denzin, 2002). As a consequence, this form of analysis is frequently referred to as *Dramaturgy* a phrase associated with the Sociologist Goffman (1963). Here the participants within this system are referred to as actors and the role they undertake is often discussed in terms of back and front of the stage (Denzin, 2002, Berg, 2004). The term *Dramaturgy* also extends to the interview process which is seen as a performance between interviewer and interviewee.

Grounded Theory allows for the analytical strategy to be built from scratch (from the ground up) based on the collected data. It is used when there is no derived premise from which to work. As a theory it works hand in hand with Ethnography analysing interviews, diaries, stories and accounts, areas of the arts and more. It analyses the data information searching for patterns. The phase usually takes two stages, the first reviewing large chunks or paragraphs of narrative or response identifying initial word patterns and text strings⁴⁷, the second phase refines the search, analysing each response and text line by line again, identifying word patterns and string associations. This process identifies words associated with actions, meanings, events and emotions which help to identify patterns within the data that may otherwise have been missed (Charmaz & Bryant, 2011). It allows the researcher to ask further questions of the data and so deepens the analysis.

Within this thesis, emphasis is applied to five major components as devised by Aristotle; *Logos*, *Ethos*, *Pathos*, *Metaphor* and *Mimesis*, the latter encompassing colour and texture within its remit, whilst each element unites to illustrate *Tragedy* and *Poetics*. This creative Framework offers the ideal approach for the interpretative analysis as demonstrated in Ethnography and Illustrative Tales and allows the data

⁴⁷ Text strings, string words are words ending in *ing* (called string words within NVivo software). This software also works with gerunds. A gerund is a verbal noun, for example, do you mind my asking about this? But not in 'I am sitting down', where 'sitting' is a present participle.

to be analysed searching for relevant patterns within the responses. This approach compliments the artistic domain and values the participant's response.

The advantages of using this interpretative approach are:

- The participant is given the freedom to form their own opinion based on their interpretation of the creative imagery and artefact presented.
- It allows people to interpret realities presented to them as it is inter-linked between the reality presented in the imagery or artefact and the participant's interpretation.
- It has a poly-vocal resonance.
- Is not restricted to gender, social class structure or background (Berg, 2004).

The disadvantages to this approach are:

- It is better to have fewer questions rather than a high volume of questions as this gives the respondent/participant time to answer and give their own interpretation.
- The responses could be guarded.
- Care must be taken for the interviewer not to influence the opinions of the interviewee, thus creating a bias.
- There can be misconceptions about the robustness of the data collection and its validity (Gobo & Marciniak, 2011).

One of the main misconceptions concerning Ethnography and its methods associated with this area of research is that it is considered to be a *highly subjective* area with dubious research methods based on inapplicable *descriptive results* (Charmaz & Bryant, 2011, p. 114). However, research has shown that these assumptions are false (Gobo, 2008). Research undertaken has revealed that the researcher has little impact or influence over the results showing that the design holds greater consequence. Thus, the subjectivity is no more controversial than in other research areas (Charmaz & Bryant, 2011).

Methods of Data Collection

This thesis utilises two distinct evaluation methods, first, that of expert evaluation (heuristic analysis) and secondly, that of semi-structured interviews.

Expert Evaluation

Expert evaluation was conducted by curator Yvette Bartlett who assisted in hanging the exhibition. Arriving at the venue with no prior knowledge of either the theme of the exhibition or having seen the work, she correctly placed the images and artefact into groups representative of the narratives (also unknown to her). Her suggested hanging order immediately confirmed the paradigm of Aristotle's Framework as not only were the groupings correct but the underlying *Enthymeme* was correctly identified. Please refer to Chapter Four for the specific groups and narratives.

Semi-structured Interviews

Data was gathered through the use of semi-structured interviews, selected in preference to both the structured and unstructured option.

The semi-structured interviews provided a Framework to test the effectiveness of visual *Metaphor* represented through a non-sequential narrative format with a view to determining the emotive appeal of the images and to ascertain whether they stirred *Pathos* within the participants. The data facilitated analysis of the participants' use of linguistic expression in relation to the visual *Metaphors*, their opinions, how they chose to describe the work, and the emotive words used. Further analysis of age and gender was undertaken to ascertain whether certain age groups contained a proclivity to dismissal of the subject matter and to determine whether there was any generational variation into acceptance, discussion or understanding of the subject matter.

Furthermore, it was important to establish if a participant's liking or dislike of a series of images had an impact on their engagement or understanding of the *Metaphor* or message.

The main advantages of using semi-structured interviews, based on a series of key questions which define the area of study, are that they allow the participant to answer directly but also provide the opportunity for expansion (Morse, 1991).

Identified as part of Dramaturgy, the interview process relies on fundamental key elements, for example, a rapport between interviewer and interviewee, particularly relevant in the unstructured interview process. A good rapport encourages the interviewee to speak freely and actively divulge further information (Berg, 2004). Associated with field studies (although not solely) and possibly conducted over a period of time, the unstructured interview affords a familiarity between interviewer and interviewee which facilitates the rapport. The interview process is not based on standardised questions but unfolds through the course of conversation often stemming from an initial enquiry. There is an assumption that the questions cannot be predetermined but will evolve based on the participants' responses (Berg, 2004). The unstructured interview can prove to be very time consuming. Lacking parameters, the unstructured interview is also very general and primarily used for storytelling rather than concise data gathering (Merriam, 2002)

In total contrast, the structured interview follows a formal structured approach and does not facilitate the opportunity for deeper answers. The participant is expected to answer directly to the question. A general assumption is made that the questions are structured in such a way that everyone can understand them, thus keeping interaction with the interviewer to a minimum (Berg, 2004). They are subject to time constraints and are considered to be associated with an individual's actions (Merriam, 2002).

The semi-structured interview, utilised in this thesis, sits between the former two. Based on a series of questions the semi-structured interview offers the interviewer the opportunity to inquire further into the response and allows the interviewee the chance to elaborate on their response giving deeper meanings to their answers.

The questions in turn are asked according to order but there are no limiting time constraints afforded to each question. In this thesis, general questions were asked at the beginning of the semi-structured interview, designed to put the audience at ease, and again at the end of the process. The more probing questions were asked in the middle of the process. Again, it is important to strike a rapport with the interviewee to avoid guarded responses (Berg, 2004). As with the formal interview the questions must use language that is applicable to the understanding of all

participants and not rely on colloquial language that could affect the understanding of some groups (Merriam, 2002).

The advantages of this process are as follows:

- Participants can express their own opinions.
- It facilitates expansion and exploration of a participant's response.
- Comparison of responses from all participants can be made as each participant is asked the same questions in the same order.
- In-depth questions can be asked (Berg, 2004).

The disadvantages of this process are as follows:

- Confrontational questions can produce a negative response.
- A question hidden within a question can cause confusion and can affect relevancy.
- Too many questions (semi-structured interviews) can be detrimental.
- Usually, can only interview the participant once, making follow up impossible (Gobo & Marciniak, 2011, Berg, 2004).

Ethical Concerns

It was essential that the ethical procedures of Staffordshire University were observed. Such observations included protection of vulnerable people whether those people were participants or contributors to the research. *The Memory Bird* and its memoirs have been in the public domain since 1983 (when first published) and where requested the contributor's identity has been kept anonymous by the publisher. Attempts have been made to contact the editor of *The Memory Bird* to confirm the use of the material, but the publishers no longer have the editor on their list of contributors.

Participants voluntarily took part in the semi-structured interviews and the viewing of the exhibition. The right to withdraw was verbally communicated to the participant

plus a written cover to the semi-structured interviews was provided. Anonymity was preserved at all time.

All participation was undertaken on a voluntary basis, with participants entering the exhibition from passing by or hearing of the exhibition through a snowballing⁴⁸ effect (Snijders & Frank, 1994). Due to the sensitive nature of the imagery, participants had to be 18 years and over; this was the only exclusion criterion applied.

All protocols were observed regarding material of a sensitive nature; for example, a nurse and a minister of religion, trained and experienced in pastoral care, were present throughout the viewing and data collection. Helpline numbers were also provided and warnings of the disturbing nature of the imagery was posted at the entrance to the exhibition.

Derivation of Questions

There is a precedence already established for the style of questions posed as seen in the testing theories of Leder *et al.*, (2006), which helped to provide a basis upon which to develop the interview structure.

Data collection for this thesis consisted of semi-structured interviews as opposed to questionnaires as the semi-structured interview allowed for fuller answers and further discussion (Berg, 2004). The semi-structured interviews consisted of a series of six questions influenced by the work of Leder *et al.*, (2006), and given on p.108, designed to establish, liking, effect, emotional impact, acceptability, understanding and exhibition experience. The following questions were used for data gathering; the parentheses indicate where each element of Aristotle's five core components is applicable.

1. Would you have any of these images upon your wall? (liking, *Ethos*)
 - a. If yes, which, and why?

⁴⁸ Snowballing definition – word of mouth (Berg, 2004).

2. Which images had the greatest impact? (effect, *Pathos*)
 - a. How/why?
3. Have the images affected you emotionally? (impact, *Pathos*)
 - a. If yes, how?
4. Do you think these images are acceptable in today's society? (acceptability, *Ethos*)
 - a. If no, which images and why?
5. What do you think the exhibition is about? (understanding, *Logos*)
6. How many art exhibitions have you attended in the last year? (familiarity)

The questions did not seek to ask about change of view based on behavioural and cultural influence as required by CPT.

Pilot Study

The questions were piloted with five participants to test their validity prior to the start of the exhibition. Consequently, two questions were removed from the semi-structured interviews because of repetition. The data collected did not form part of the data set presented in this thesis.

The two following questions were removed, following the Pilot Study:

Did any of these images change your mood?

What is your impression of the exhibition?

The questions were removed as the first was similar in meaning to Question 3 and the 'impression' was found to be too vague a term and pilot participants interpreted it as 'understanding the exhibition's theme'.

The questions were placed in an order to put the participant at ease and became more probing as the interview progressed.

Developed to study the words used in response to each question, the aim of the data collection was to establish if:

1. Imagery is capable of realising an empathic response from viewers of a difficult and socially unacceptable situation? (identified through the responses to Questions 2 and 3)

and

2. There was a pattern of association with emotion, trauma and abuse (identified through all the responses to Questions 1, 2, 3, 4, and 5)

and

3. to determine if *Pathos* was evoked within the participants (identified through Questions 1, 2, 3, 4, and 5).

Procedure

Every participant took part in a semi-structured interview at the end of the Exhibition viewing with each participant being allocated a number to preserve his or her anonymity (cf. Ethical Considerations, Chapter One). The sensitive nature of the interviews and the additional information that some participants provided was implicit upon that anonymity.

Initially the data were manually organised and analysed but the size of the cohort, namely 78 participants, rendered this approach unreliable due to the possibility of human error. To eliminate this potential threat the data were computer coded and analysed following an identical Framework comprised of word counts and frequency conducted within the manual analysis. This was undertaken to cross reference the data and to test the codes' validity.

Participants were identified by a coding structure based on the day in which they took part in the research; for example, D1_1 refers to Day 1, participant 1, D3_3 refers to Day 3, participant 3 and PV1_1 refers to Preview 1, participant 1.

Software Analysis

To establish the implications and success of *Pathos* and to answer the aims and objectives of this thesis, data were analysed using NVIVO 11 software. This facilitated a three-pronged analytical approach, namely, frequency analysis, data cluster analysis, and node analysis, the node providing the main format of the analytical interface, for a qualitative approach.

