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Physicality to Spirituality

Marketing and Outreach

Highlights

Açisindan Yorumlamiştir

Experience-Based Capital

Discovering Thoughts, Inventing Future

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Social Networking Sites as Marketing and Outreach Tools of Library and Information Services

By Salim Said Alkindi & Mohammed Nasser Al-Suqri
Sultan Qaboos University, Oman

Abstract - At a time when Web 2.0 applications in libraries have gained growing popularity globally, it appears that the library must consider marketing its services more regularly through the Internet, taking advantage of Web 2.0 applications to improve access to its users and to promote information services. Many studies have discussed the importance of enhancing library services through Web 2.0 applications such as blogs, wikis, RSS (Really Simple Syndication), podcasts and social networking sites (SNSs). However, very few studies have focused on social networking sites in relation to marketing strategies for library and information services. The main purpose of this paper is to explore the varied marketing activities of libraries on SNSs, focusing on Facebook, as it is recognized as a popular SNS used among libraries. Additionally, the study introduces the role of library and information professionals (LIPs) within SNSs, as well as user contributions to the marketing process. Web content is used in a quantitative approach. Twenty public libraries that have Facebook pages have been selected as subject samples.

Keywords : social networking sites, social networks, web 2.0, internet, library marketing, facebook.

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Social Networking Sites as Marketing and Outreach Tools of Library and Information Services

Salim Said Alkindi [α] & Mohammed Nasser Al-Suqri [σ]

Abstract - At a time when Web 2.0 applications in libraries have gained growing popularity globally, it appears that the library must consider marketing its services more regularly through the Internet, taking advantage of Web 2.0 applications to improve access to its users and to promote information services. Many studies have discussed the importance of enhancing library services through Web 2.0 applications such as blogs, wikis, RSS (Really Simple Syndication), podcasts and social networking sites (SNSs). However, very few studies have focused on social networking sites in relation to marketing strategies for library and information services. The main purpose of this paper is to explore the varied marketing activities of libraries on SNSs, focusing on Facebook, as it is recognized as a popular SNS used among libraries. Additionally, the study introduces the role of library and information professionals (LIPs) within SNSs, as well as user contributions to the marketing process. Web content is used in a quantitative approach. Twenty public libraries that have Facebook pages have been selected as subject samples. These libraries were randomly selected by searching on Facebook, using "public library" as a keyword. Then, the study browsed the sampled public libraries' Facebook pages, transferred the contents into categories of activities in a table and then summarized the marketing activities of the libraries on SNSs and the different roles of LIPs as well as users. The outcomes of this study are: the analysis found four main activities on library Facebook pages, including marketing the library itself, marketing information services, marketing information resources, and marketing people knowledge and skills; LIPs have new roles within SNSs and users play an important role in facilitating the library marketing process; and Facebook applications are not widely used currently, although these libraries in enhancing library services. The study concluded with recommendations that would help LIPs to enhance library marketing by using these applications.

Keywords : social networking sites, social networks, web 2.0, internet, library marketing, facebook.

I. Introduction

Web 2.0 has become an essential component for today's technology-based organisations and for individuals. Web 2.0 applications are starting to make a big impact on users with respect to their interaction, work and communication with others. One of these applications is the SNS, such as LinkedIn, Myspace, Twitter and Facebook, which have attracted millions of users, including specialists across many disciplines. On sites such as Facebook, users reveal a lot of information about themselves in their profiles to order to introduce themselves to others (Acquisti & Gross, 2006). SNSs also provide users with abundant information posted by others. They are becoming a platform for information sharing and distribution. With the emergence of specialized SNSs for specific user groups, users can now practise various activities either related to their work or personal.

Not only do individuals use these sites for self-promotion, but business organizations have also started creating their own pages to promote their services. As such, information institutions such as libraries have started to use SNS applications. According to Boss (2009), there are a number of public libraries that have a presence on Myspace, such as the Orleans Public Library, the Omaha Public Library, the St. Paul Public Library, the Salt Lake City Public Library and the Toledo Public Library, and a number of them have a presence on Facebook, such as the Chicago Public Library, the Hennepin County Library, the Houston Public Library and the Los Angeles Public Library. Other libraries have a presence on other SNSs. The SNSs have provided these libraries with opportunities for marketing and self-promotion. In an academic library, Facebook and Myspace are good outreach tools as well as marketing tools (Chu & Meulemans, 2008) and they are very popular among students (Chu & Meulemans, 2008). Ecademy, Friendster, Friendzy, LinkedIn, Meetup, orkut, Ryze, Spoke, Tickle and Tribe are popular SNSs among business organizations (O' Murchu, Breslin, & Decker, 2004) that can be used for different purposes such as marketing and communication. For example, "LinkedIn is most commonly used for generating sales leads, finding potential hires, and in general, leveraging the contact lists of fellow colleagues" (Salz, as cited in Di Micco et al., 2008, p. 712). SNSs foster new marketing strategies on the Internet and support organisations to market themselves. They are considered a space for people to present themselves to others (marketing their profile) (O' Murchu, Breslin, & Decker, 2004).

Much has been written in the library and information science (LIS) literature about using Web 2.0

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applications, including SNSs such as Face book and Myspace, in the library environment. However, the topics of the role of SNSs as a strategy in the marketing of library services and the new role of LIPs have not yet been addressed. In addition, it is not yet clearly understood what types of activities are being used in this regard. "The usefulness of libraries using online advertisements on social networks to promote their Facebook pages, or indeed to promote any library service, is not a topic that has been addressed by the existing library science literature" (Chan, 2010, p. 364). The focus of this research is on understanding the role of SNSs in marketing library and information services and the main activities of libraries through using SNSs. In addition, the research will explore the roles of LIPs as well as the users in these activities. Given the different types of activities of libraries on SNSs, the research will also involve an analysis of the particular way that libraries interact with their users and the role of the user in this marketing process.

II. Research Questions and Objectives

The research questions are:

1. What are the various marketing activities of libraries on SNSs?
2. What are the roles of LIPs in marketing activities?
3. How can users contribute to the marketing process?

The main objectives of this research are as follows:

- To adopt the new concept of library and information marketing within Web 2.0 applications.
- To understand the main activities of libraries on SNSs.
- To identify the role, if any, of library users in the marketing process.
- To identify the new role of LIPs within SNSs.
- To propose an instructional framework to integrate SNSs in information marketing, involving LIPs and library users.

III. Study Significance

This study is significant for the following reasons:

- It explores the main activities of the library in terms of marketing library and information services.
- It provides new definitions of marketing within the use of these applications in LIS.
- It explores the use of SNSs as a marketing strategy in which information services can be enhanced by using SNSs applications and features.
- The results draw an instructional framework of library marketing activities on SNSs.
- The results can help in a rethinking of, or a redefining of, some services within the applications of Web 2.0.
- The analysis of these activities indicates the new roles of LIPs as well as users within marketing.
- The results introduce several issues related to library marketing in new era.

IV. Review of the Literature

a) Definition of SNSs

SNSs have grown tremendously in popularity among individuals as well as organizations over the past few years. The concept of SNSs has been examined by a number of authors and scholars across diverse fields. Some researchers have described SNSs as a type of virtual community