A node, within NVIVO, is an encoded reference. The reference itself could be a theme, a classification or a relationship between various themes (NVIVO 11) which when encoded is termed *Node*. It is the encoded node that is essential and central to qualitative data analysis within NVIVO as it provides the ability to question and explore the data whilst allowing for refinement of the initial general searches, thus providing a cross reference and a deeper understanding of the results.

Developed in 1999, the software was originally known as Nud.ist but later changed its name to NVIVO in 2006. In this instance the software was selected for its user-friendly interface, ease of use and for its ability to define and organise qualitative data into a comprehensive structure whilst providing strong visual representations. Through the application of thematic organisation, the participants' responses were coded into a subject structural classification; in this instance each theme related to each question. Each coded theme is attributed an identifying name and coded reference.

Search 1

The word frequency and word counts allowed for identification of the number of times identical words were utilised across all questions posed within the semi-structured interviews.

To illustrate the findings, Word Clouds, Tree Maps and Graphs using *Pearson's Coefficient* were produced providing listed documentation of word frequency and a

percentage indicator, identifying how many times the word had been used across all of the data, established a base frame for the remaining searches.

Search 2

The word frequency search was repeated, this time against the individual questions posed within the semi-structure interviews. The search criteria were refined to allow *stemmed words, synonyms, and generalisations of the same word* (NVivo terminology) to be collated under one collective word and visualised through that dominant word; for clarity these will be referred to as word categories. A full breakdown of the word categories and their components can be seen in Appendix 5. This refined approach was applied to searches 3, 4, and 5. Data were cross referenced with the findings from Search 1 to see if there was an emerging pattern of the type of word category used within each grouped response. This analysis proved positive, particularly regarding the frequency and quantity of emotive word categories utilised within the responses and so demonstrated a linguistic dominance.

Search 3

Search 3 cross-referenced the identified emotive word categories used in response to Question 2 with those identified and code in response to Question 3. This was conducted to determine any deviance or divergence from the type of word category patterns identified within the responses in Search 2.

Search 4

The analysis conducted within Search 4 looked to discern if there was an age pattern indicative within the emotive responses. This was undertaken by correlating the participants' emotive responses identified within Question 2 and Question 3, with the relevant age groupings. Classification nodes were used to attribute age, gender and ethnic origin to all participants' data and facilitated the three elements of quantitative data to be analysed.

Search 5

Quantitative analysis in response to Question 5 concerning content acceptability within the imagery and artefact was undertaken. However, further qualitative analysis was also undertaken, through word frequency searches, to establish a precedent for the responses.

Further rigour and investigation were achieved through cross-reference, between both manual and coded data, plus additional searches posed against the individual semi-structured questions and responses regarding age, occupation and cultural implications of the responses regarding *Pathos* and acceptance of child abuse.

The bar charts, Figures 53 and 54, show the ages of the participants, detailing the number of participants in each age group (Figure 53) and how many people had previously attended Art exhibitions (Figure 54) detailing attendance groups between 0, 1-10 and 11+.

Conclusion/Summary (Methodology and Data Collection and Analysis)

In summary:

- The Methodology is based on an ethnological approach utilising Impressionist Tales to implement a qualitative method of data collection through, semi-structured interviews.
- The ethical concerns follow Staffordshire University Protocols and, in addition to formal approval, a professional counsellor and a minister of religion skilled in pastoral care were available throughout the interview process.
- The questions posed followed the principles practised and tested by Leder *et al.*, (2006).
- Both manual systems and NVivo software facilitated the analysis of all data, establishing patterns and codes through a series of 5 searches.
- Rigour was established through the comparison of data across all formats.

Results

In total 78 people participated in face to face interviews, drawn from the public aged 18 years and over. The interviews were not time restricted, and participants could spend as little or as long as they wished discussing and responding to the questions. The nature of the questions allowed participants to provide a Yes/No response but also afforded them the opportunity to elaborate and express their thoughts, opinions and concerns regarding the artefact and imagery.

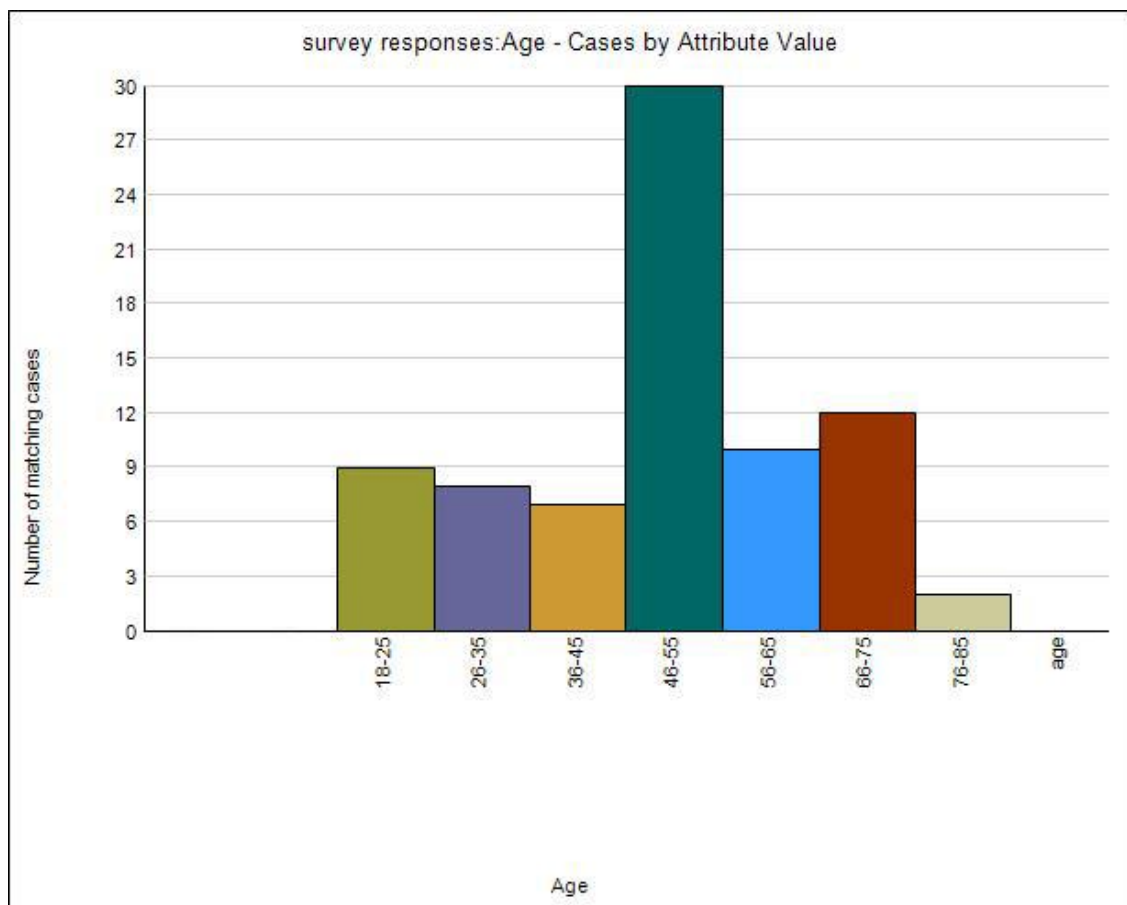


Figure 53 Representation of Participants' Age.

Figure 53 details the ages of all the participants who took part in the semi-structured interviews. It identifies the common age to be 46-55 years of age but reveals a representation of participants across all age brackets. Of the participants 36 were male and 42 were female and collectively only 30 participants had attended art

exhibitions. Reasons for lack of attendance at such exhibitions were not determined; however, the statistics provided an indication of artistic exposure.

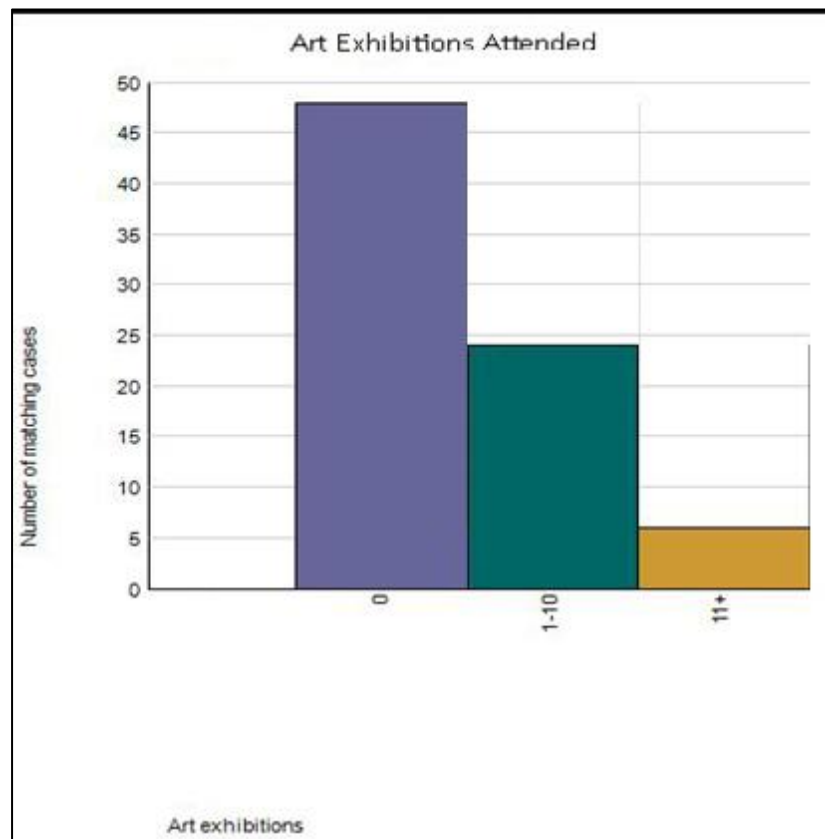


Figure 54 Representation of Art Exhibitions Attended

Core Results

Question 1. Would you have any of these images upon your wall? (liking, *Ethos*)

a. If yes, which, and why?

The opening question, 'would you have any of these paintings on your wall?' was initially set to ease the participant into the interview process and in doing so provided some insightful responses. From the 78 participants, 53 (68%) acknowledged that they would have some of the imagery on their wall; however, 25 (32%) of people stated that they would not.

From the 47 artefacts presented, Exhibit 40 received 12 (15%) nominations whilst 9 (12%) of the participants selected Exhibit 41 and 11 (14%) of the participants selected Exhibit 42.

The three images were presented as a triptych but only 10 (13%) of the participants selected all three images. Exhibits 10 and 11 portrayed the same image but in differing presentation, one (Exhibit 10) was presented in a portrait format, whilst the other (Exhibit 11) was presented in a landscape format. Exhibit 11 received 6 (8%); however, Exhibit 10 received three additional selections making a total of 9 (12%).

Exhibit 9 received 5 (6%) nominations and Exhibit 17 likewise received 5 (6%).

A further 25 exhibits also received acknowledgement of liking, four participants identified Exhibit 2, three identified Exhibit 3, three identified Exhibit 4 and fifteen further exhibits had one response.

Ten (13%) participants selected the imagery based upon the colours and textures used, D3_5 stated a liking for Exhibit 6 identifying the colours within the rationale. D2-17, liked the colours and textures of Exhibits 6 and 9, both of which are focused on the colours red and green, the primary colours used by victims of abuse within their representation ((Lev-Weisel & Daphna-Tekhoa, 2001).

Question 2 Which images had the greatest impact? (effect, *Pathos*)

a. How/why?

Identification of image impact was established through a coded count of the imagery identified within Question 2 where 75 (96%) participants stated that the imagery and artefact had made an impact. The initial surface findings identified that Exhibit 40 made the greatest impact, with 11 (14%) of participants naming it within their selection.



Figure 55 Exhibit 40

Reasons given for the selection again were descriptive; for example, participant PV_4 described the imagery as 'All images are rather dark. 40, 41, 42-44 mildly disturbing', whilst participant D1_23 described the image as 'scary'. Each description had strong associations with the anonymous theme of the exhibition, namely child abuse.

The image worked as a standalone representation but also as part of a triptych, comprising Exhibits 40, 41, and 42. One participant (D2_9) described the triptych as 'childhood lost', whilst another felt that the images displayed were ['on a purpose'] (D2_1).

However, another item of the exhibition also received great attention, the sculpture, Exhibit 5.

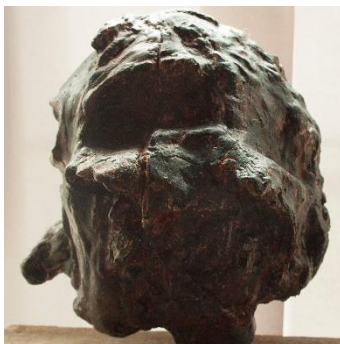


Figure 56 Exhibit 5

The sculpture received mixed responses with both negative and positive remarks recorded. Being the only sculpt featured, this result was not surprising. 'Scary', 'dark' and 'shocking' were some of the words used to describe it. A total of 10 (12.8%) participants, selected the sculpture in response to Question 2.

references. Although the word 'Feel' appears to have a higher count than that of the 'Scary', scary was used singularly and not used in association with any other word.

Word	Count	Similar Words
Scary	9	Scary
Somebody	8	child, client, innocent, kid, somebody, someone, souls
Scream	7	intense, scream, screaming
Feel	10	anger, depression, despair, feel, feels, horror, sense, shock, trouble
Dark	7	dark, darkness, depressing

Figure 58 List Analysis Identifying Word Pattern Frequency (Question 2)

The word category 'scary' has been identified nine times. This is the highest amount of times a single word containing no associated words was selected. Although Figure 58 identifies other word categories with a higher identifiable count, each of these categories are counted and identified with words of associated meanings. Word categories such as 'somebody' revealed eight identifications, 'feel' has ten mentions, 'scream', seven and 'children' four.

The data, however, do not distinguish between the participants associated with the word category identification at this stage.

A further 6 (8%) of the participants discussed the impact of the imagery in reference to both colour and texture. Participant D1-15 selected three images (45, 46, 18) based on the techniques used. Participant PV_19 stated 'No 5, because it is tactile and unusual, and one is drawn to review it over and over again,' whilst D2_14 also referred to the textures used, '[18] interesting textures'.

The implications of these results are that the imagery made an impact but that the impact had an emotive bias as identified the words used to describe the impact.

Question 3 Have the images affected you emotionally? (Emotion, *Pathos*)

a. If yes how?

In response to Question 3, as with the previous responses, the analysis identified the words used within the frequency analysis and followed the same categorisation protocols demonstrated in Question 2. In this instance, 44 (56%) of the participants

Word	Count	Similar Words
Yes	23	Yes
Depressing	23	Depressing, depressed, depressive, depression,
Sad	22	Distressing, loneliness, sad, sadness.
Feel	20	Feel, feeling, feels, confusion, isolation, loneliness,
Affected	12	Affected, emotion, emotional, emotionally, impact.
Dark	14	Darkness, sinister.
Someone	14	Client, someone, somebody.
Observant	13	Mind, observing, observant, reminder, reflecting.

Figure 60 List Analysis Identifying Word Pattern Frequency (Question 3) (see Appendix 5 for full listing).

Question 4 Do you think these images are acceptable in today's society? (acceptability, *Ethos*)

In response to Question 4, 66 participants (85%) found the images acceptable, a further four (5%) found them acceptable but not for a younger audience. Seven participants did not find the images acceptable and one participant did not know. Thus, a total of 70 (90%) participants found the images acceptable for an adult audience, thus fully showing a positive response to Aristotle's Framework.

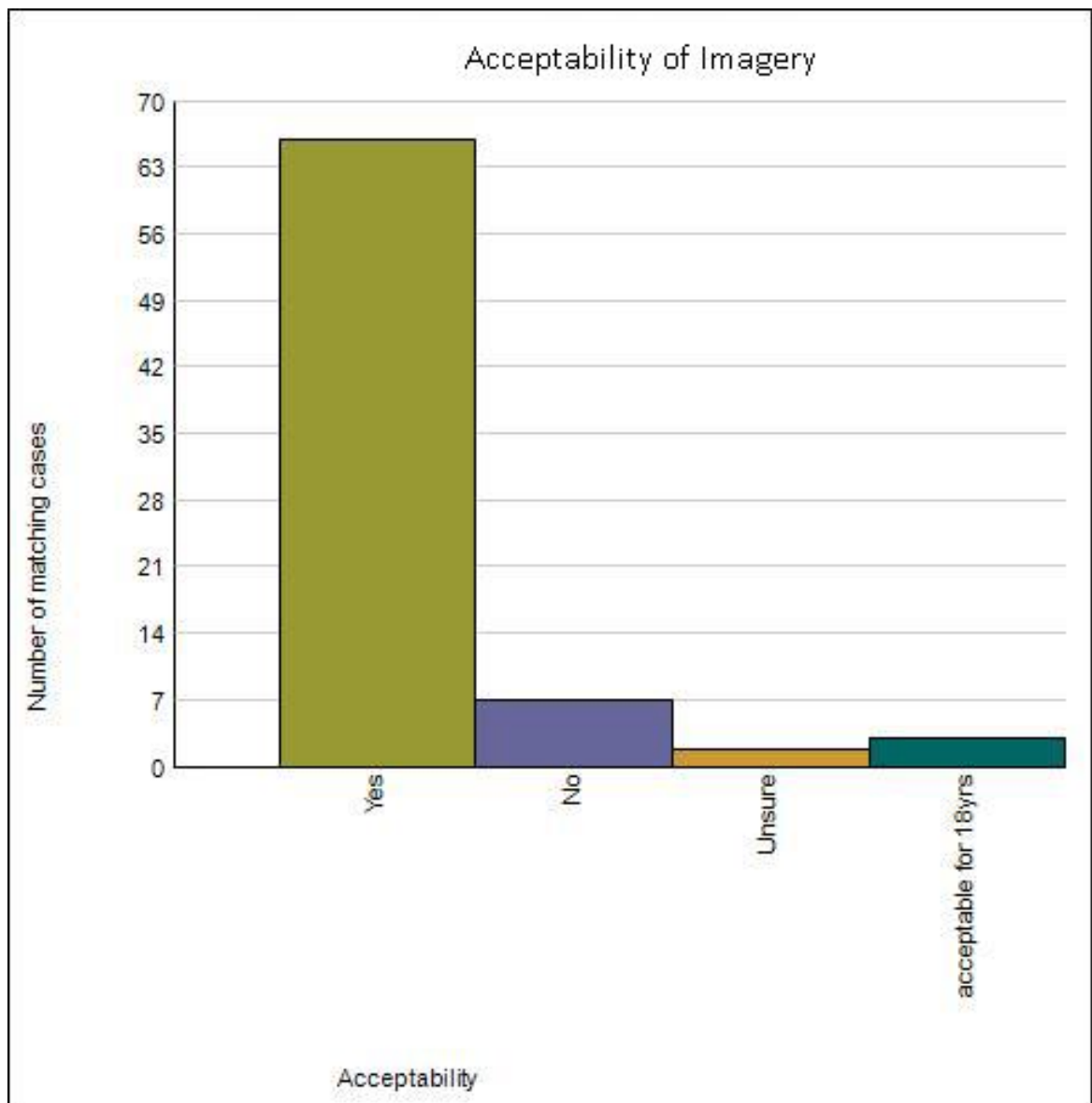


Figure 61 Representation of Image Acceptability

Question 5 What do you think the exhibition is about? (understanding, Logos)

Answering this question, 63 (81%) participants demonstrated an understanding of the message and underlying theme of the exhibition. The results reveal that 11 (14%) participants specified Child Abuse within their response.

A further 33 (42%) defined the meaning through language identifiable with the effects of abuse, torture and emotions. This was broken down further with 10 direct references to abuse, 23 references to pain, fear, emotion and hidden secrets. A further two participants referred to inhumanity and brutality (as seen in Figure 61) within their response.

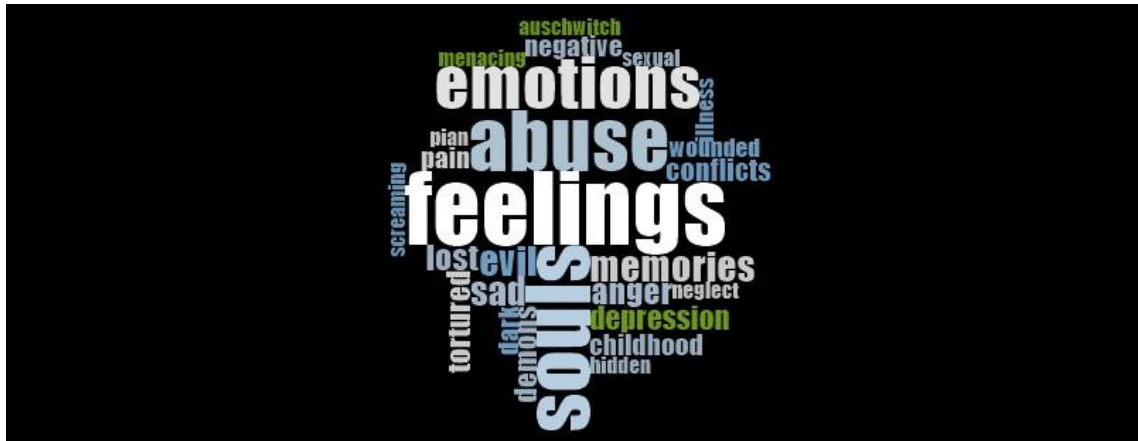


Figure 62 Word Cloud Pattern (Question 5)

Phrases associated with abuse and trauma and an inferred knowledge of the theme were identified in 10 (13%) of the participants whilst a further seven (9%) of the participants demonstrated a lack of understanding of the nature of the exhibition.

Thus, in total, 71 (91%) participants recognised the underpinning theme of the exhibition, thus showing that *Mimesis*, *Metaphor*, *Logos*, *Ethos* and *Pathos* were all effective.

Question 6 How many art exhibitions have you attended in the last year? (familiarity)

In answer to this question, 48 (62%) participants stated that they had never attended an exhibition, whilst the remaining 30 (38%) had visited between one and ten. Of the 30 (38%) who regularly attended exhibitions a further eight (10%) participants worked within an artistic domain. This question was asked to ascertain participants' experiences and familiarity with exhibitions. Familiarity and frequent exposure to exhibitions could influence how the art work is interpreted. Although many people had never attended an exhibition this does not appear to have affected their interpretation of the meaning behind the exhibition.

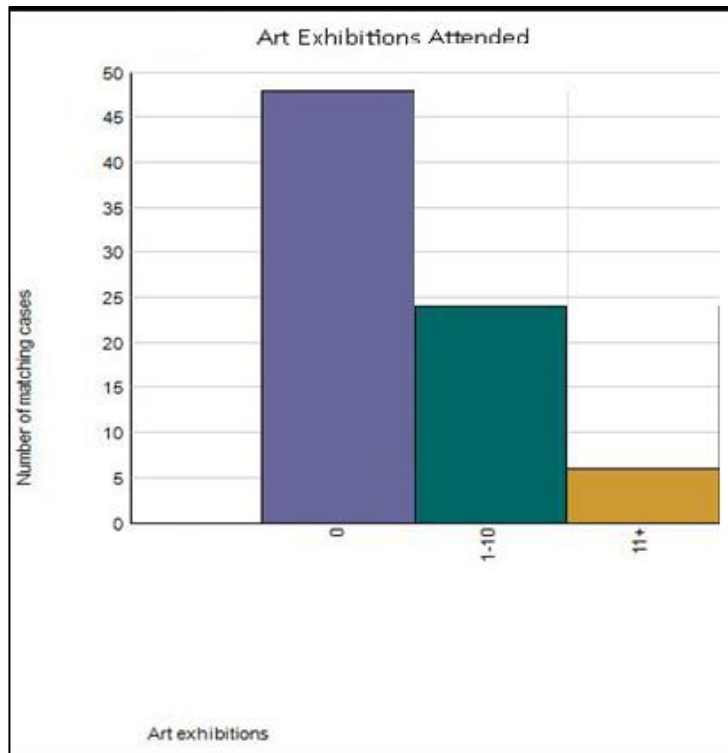


Figure 63 Representation of Participant's Exhibition Experience (Question 6). (This is Figure 54 repeated here for ease of reading).

Discussion of Main Findings

Question 1. Would you have any of these images upon your wall? (liking, *Ethos*)

The opening question, 'would you have any of these paintings on your wall?' was initially set to ease the participant into the interview process and in doing so provided encouraging results.

Exhibits 40, 41 and 42 (the triptych) were identified as the most desired imagery, selected for various reasons. Three participants appreciated the aesthetics whilst two found a narrative/*Logos* within. This series of images, 40, 41 and 42 appear to be the least threatening of the 47 exhibited and across the categories (Questions 1, 2, 3 and 5) received the most attention and responses with 25 (32%) identifications across the four questions.

Exhibits 10 and 11, also composed to be exhibited together, received the second highest recognition. Produced using a digital format, they allowed the viewer to form their own interpretation through the abstraction. Nobody recognised that the two

images were identical with the only differentiation being in the manner they were hung on the wall. Exhibit 10 was presented in the correct format and Exhibit 11, on its side, but the differing presentations facilitated expanded interpretation. However, not everyone who selected Exhibit 10, selected Exhibit 11; in fact, this image had 3 fewer selections than its counterpart. Exhibit 9 an abstract presentation, in contrast to the other selected images, utilised colour, in particular red.

The identified exhibits that received 4 or less responses followed a similar composition, all were pictorial but not graphical and each contained elements of a caricature representation. The exhibits that only had one response held similarities with those that received no recognition. All these images were character driven and although many evoked further discussions did not represent final work, being considered by the author as too direct with their messages and did not offer the viewer the opportunity to consider their own interpretation, a view supported by Francis Bacon in 1965, which he held until his death (Sylvester, 1996). The other images posed a more illustrative tone (Aristotle, *Poetics*, 1174b14-5a21, Sylvester, 1996). (Refer to Chapters two and three of this thesis).

Of the 25 (32%) people who stated that they would not have the imagery upon their wall, one participant stated that two of the images were 'frightening' another found them 'too challenging and aggressive' and a third person found them 'slightly depressing'.

From those 25 (32%) participants, 16 participants, (64%,) described the images through emotive language using descriptive phrases such 'dark, depressing, and morbid'. Never the less, of the 25 (32%) participants who responded 'no' to this question one expressed a liking for Exhibits 40, 45 and 46.

However, interest also lies within the rationale of the 25 people who rejected the images (as highlighted within core results, Question 1), as it is here the first signs of contradiction appear. The anomaly does not lie in the fact that the participants did not like the imagery but within the words used to explain the reason for their response. One participant stated that two of the images were 'frightening' another found them 'too challenging and aggressive' and a third found them 'slightly depressing'. It is through their choice of expression in response to the five other questions posed that issues were first recognised. The language, when cross-referenced with their remaining responses, indicated a reluctance to acknowledge emotional impact, for it is within Question 3's responses that emotional impact has been denied by each participant. However, the language within Question 1 suggests

otherwise, implying that the participant has a different interpretation of the word 'emotion'. Aristotle in his description of an emotional response says that it incorporates words such as 'pity' and 'fear' (Aristotle, *Poetics*, 52a1-3) as is evident in the responses noted above.

One participant who had answered negatively to emotional impact, Question 3, used descriptive words and analogies such as 'Dark places, Dark, Dark places', in response to Question 5. Likewise, another participant, in response to Question 1, had described the images as 'too challenging, too aggressive and too ugly'. A further example shows a participant's response to the question 'would you have any on the wall' as 'No because I like pictures that make me feel happy. Most of the pictures on display are rather depressing' (D2_12).

However, encouragement lies within the 53 (68%) participants who positively acknowledged that they would have the imagery mentioned above on their wall, thus showing that Ethos (acceptability and liking) an important characteristic of the artwork, which, in turn, is based on the underpinning Framework, is successful.

Question 2 Which images had the greatest impact? (effect, *Pathos*)

Exhibit 40 was considered to have made the greatest impact with 10 (13%) participants choosing this image.



Figure 64 Exhibit 40

When considering Exhibit 40, it is prudent to note that the imagery forms a bridge between realism and abstraction (*Mimesis*) and thus allows the participants to form their own opinions.

Constructed by the removal or obscuring of elements within the composition, it does not pursue a stark graphical imitation of abuse but is expressed through mixed media pronouncing a subtle approach.

It is in *Poetics* Chapter 9 that Aristotle advises that imitation (*Mimesis*) is not a straightforward copy of an object but that the relationship may have more abstract representation, and it is this point that is relevant in this instance.

This image moves away from gratuitous graphic imagery but reveals enough information for contemplation and thought. The image portrays a subtle *Metaphor* and evokes the senses of the viewer allowing *Pathos* to arise through the subtleness of the imagery. Associated words such as 'darkness' and 'sadness' give weight to the synthesis experienced by the audience. Realism is expressed through the *Metaphor* and when viewed in conjunction with the rest of the three images it is the realism associated with emotion that is prevalent, (Bacon⁴⁹ Chapter Three).

The reasons attributed to the selection provided a strong parallel reflected within the rationale of Bacon (Leavis, 1983) and substantiate Aristotle's persuasion through *Pathos*. Aristotle believed that in *Tragedy* the role of reversal and recognition plays a predominant role within emotional responses, for it is here that the reversal is seen as fear and pity (Aristotle, *Poetics*, 52a1-3). *Tragedy* is not concerned with action but with the events that realise fear and pity that gives the emotional impact. Exhibits 40, 41 and 42 depict an abstract representation of a young child; the actual triptych alludes to the actions perpetrated as each image becomes more obscure. The remaining expression of the child instigates feelings of fear and sadness resulting in Aristotle's definition of *Pathos* (Chapter Two of this thesis).

The use of mixed media within the imagery, and the varying textures as seen in the top 10 selected images⁵⁰ all adopt a similar application using *Metaphor* as a vehicle to evoke the senses and initiate *Pathos*. However, the sculpture provides an exception to this premise; made from plaster, as opposed to mixed media, it provokes the senses through touch⁵¹. The combination of mixed *personae* portrayed through the sculpture removes imitation of one particular character and brings

⁴⁹ Art is not a direct imitation of what is seen but is an interpretation of an act or event portrayed through *Metaphor* (Jebb, 1965), thus agreeing with Aristotle.

⁵⁰ The top 10 Exhibits in descending order were as follows; Exhibits 40, 5, 44, 2, 19, 12, 11, 45, 46, 18.

⁵¹ Here we can draw parallels with Bacon who achieved synesis through the utilisation of the senses (Jebb, 1965).

together a *mêlée* of shapes and distortion within its *Metaphor*; again, avoiding stark imagery, it allows the viewer to derive their own meaning.

In this instance the sculpture received mixed attention with both negative and positive remarks recorded. Being the only sculpt featured, this result was not surprising. 'Scary', 'dark' and 'shocking' were some of the words used to describe it by the 10 participants who selected it, again reflecting a reversal and recognition response pertinent to Aristotle's *Tragedy* (Aristotle, *Poetics*, 52a1-3) (refer to Chapter Two).

The Exhibits that were deemed to have made no impact consisted of a more graphic and representational composition and were comprised of a block of small exploration images. In each, a clearly defined character was visible and there was little information that allowed the viewer to form their own opinion. However, the images were not utilising realistic form but were detailing a full body drawn in a childlike representation.

The use of graphic imagery, as noted by Bacon (Jebb 1965), becomes an illustration and thus the need for thought and the uses of the senses to determine the images' meaning are not evoked.

Question 3 Have the images affected you emotionally? (impact, *Pathos*)

In Chapter 14 of *Poetics*, Aristotle details the emotional response to *Tragedy* through *Ethos* and the relationship between the characters. The emotional impact is emphasised and stronger when people harm or inflict pain on those closely connected to them, above all family members. It is the pain and mental torment of the victim that evoke recognition of the actions and results in *Pathos*. A total of 45 (58%) participants acknowledged that the images had an emotional impact. Participant D3_11 stated that 'Yes. Sad and dark' whilst participant D3_15 said 'Yes. Quite sad. Almost disturbing.'

However, contradictions have been found within the responses of 33 (42%) participants.

Contradictions were identified through the cross-referencing with the responses for liking and acceptability (*Ethos*) Question 1 and Question 4, and likewise between acceptability (*Ethos*) Question 4 and meaning (*Logos*) Question 5. This can be witnessed in the response of one participant who said that the images had made no emotional impact but later acknowledged that they 'make someone feel sad' also affirming to having 'no idea what the exhibition is about'. Another participant

identified the meaning and theme of the exhibition but stated that she/he 'didn't like the type of art' and was not affected. Although stating that the exhibits had no impact the participant did not find the images or their content acceptable. This response questions the validity of an earlier response regarding impact. Had the images not have made an impact then the acceptability of the images would not be in question, even if the impact had been one of offence.

Of the participants who reported a liking of the exhibits, contradictions were prevalent. One participant stated that the imagery had had no impact but then offered an interpretation that proved to be at odds with both the images and the descriptive views of the other participants. In this instance, the participant found the images 'relaxing'. A further discrepancy identified within the response to meaning, where comments of 'nice and good', again, appeared to be in total opposition to those of the other participants. These responses have been attributed to cultural differences, which can influence individual interpretation (Cupchik & Gignac, 2007). In this instance, the participant was a young Asian male aged between 26-35 years.

The data indicate that 18 (23%) participants failed to identify key words of Aristotle in response to the imagery, such as 'fear', 'depressing' or 'sad' (key indicators of *Pathos* as detailed by Aristotle (*Poetics*, 52b11). Words such as 'fear', 'sad', 'pain', 'depressing', are key Aristotelian indicators of emotion; however, not all emotion is linked to a visible or physical indicator, such as weeping, hysteria or verbal outburst and therefore the participants may not be aware of any emotional response within themselves. From the data it is difficult to determine if the participants did not acknowledge an emotional response or have an understanding of the term emotion since this was not evident from the research.

A final proposition to explain the denial of emotion is that emotions are based on relevancy and experience (Aristotle, *Poetics*, 52a 32f); in this instance, the images may represent a sequence of events that are too pertinent for the participant to acknowledge. Indeed, Aristotle (Aristotle, *Poetics*, Chapter 4) stated that *Tragedy* is not an imitation of persons but of actions (Aristotle, *Poetics*, 50ai6F).

Question 4 Do you think these images are acceptable in today's society? (acceptability, *Ethos*)

63 (81%) participants found the images acceptable, a further 6 (7%) found them acceptable but not for a younger audience. Here, conclusions have been drawn against the theme of the exhibition, child abuse, and are again in agreement with Aristotle's terms of *Poetics*. It is within his analysis of *Mimesis* that this is

recognised. When concerned with the influence of the tragic plot he deemed that an audience be restricted to adulthood so that their moral character cannot be corrupted (Aristotle, *Politics*, 1336b3-23).

The acceptability of the imagery is crucial evidence for this thesis as it not only demonstrates that the *Logos*, expression of the narrative, is acceptable but that in depicting the imagery through *Metaphor*, *Mimesis* and instigating *Pathos*, the work provides an acceptable vehicle and format in which to tell these traumatic accounts. In this instance 69 (88%) of the participants found the imagery acceptable for an adult audience. Thus, the aim of this thesis is satisfied.

Question 5 What do you think the exhibition is about? (understanding, *Logos*)

This category demonstrates a positive response to the effectiveness of the message. As identified within the core results, 11 (14%) of the participants identified the message of the imagery and understood the *Logos* of the exhibition.

Conclusions have been drawn in respect of 10 (13%) of the participants who indicated an understanding through the descriptive and emotive language used within their response to the question and their previous responses. Their language used suggests a desire to not directly acknowledge the meaning; for example, participant known as D1_20, liked Exhibits 40,45, and 46 but found others 'creepy'. This participant thought that the images were distressing in association with further comments that the people looked unhappy, made him/her uncomfortable, and were disturbing, claimed that they did not know what the exhibition was about. This could be equated to not wishing to get the meaning wrong or a reluctance to admit that it was about abuse. Another participant liked Exhibit 42, stating a liking for the colours. Here an obvious peculiarity is identified, as the image is monochrome and does not contain colour. Again, throughout the responses, words such as 'disturbing', and 'sad' were used, accompanied by a resistance to identify a theme of the exhibition. A further group of responses from one participant showed an unwillingness to identify the meaning of the exhibition. The data suggest that this may be because of past experience; for example, in response to the first question 'would you hang any of these images on your wall' the answer given was 'yes. 17 and 5, sends me nearer to my childhood' (PV_9). In response to the question concerning image impact the same participant stated '8, 39, sexual', and again, for emotional impact replied, 'Yes, Takes me back to childhood'. However, in consideration of the meaning of the exhibition replied, 'Not sure'. Again, a reluctance to say more suggests a fear that a connection will be made between

other responses and meaning; alternatively, it could align to a fear of giving an incorrect answer or ultimately the participant genuinely does not know. However, the response could similarly indicate that the participant did not want to talk about child abuse for fear of bringing back too many memories.

**Question 6 How many art exhibitions have you attended in the last year?
(familiarity)**

This question was posed to establish the amount of exposure participants had had regarding art. It was not a pre-requisite that participants must have experience, but it was relevant to establish if experience impacted upon the results. In this instance it did not. As the results indicate many of the people who understood the meaning of the exhibition had never been to an exhibition.

Conclusion/Summary

When cross referenced with Aristotle's paradigm it is clear that *Logos, Ethos, Pathos, Mimesis and Metaphor* provide an effective Framework for creativity.



Figure 65 Aristotle's Complete Methodological Visual Framework

As seen in Figure 17, p.61, the five main pillars of Aristotle's paradigm consist of *Logos*, *Ethos*, *Pathos*, *Mimesis* and *Metaphor*. The ability for each element to work effectively within imagery and indeed the arts is reliant upon the presence of the other main properties, for example for *Pathos* to be effective, *Logos* and *Ethos* needs to be present, accentuated by *Mimesis* and *Metaphor*. Figure 10, p. 39, highlights the connection between Aristotle, Bacon, Goya and the exhibition highlighting the links that provide the Framework for this thesis and the creative artwork that accompanies it.

As seen in Figure 17, p.61, Aristotle's Framework underpins the work of Goya, Bacon and the Exhibition through *Logos*, *Ethos* and *Pathos*, brought to life and made effective through the use of *Metaphor* and *Mimesis*. When united, the elements are not only the components of *Tragedy* but also Aristotle's Persuasion. Aristotle's Persuasion, as portrayed through *Poetics*, is indicative within the work of Goya, Bacon and the Exhibition. The binding link of *Tragedy* is emphasised throughout, for example, Goya's *Saturn devouring his sons* (1819-1823) and Bacon's *Triptych Inspired by Oresteia of Aeschylus*, 1981 and is reflected throughout the Exhibition.

Both artists utilise the reversal technique of *Tragedy* to engage the audience as suggested by Aristotle.

As demonstrated in Figure 10, both Goya and Bacon utilise *Mimesis*, representation of life action (*Poetics*, 52a1-3) portrayed by both the artists through the use of visual *Metaphor*. Both elements, *Metaphor* and *Mimesis*, are shown to be key components within Aristotle's *Persuasion* and detailed within *Poetics*, and as such both *Metaphor* and *Mimesis* conspire to carry the message/*Logos* of the artwork.

The final core element within Aristotle's Framework is *Ethos* and is reflected within the work of both Goya and Bacon again illustrated through the *Logos* and seen as humankind's inhumanity/humanity to each person.

Whether this was an intentional approach, or a subconscious approach of either artist is hard to say; however, for this thesis, the approach of using Aristotle's Framework was intentional. The *Logos* of the imagery has been portrayed using *Metaphor* and *Mimesis*, realised by texture and colour. The use of materials such as charcoal, chalk, and heavily applied paint over fabric, news-print and wood chip helped to bring the *Metaphor* to life and was significant within the realisation of *Pathos*. The subject matter, child abuse, questions society's lack of humanity, *Ethos*. The reversal approach has been used to engage the audience and to generate a response, *Pathos*.

The exhibition was designed to test Aristotle's premise and when cross-referenced with Aristotle's paradigm positive assumptions can be made regarding *Logos*, *Ethos* and *Pathos*.

Pathos

For *Pathos* to be effective the imagery must allow the viewer to form their own interpretation of both the *Metaphor* and the image in which the metaphor resides (Aristotle, *Poetics*, Chapter 4).

Question 2 and Question 3 not only identified that *Pathos* had been established but it also emphasised the presence of *Mimesis*. Aristotle's definition of *Mimesis* in respect of *Tragedy* is defined as the representation of life actions (Aristotle, *Poetics*, 1450a). In this thesis the life actions have been portrayed through the use of abstraction, texture and a limited colour palette. Each image provides a *Metaphor* for the crimes perpetrated. Again, as identifiable within the work of Francis Bacon and Francisco Goya (Chapter Three), the effectiveness of their imagery portrays *Tragedy* through *Metaphor* and *Mimesis* as seen in the *Head Triptych* by Bacon and *The Black Paintings* by Goya. Through the observation of Aristotle's teaching concerning *Mimesis*, a natural *Metaphor* contained within the imagery and expressed through colour and texture was established facilitating the ability for the viewer to form their own cognitive response and resulted in an emotional response as indicated by Aristotle (Aristotle, *Poetics*, 1450a).

The data results from both Question 2 and Question 3 show that *Pathos* has been established. In response to Question 2, 96% of participants acknowledged the imagery had made an impact and identified the key imagery and artefacts associated with that impact. As stipulated within the Core Results, Exhibit 40 received the greatest acknowledgement. However, 23 (29%) of the exhibits failed to feature within any participant's response for Question 2. The imagery that failed to make an impact or where the data showed a low response, Exhibits 44 and 45, as seen in Appendix 4A and 4B, contravened Aristotle's Framework. These images portrayed graphic characterisations of the *Logos*. Such graphic representation prohibited the participants from making their own assessments and forming their own conclusions. The imagery was an 'illustration' (Jedd, 1965) as opposed to a 'representation' (*Mimesis*).

Question 3 identified that 52 (67%) of participants experienced an emotional impact. A full description of how the imagery and artefacts affected each participant when cross-referenced with Question 2 helped to reinforce those findings particularly when reviewed against the descriptive responses for Question 2.

Not only do these results emphasise the presence of *Pathos* but they also emphasise the important role that *Mimesis* and *Metaphor* play in establishing that response. The effect of child abuse was portrayed through the use of *Metaphor* and where the response was positive the imagery was unobtrusive and facilitated thought and contemplation allowing *Pathos* to develop.

Emotive language was used in response to **all** of the questions posed in the semi-structured interviews, although it is noted that a negative response to one question was often contradicted in a later response. The choice of language supports the conclusion of the overall effectiveness of the pieces and reveals that for 90% of the participants *Pathos* was established.

The data identified that *Pathos* was not only established but the imagery was effective in realising that *Pathos* as demonstrated in the participants' responses.

Logos

Understanding of the message, *Logos*, was proven to be successful although not all the exhibits received a positive response, as seen with Exhibit 5. Credence was given to the *Logos* through the responses to Question 5, What do you think the exhibition is about? The responses identified that 63 (81%) participants had demonstrated an understanding of the message corroborated through cross reference with Question 4, in acceptability of the artefacts as seen in the participants responses to Question 5, Do you think these images are acceptable in today's society? Acceptability of the image substantiate the belief that a comprehension of the message and theme of the exhibition has been established, and this was ratified within the participants' responses.

Personal experience also seemed to contribute to the participants' responses, as seen in Appendix 4a. Some people confided to having similar childhood experiences whilst others worked for organisations that assisted survivors of child abuse and people with mental health issues and identified with the imagery and the exhibitions message/*Logos*. This information was readily divulged by the participants who did not appear to be uncomfortable disclosing this. Thus, from the information obtained in response to the semi- structured interviews and additional information offered we can conclude that *Logos* was successfully acknowledged and understood.

Ethos

Acceptability/*Ethos* of the exhibits was positive in most of the responses. Where acceptability was considered inappropriate, the reason was primarily given as an age restriction (Aristotle, *Politics*, 1336b3-23) or a need for a content warning. However, one participant found the exhibition and its contents unacceptable and was angered by the theme of the exhibition. This response suggests that Aristotle's components of Persuasion had been effective but that the participant did not wish to acknowledge child abuse. *Pathos* was apparent.

The data demonstrate that *Pathos* was established, *Logos* was understood, and the *Ethos* of the work was acceptable; however, it is prudent to note that this thesis is not an investigation in to Contemporary Persuasion Theory. As established within Chapter Three, Contemporary Persuasion Theory has many facets within its remit. From the psychological view it is concerned with attitude and behaviour change and from a sociological stance it is influenced by culture environment and the impact of differing cultures. The intention of this thesis was to establish if *Pathos* could be achieved through imagery, which has been confirmed; it is not an investigation into long term attitude and behavioural change or an investigation into the cultural implications of such changes, which are the key features of CPT. Those criteria are outside the remit of this study.

Conclusion/Summary

Aristotle's Framework has been shown to be effective in the process of composing creative work that permits the audience/viewer to draw their own interpretation from the imagery.

Where the creative process, in this case the imagery, breaks from Aristotle's paradigm and draws close to graphic representation to communicate areas of hidden situations, namely child abuse, the imagery fails to engage the audience/viewer.

Aristotle's Framework offers a creative solution that can be utilised across all visual genres.

Chapter Seven

Conclusion

When discussing the findings of this research it is necessary to consider the main aspects independently which are discussed below. They all rest upon the key elements of Aristotle's *Poetics*, *Tragedy*, *Logos*, *Ethos*, *Pathos*, *Mimesis* and *Metaphor*. These conclusions are related to the original aims and objectives given in Chapter One.

1. From Aristotle's instructions about persuasion within *Poetics* it is possible to create a self-contained Framework which may be applied to artistic creation (Objective 1).
2. Aristotle's Framework as derived in this thesis is successful in facilitating artists in the creation of works within an underlying narrative of a sensitive nature. This was achieved by using *Mimesis* and *Metaphor* to express the *Logos*, *Ethos* and *Pathos* associated with the *Tragedy* of hidden situations such as child abuse (Aim 1).
3. Aristotle's Framework can be applied in retrospect to artists whose work has been based on *Greek Tragedy* which is the all-encompassing paradigm of Aristotle's Framework as developed in this thesis (Objective 2).
4. Aristotle's Framework allows *Pathos* particularly to be evaluated as an expression in art which is perceived by the general public (Objective 3).
5. In order to achieve an acceptable representation of the narrative/*Logos* it is essential for all the elements of the Framework to be present thus complementing each other (Objective 4).
6. Although not a major part of this thesis, CPT has been shown to rely on *Logos*, and *Ethos* but has developed beyond *Pathos* into negative emotion only, as well as incorporating other areas such as behavioural and attitude change. Cultural impact and social influence are areas of CPT beyond the limitations of this thesis (Objective 1).

Original Contribution to Knowledge

As listed in Chapter One, the original contribution to knowledge of this thesis has been shown to be:

1. Specific derivation of the elements of Persuasion as contained specifically in the work of Aristotle's *Poetics* and *Rhetoric*. In a wider context these elements also are included in *Metaphysics*, *Ethics* and *Emotion*.
2. The creation of a Framework based upon Aristotle's key elements of *Tragedy*, *Mimesis*⁵², *Metaphor*⁵³, *Logos*⁵⁴, *Ethos*⁵⁵ and *Pathos*⁵⁶ within the context of *Mimesis* and *Metaphor* as applied to artistic creativity is also original.
3. The works of Francisco Goya and Francis Bacon can be seen to rest heavily on the derived original Framework and the application of Aristotle's Framework to these two artists is also original work.
4. The use of Aristotle's Framework as a conscious basis for the artistic is unique since the Framework has not been used in any other context of a hidden situation, viz. child abuse.

The derivation of the Framework demonstrates its application to the work of Goya and Bacon and can be applied to the work of other artists such as Picasso, Chagall and Van Gogh.

The Framework also underpinned the creation of the artwork, thus bringing originality to its conception and composition.

The intentional application of Aristotle's Framework to the hidden situation of child abuse is also original work and the effectiveness of the exhibition has been shown through the original data and their analysis.

⁵² *Mimesis*; for definition please refer to the Glossary.

⁵³ *Metaphor*; for definition please refer to the Glossary.

⁵⁴ *Logos*; for definition please refer to the Glossary.

⁵⁵ *Ethos*; for definition please refer to the Glossary.

⁵⁶ *Pathos*; for definition please refer to the Glossary.

Limitations of This Work

As with any research, there are boundaries and limitations of this exploration.

1. Persuasion worked in the short term but there was no mechanism to determine behaviour or attitude change in the long term. This could only be resolved through a series of tests conducted over a longer period; thus CPT was not considered as being particularly relevant to this work but could be included as part of an extended study in the future.
2. The literature review focused on Aristotle's *Poetics* and could have included a wider exploration of Greek *Tragedy* and *Rhetoric*.
3. Other artists besides Goya and Bacon may have utilised Aristotle's interpretation of Greek *Tragedy*, and this area could be explored more widely.
4. The exhibition failed to offer seating or areas for contemplation and the use of titles may have influenced the collected data.
5. Presentation of sculpture was unresolved due to time constraints. The next stage in this process would be to have a bronze representation as the material would add to the metaphor.

Future Work

1. The extension of Aristotle's Framework to include a wider representation of Greek *Rhetoric*.
2. The application of Aristotle's Framework to artists beside Goya and Bacon whose work focus on Greek *Tragedy*. This would allow for more in-depth testing of Aristotle's Framework.
3. To apply Aristotle's Framework to other sensitive subject areas such as rape or trauma and other disciplines such as forensic investigation and inquiry.
4. Future documentary animation may yield different results to those obtained in this thesis and may reach a wider audience.

The research will allow organisations to make an informed decision as to how they can relay such delicate information to an audience, in their bid to raise awareness. Many organisations such as the NSPCC currently use film containing real life actors and graphic narrative to raise awareness. Is this the best approach? Future testing could try to answer that question.

The implications of this research will help to determine an alternate method for presenting un-palatable truths and will culminate in a future documentary animation.

Closing Remarks

This research has provided a natural progression from earlier work where emphasis has been placed upon victimisation or the plight of the 'underdog' such as 'Skeletons in Their Closet' (Lee, 2005) and has been influential in current documentary work, 'Auschwitz the untold story' in which my role is as the editor.

This practice-based thesis set out to explore if Aristotle's Framework is a viable paradigm for creative imagery and artwork such as sculpture as a means to convey a narrative/*Logos* and instigate *Pathos*. In particular, using Aristotle's Framework has shown that it can be used as a viable vehicle for persuading an audience to engage with an un-palatable truth. The data collected suggests that Aristotle's Framework is indeed effective, and that *Pathos* can be so used. Indeed, a subtly expressed representation is more likely to be effective in persuading an audience than a starker rendering of a hidden situation.

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Appendix One

Notes on Homer

It is with Homer the performer, that we are first introduced to the art of generating *Pathos*, drawing upon the emotion of the crowd, the character and performance of the orator, adding substance to the *Ethos* of the prose and finally the subject matter, the *Mythos* and *Logos*. To set a context for this line of inquiry it is necessary to determine the rationale for poetic theory, and a brief analysis of a Greek tradition that predates Aristotle is essential to satisfy that requirement. Such a precedent is not new, and many academics have followed this train of thought, such as Cornford (1912) myth and religion, Murray (1981) tradition, Johnstone (2012) science and tradition, each providing their own translation and interpretation.

An example of these translations and interpretations can be seen within the individual interpretations to the foundation of *Logos*. Murray (1981) promotes the important role that *Mythos* played within the Homeric structure, belying the formation of early myths and cultural beliefs. Delivered through the Archaic Greek practices of Oral delivery, a *Mythos* evoked the senses. It utilised the elements attributed to the art of entertaining; delivery, rhythm, character, language, conjuring a reaction within an audience (Murray 1981). Based upon the social values and mythological acceptance of the time, the Homeric poems embraced heroism, bravery and tragedy, uniting the audience in a social reverie (Ledbetter, 2005). It is through the delivery of the Poetry that we can start to identify the streams and associations defined within Aristotle's own writing. *Mythos* and its relationship with the Muse provide a cultural credence to *Ethos* where *Mythos* itself not only holds the hidden key to deciphering *Ethos* but also alludes to *Logos* through its meaning. Pertaining to Wisdom, *Mythos* adds clarity to the analysis of *Poetics*. Again, without controversy, there are two approaches contained within the rationale of the word, the first is surrounded by the religious tenure which argues that both *Mythos* and *Logos* both denoted Wisdom, with one evolving from the other as one predates the other. Both words hold the same intention and meaning (Cornford, 1912). However, Johnstone (2012) offers a simpler explanation; he contests that *Logos* is derived from *Mythos* and that *Mythos* is in fact the words of the Muse. He disputes

Cornford's claim that one evolved into the other, but that *Logos* has its origins steeped in a more scientific realm. Both *Mythos* and *Logos* coexisted and fed off each other adding to the general understanding of Wisdom (Johnstone, 2012).

Homeric Principles: Origins of Mythos and Logos

Mythos played an important role within the Homeric structure, belying the formation of early myths and cultural beliefs. The words of Homer were redolent of *Mythos* and were transported through the Archaic Greek practices of Oral delivery, a delivery that evoked the senses. It utilised the elements attributed to the art of entertaining; delivery, rhythm, character, language, conjuring a reaction within an audience. Based upon the social values and mythological acceptance of the time, the poems embraced heroism, bravery and tragedy, uniting the audience in a social reverie (Ledbetter, 2005). It is through the delivery of the Poetry that we can start to identify the streams and associations defined within Aristotle's own writing.

It is the significance of *Mythos* and its relationship with the Muse that gives credence to *Ethos* within the cultural environment.

Mythos itself not only holds the hidden key to deciphering *Ethos* but *Logos* is also eluded to through its meaning. *Mythos* pertaining to Wisdom again aids this analysis of *Poetics*. There are two approaches contained within the rationale of the word, the first is surrounded by the religious tenure which argues that *Mythos* and *Logos* both denoted Wisdom, with one evolving from the other as one predates the other. Both words hold the same intention and meaning (Cornford, 1912). However, an alternative view offers a simpler explanation that gives credence to the theory of Homer the orator and Bard. In his paper "Listening to the *Logos* and the coming of speech in ancient Greece," Johnstone (2012) contest that *Logos* is derived from *Mythos*, but that *Mythos* is fact originated from the words of the Muse. He contests Cornford's claim that one evolved into the other, but that *Logos* has its origins steeped in a more scientific realm. Both *Mythos* and *Logos* coexisted and fed off each other adding to the general understanding of Wisdom (Johnstone, 2012).

Johnstone continues to suggest that social influence as observed by Aristotle was rooted through the teachings of the Homeric poets, illustrated through tales of bravery, heroism and sacrifice. It was the interaction between orator and audience that aroused the mythopoetic views of the people which were reiterated repeatedly.

Such a point had previously been intoned by Murray (1981), although through a differing rationale, as her emphasis was placed with the oral traditions of the Ancient Greek culture as opposed to a direct inquiry into the practices of Homer. Both observers recognised the existence of such a tradition as a cultural practice placing its existence before the recognised form of Homer *et al.* This existence does not diminish the role of the Homeric poets but puts it into a context supporting its presence as cultural phenomenon.

It is the question dominating the origin of *Mythos* that opens speculation to the credence of Homer the Bard. If like Johnstone (2012) suggests that *Mythos* gains its meaning from the muse, then the speculation lies in the authenticity of Homer as an orator; are the words spoken by him purely the stories of the muse or are they words from Homers creative thoughts? Such questions help to accentuate the very nature and relevance of *Ethos*, cognisant of character and social position. *Ethos* lays emphasis upon the true integrity of the orator. It is here that we witness the influence of *Mythos* and its relationship to *Ethos* which on first inspection may appear to be a tentative link but on closer analysis has made a remarkable impression upon establishing the role and meaning of the word.

Within Aristotle's definition of *Ethos*, we are asked to consider the social standing of the character, the more social prominence the character has the more credible the character becomes. This premise carries through into *Poetics* where the standing of the character is placed into a hierarchical chasm depending upon the role adopted and the genre into which it is applied. This position becomes questionable when that character projects the words of another, in this case the Muse as suggested by Johnstone (2012). Using the words of others, in this instance, a higher being, the spoken word was considered not to be his own, assigning him to that of a vessel channelling the thoughts and wisdom of others. It is the datum that Homer is given his descriptive words and Wisdom from a higher being and that conversely, it is the study of the custom and the traditional values of storytelling that gives mythology its name (Wilkinson, 2009).

This point may seem insignificant but Wilkinson (2009), argued that later literary translations of the work of archaic poets prevent the reader from truly understanding the Greek oral tradition, or indeed the true meaning of the work, as much is lost in the translation. However, an element of the nature and character of the poet, or indeed what came to be known as the Bard, can be concluded from his words. She proposes that the *Iliad* and the *Odyssey* provides an insight into the character and

the subsequent relationship between the narrative and the audience is a fundamental key to the success of delivery. This in turn has an affinity to Aristotle's use of *Ethos* in the poetics which places discernible emphasis upon the character of the orator/Bard and adds further clarity to the role of the Bard. Wilkinson's point is also reflected through the analysis of the psychological, philosophical, and sociological interpretations of metaphor, and can be seen through the work of Black (1954), Newman (2002) and Kirby (1997) who each, within the realms of their own discipline draws upon similar conclusions.

The rationale for the premise of Bard, Muse and the *Ethos* of the social assembly relies upon a basic knowledge of the universal structure and reasoning of the time. That structure was embedded within Religion, Cosmogony, and Law, a group of three elements. It is here that we must note the significance of the number three which forms the basis of the structured thoughts to Greek civilisation and again reflect upon the work of Aristotle. (Naddaf, 1998) Not only did such developments of thought inform⁵⁷ to the nature of the universe but it held the beliefs of the world which linked and developed *Mythos* in its delivery (Johnstone, 2009).

The Muse: Religion (Theion)

Theism⁵⁸ held a fundamental key within the development and separation of thought, dispensing a foundational provision for later Milesian scholars such as Anaximander and Thales, rippling through to Pythagoras. As such, both Theism and thought had influence over Aristotle as defined within *Metaphysics*. The work of Aristotle can be seen reflected in the work of Pythagoras, bestowing the virtues of harmony and accord relevant to mathematics, music and science. Thus, Theism provided the social framework and delivered the infrastructure to provide a sense of order. However, such an influence held variant translations within society dependent upon who was delivering the message. It provided the main branch from which the universe blossomed and flourished. Again, here we witness the importance placed

⁵⁷ This conundrum in itself suggests that the words were recited and committed to memory, a practice that is not just attributed to the Archaic Greek poets but has found to be a traditional practice of many cultures of the time, such as the Brazilian tribes and Slovakian nations (Murray, 1981). The impact such a ritual had upon social credibility and cultural position attracts scholar's attention to the significance of the point, raising doubt over Homer's literary capabilities.

⁵⁸ *Theism*, for definition please refer to Glossary.

upon Theism in establishing the prominence of the heralded Homeric poets with emphasis ascribed to Homer himself, although delineations are apparent within the work of those that reside under that placard, for example Homer and Hesiod and Thaleus.

By providing a brief summary of how thinkers of the time, commencing with the Archaic Greeks, to the forward-thinking Milesians, culminating with the Pythagoreans, we can start to see how society became resolute within their civilisation.

Each start with the evolution of the universe, and each is concerned with Deity, but the individual accounts are contrasted in flagrant terminology expounding the nature of her origin.

In Homer's interpretation, the Muse forms part of the universal analogy and her relationship to Deity becomes apparent, but even the origins of the Muse are affected by differing lexis dependent upon whom was delivering the verse. By breaking down the category Religion into subheadings, we can see how the Muse developed and found her universal position through cultural acceptance and poetical devotion.

Discerned as a higher and metaphysical being, whose words neither needed nor demanded proof, she was deemed to be of a supernatural form, which by nature was neither real or mythical, alive or dead, but seated somewhere between the two. Referred by Homer as the Muse, but seen by others as a Siren, she was considered to have been an ethereal being that not only saw all but experienced everything, residing between the two realms of divinity and reality (Ledbetter, 2005). Such an understanding of the Muse lends substance to the *Ethos* of the Bard and can heighten the status of the orator through his connection with a higher being.

However, it is prudent to note that the Muse was not one being but in fact three, daughters of the God Kronan, son of Destiny. Destiny, in turn, was considered the immortal force unto which everything answered. Old as time itself, she was deemed to encompass all that was morally good, the controller of fate, with power over everything that lived. Upon this, both Homer and his contemporaries, such as Hesiod, were in agreement. She was a spatial, ethereal spirit, one that was everywhere but without a human form (Cornford, 1912).

Hesiod: Theogony

The lack of conformity within the terminology is cast at Homer and Hesiod even though their lives are separated by over fifty years.

Both acknowledged the presence of the Gods and recognised their actuality as part of a group of three, all the sons of Kronan, but it is the attribution of each son to a domain that conspires to alienate the poet's interpretations. The variations are slight but the results of such metamorphosis lead to two strains of thought witnessed in the work of Aristotle. As already stated, one identifies with the evolution of metaphysics whilst the other determines the path of poetics.

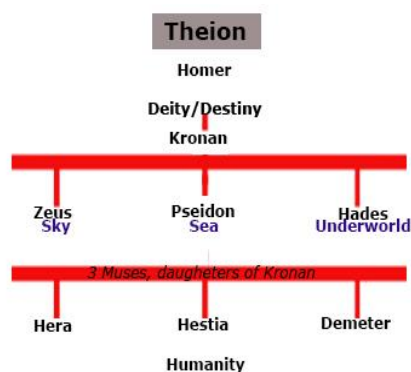


Figure 1 Homer and Theion

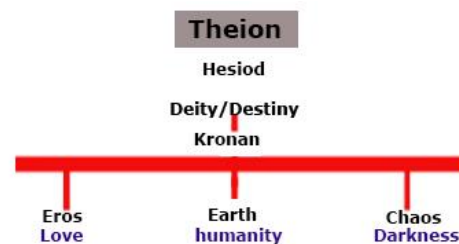


Figure 2 Hesiod and Theion

Figure 1 formalises the theory and demonstrates the hierarchy of the Gods and Muses as perceived within Homer's Theionistic theory. Homer attested that Poseidon ruled the sea, his brother Zeus the Sky, and Hades the underworld. He spoke with emotion of their three sisters and in doing so established the role of the Muse.

Hesiod, in contrast, defined the domains as Chaos, Earth and Eros, identifying Chaos with a void known as Darkness. Earth was established as the plane upon which humanity lived, and Eros assumed the mantra of (sexual) love. As with Homer, he retained three categories, complementing the theories and teachings of the time but recognising them through new criteria.

As seen in Figure 2, Hesiod's theory both compliments and add an extra dimensionality to that of Homer. His thoughts utilised the use of opposites such as hot and cold, air and sea. This in turn impacted upon the teachings of many who followed and played a significant role in establishing the basis of Kosmos, whilst at the same time demonstrating the nexuses between Religion, Cosmogony and Law.

Homer illuminated the universal structure by providing an analogy of the relationship between the Gods, dramatising the discontent and disharmony that infiltrated their existence. Through stories of conflict, he established the Gods to be the rulers of the elements, whilst the sisters, (Muses) encompassed the existential realm between Gods and mortals, empowering them with the will and wisdom to see and hear all, provider of the poetic communiqué.

This is exemplified through the poetical trail of Poseidon, discontented with his domain of the sea, and his desire to rule the land, he conspired to seize the earth as his own. An act that was seen as defiance of Destiny and a desire to dominate, it was a situation that could not be tolerated. In response Zeus sent a messenger, in the form of his sister, a muse, to calm Poseidon and remind him of his duty.

Such conveyance by a lesser being was referred to by Homer as a deed that engendered great vitriol within Poseidon. By echoing the prophesy of Destiny, proclaiming that the three brothers, sons of Kronan, were the rulers of their domain and they alone were the anointed rulers of the universe, he dissipated the prominence of the sisters. The irrevocability of which diminished the status of not only his sister the messenger, but of all the muses. As told through the epic formula of poetry the point epitomises the status and social hierarchy as seen by the Greek civilisation, but also laid emphasis on the social position of women within the cultured realm. Such reflection as posed by Poseidon established the position and role of the muse as a status superior to mortals but not of a standing concurrent with the Gods (Cornford, 1912).

As each exploration demonstrated the role and links to a Divinity, so the path to communicate with her became ever stronger. Already established that mortals were deemed to be inferior for direct communication with both the Gods and Divinity, it became the role of the muse, communicating through Priestesses, Sooth Sayers and Poets alike. Their mythopoetic voices, timeless existence and divine associations became recognised as the benefactors of wisdom (Johnstone, 2009).

Hesiod, Homer *et al.*, spoke the words of the Muse, affording them an empowering perception to convey to an audience.

Ethos, the Muse, and the Role of the Bard

As already established the Muse was neither deity nor human but a metaphysical being that relayed the words of wisdom through a physical form, the Bard. Her words were not grounded in fact and lacked visual or substantiated evidence, but were based upon the message from the Deity, a higher being, a metaphysical being that neither needed nor demanded proof. Delivered in allegorical reverence, the Muse painted a picture of the universe portrayed through picturesque interpretation, a "Perceptual Vision," that was embellished by the Poets within their delivery. Such embellishment empowered the audience and facilitated their understanding affording them the opportunity to absorb and question the information as it was relayed. It also promoted the social standing of the poet, providing greater credibility and an even standing with the Muse through natural association (Ledbetter. 2005). Frequently referred to as the Bard, he delivered the message of the Muse, but to many the Bard was a mimic, giving voice to the thoughts and wisdom of others.

As the Bard delivered the words of epic tragedy, he laid emotional emphasis on such events to evoke emotional feelings of seemingly imitating the roles of others and again raising doubt over the credibility of the Bard but facilitating an analogy with current acting standards.

The later statement has its basis in the 5th century B.C. originating from the Platonic account of Poetics. Pauline Murray (1981) contends that this is a literal and often misguided concept of the role of both the Muse and the Bard.

She states that inspiration, as attributed to the Muse, has a broader spectrum than that noted by them. In response to their claims that the muse provides the information and dictates such to the poet, she responds with the hypothesis pertaining to the role of the Bard and knowledge, suggesting that the Muse, although inspirational, does not render the Bard devoid of creativity (Murray, 1981).

She distinguishes between the role of the poet differentiating between the ability to recite lines and poetic ability.

Murray contests the belief that the muse provided the words for the poet to recite or sing but conspires to the theories employed by later thinkers such as Johnstone (2012) that thought was projected through soothe-sayers and sight seekers.

In this she draws comparisons between the work of Homer and Hesiod, raising attention to the point that Homer reflected upon the past, inspired by the daughters of memory, the Muses, who in turn provided knowledge. In stark contrast to Homer, Hesiod, who instead of reflecting upon past glories spoke of the future.

His influence resonating with others, later poets such as Pinder, who likewise was inspired by the Muses and considered himself to be a purveyor of the truth inspired by their word (Murray, 1981).

This viewpoint, in part appears to be in contention with the thoughts of Wilkinson but facilitates rational questions posed by Ledbetter (2005), in which she asks of the manner in which the Muses are perceived, she asks 'are the muses thought of as repositories of history, as personifications of cultural memory, as media for access to and knowledge of a real, or an historical realm, or as sources of a narrative tradition?'

The debate upon the credibility of the poet and the words spoken create an empirical *raison d'être*, in that that the words portrayed from the Bard were delivered *via* a metaphysical being thus creating a point of social standing.

To some the Bard was deemed of a higher significance because of the Divine affinity but to others it was diminished for the very same reasons.

This rationale is derived from the paradigm as illustrated; the words of the Muse were sung by the Bard, beginning with the Poem, meaning the way of truth, and the way of seeing, (Liddle and Scott, 1869) but it is this meaning that adds to the contradictions. If the Bard was considered a lower being because he was influenced by the muse, singing her words, and if those words were considered fiction, based on stories and myth surely the truth has been exhorting, thus as suggested rendering the Bard a *Mimesis*. (Aristotle, *Poetics*, 206-7).

Figure 3 helps to illustrate not only the social standing of the Bard in relation to society but reflects the position of the muse and her effect upon him.

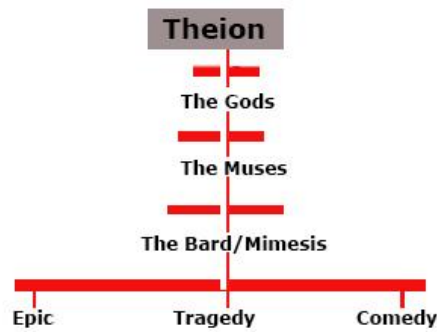


Figure 3 The Bard and Theion

A further suggestion attesting to the role and credibility of the Homeric poets can be found through the evocation of Speech and Wisdom, with the latter being identified, first by the Sophists and subsequently embraced by Plato and Aristotle alike.⁵⁹

Aristotle's definition of wisdom was "divine knowledge, physics (nature) and Cosmos (the world-order), describing the "rational cosmology and natural philosophy" as not breaking with past beliefs but having strong links grounded within myth thus highlighting the natural existence of *Mythos* and *Logos* (Johnstone, 2012).

The Birth of Cosmogony

In contrast to Homer, later thinkers such as Thales and Anaximander, promoted the theories of Hesiod, albeit within a more defined structure. As Hesiod thought of the universe in terms of opposites, hot, cold, air, sea, Anaximander considered the impact of such elements and their relationship to the universal structure, suggesting the elements were pulling against each other (Naddaf, 1998).

Like Hesiod, Anaximander's elements included the air and earth, but consideration was afforded to the contents of each realm, for example, Anaximander thought that the air encompassed the moon and the stars. He felt that earths positioning in

⁵⁹ By understanding the early thoughts pertaining to the rational of the universe we can start to unravel the dichotomy that surrounds *Poetics* and reflect upon how it infiltrated Greek and Aristotelian theory, and likewise draw comparisons prevalent in modern times.

relation to these elements was of a major significance. The moon and stars were seen as celestial bodies, celestial rings, and were again in keeping with those before him, identified in terms of three (Ferre, 1992).

Even the formation and shape of the universe did not avoid scrutiny, Anaximander, described the earth as an immoveable object, held in place by the forces surrounding it with each celestial body set equidistance from the host, forming a vortex or void which held the earth in a static position. The earth was considered to be three times higher than its width and the distance of the stars, sun, moon, from the centre of the earth formed a ratio of 1 ,2, 3 (Naddaf, 1998).

Some academics, such as Naddaf (1998) and Cornford (1912) believe that Anaximander's theory of cosmogony provided a metaphor for social order. Breaking society down into a class structure of aristocracy and poor, the cosmogony acts as structure to maintain social order. A point also considered by Ferre (1992), he describes Anaximander's view of the earth's stability as a metaphor for 'Justice'.

Appendix Two

Featured work from *The Memory Bird* (Malone et al., 1996)

The Dontell

The Dontell

Came to live

In me

When I was

Very little

Only three.

The Dontell

Had for me

Great power

That took

Me over

Hour by hour.

The Dontell

Always was

Around

He made sure

My voice

I never found.

(Angie in Malone et al., 1996)

The Man in Black

Daddy please don't send me

To that dark place again:

where I am the pale girl

And the spiders in my hair;

where mummy is cold in the kitchen,

and I am blinded

by the black frozen stare.

Daddy, you too gently touch my back,

And soft is the hand that silences,

That stays to numb my mind.

You cannot be warm, for then

how is my head so cold

and my body sick?

(Anon. from Malone et al., 1996)

A Case for Amnesty International

I am finding it difficult to get your attention,

To tell you what it is like.

So, as one adult to another

here are the facts.

*A person is imprisoned,
not told the charges
or the length of the sentence.*

*Every week one man takes the person
by the hand to a group of men
waiting in a deserted room.*

*The men strip and torture the person with a knife,
and repeatedly rape
all of the body's openings.*

*The person is taken back
and put to bed and threatened not to tell.*

*Usually this would be a case for
Amnesty International or even the police.
But the person is a three-year old child,
one of the men her father,
the house is down the street from her home.*

*This prison is not seen.
It goes unrecognised,
until the child, grown,
attempts to speak.*

(Anon in Malone et al., 1996)

Can You Hear Me?

Can you hear me?

Can you hear me calling?

Broken windows.

Lonely. So lonely!!

Human kindness??? Where is it?

I think it's going to rain today.

Broken windows.

I am the prisoner looking out through

the fragmented cracked pieces.

Sexually abused, you ask?

I ask the experts

But they can't tell me.

How can I tell them or anyone?

Can you hear me?

How does a two-year old tell?

How does a five-year old tell?

Where do little children go?

Where is safety when they are stolen and then

abandoned?

Tell me how do I tell you I was sexually abused?

Can you hear me?

My memories belong to a two-year old.

*What does anyone remember when they are
two years old?*

*Does a two-year old scream out in terror,
in pain when they hardly have the words
to speak?*

When this child spoke – no one heard.

No one was there!

*Tell me how do I prove it to you when I
can't prove it?*

I have memories, two-year old memories.

My body has evidence of that.

Can you hear me?

Someone walked away with my soul.

They robbed my spirit.

They murdered it. They tried! \But, I was still alive.

I survived.

Can you hear me?

I ask the experts???

Some know. Some don't

Some don't know anything!!!

The survivors know

They see it

They know it.

They experience it!!!

Can you hear me?

The deep spiritual wounding is so evident.

Why can't I believe myself?

Why can't I trust myself?

Why do I need validation from the outside?

A two-year old child, a five-year old

child was sexually abused.

They have memories, as much as a two-year

Old and a five-year old could have!

How do I tell you?

How do I prove it?

Can you hear me?

No one will support me with the evidence.

My body does.

My feelings do.

My process tells me.

How do I tell anyone?

Little children don't tell.

Mine belong to a secret place.

(Valerie Godfrey in Malone et al., 1996)

Appendix Three

Creative Artwork

Please see the memory stick and the Exhibition to be held at the *Viva Voce* examination.

Appendix Four

Semi-Structured Interview

Q1. Would you have any of these paintings on your wall?

If yes which ones and why?

If no, why not?

Q2. Which images had the greatest impact?

How/why?

Q3. Have the images affected you emotionally?

Q4. Do you think these images are acceptable in today's society?

Q5. What do you think the exhibition is about?

Q6. How many Art exhibitions have you attended in the last year?

Optional Questions *(these questions were posed to all participants. However, participants could opt out of answering if they were uncomfortable with the question).*

Q7. Age

Q8. Gender

Q9. Ethnic Origin

Q10. Occupation

Appendix Five

Additional Data Analysis and Tables

Q2 impact search

scary	scream	dark	negative	relate	aware	attention	jumped	memories	parts
				interesting	lost	provoking	intense	situation	childhood
		disturbing	impact			reflecting	darker	holocaust	lonely
	feel			reminds	others		happy	rude	sweet
somebody		children	depressing	sad	strange	frightenin			tortured
						ill	hidden	sexual	ugly
									deep
									startling

Figure 4 Impact Search Tree Map Identifying Word Pattern (Question 2).

Word	Count	Similar Words
Scary	9	Scary
Somebody	8	child, client, innocent, kid, somebody, someone, souls
Scream	7	intense, scream, screaming
Feel	10	anger, depression, despair, feel, feels, horror, sense, shock, trouble
Dark	7	dark, darkness, depressing

Figure 5 List Analysis Identifying Word Pattern Frequency (Question 2)

Word	Count	Similar Words
yes	23	yes
depressing	23	dark, depressed, depressing, depression, depressive, sadness
sad	22	depression, distressing, feeling, loneliness, sad, sadness
feel	20	confusion, depression, emotion, feel, feeling, feels, isolation, loneliness, sadness
affected	12	affected, emotion, emotional, emotionally, feeling, impact
dark	14	dark, darkness, depressing, sinister
someone	14	client, depressive, mind, reminder, somebody, someone
observant	13	mind, observant, observing, reflecting, somebody, someone
disturbing	8	depression, distressing, disturbance, disturbing, upsetting, worried, worrying
memory	10	memories, memory, mind, remind
concerned	5	concerned, interested, interesting, worried, worrying
separation	6	isolation, loneliness, separation
emotionally	10	emotion, emotional, emotionally, feeling, sadness
happy	4	feeling, happy
destructive	3	destructive, holocaust, negative
contemplate	6	contemplate, reflecting, somebody, someone
mind	7	mind, minded
confusing	3	confusing, confusion, upsetting
sensitive	2	sensitive, sensual
worried	8	mind, worried, worrying
impact	2	impact, shocked
introspective	2	contemplate, introspective
childhood	1	childhood
crying	1	crying
deeply	1	deeply
link	1	link
lonely	1	lonely
oddly	1	oddly
remind	2	remind, reminder
secrets	1	secrets
vulnerable	1	vulnerable

Figure 6 List Analysis Identifying Word Pattern Frequency (Question 3).

associated words within Q2 and Q3

yes	dark	affected	scary	someone	negative	happy		reminds		isolation		lost	
						separa	childhod	deep	hidden		holocau		
					interesting	reflecting	strange	jumpe		confus	link	distres	ange
		lonelir		atten				hollo	inter	intros	painf		
		sad		feel	depressing	mind	client	impact	sensati	lonely		cons	horrd
creep			ill							punis	swee	ugly	
disturbing	scream		memory		children	child	conce	dark	innoc	rude	tortu	vulne	

Figure 7 Impact Search Tree Map Identifying Associated Word Patterns Within Question 2 and 3.

Word	Count	Similar Words
feelings	25	anger, depression, despair, discomfort, distress, emotion, fear, feelings, feels, hatred, isolation, madness, misery, pain, sadness, shock
souls	16	child, emotional, mind, pain, souls
abuse	11	abuse, brutality, inhumanity
emotions	15	anger, emotion, emotional, emotions, fear, hatred, madness, sadness
memories	6	memories, memory, mind
evil	7	brutality, dark, evil, evilness, ugliness
sad	7	depression, distress, misery, sad, sadness
anger	7	anger, angry, emotion, madness
lost	3	confused, lost
tortured	6	distress, pain, painful, tortured
depression	7	dark, depressing, depression, sadness
demons	3	demons, evil
conflicts	3	conflicts, shock, struggles
childhood	2	childhood
negative	2	negative
pain	6	discomfort, distress, pain, painful
dark	5	dark, depressing, evil
wounded	3	distress, shock, wounded
illness	2	illness, shock
hidden	1	hidden
menacing	1	menacing
neglect	1	neglect
screaming	1	screaming
sexual	1	sexual
auschwitz	1	auschwitz
pian	1	pian

Figure 8 Full List Identifying Word Frequency (Question 5).

word frequency Q5

feelings	abuse	memories	anger	depression	demons	conflicts
		evil	lost	childhood	dark	wounded
souls	emotions			negative	illness	menace neglect
		sad	tortured	pain	auschwitz	pian sexual
					hidden	screaming

Figure 9 Impact Search Tree Map Identifying Associated Word Patterns Within Question 5.

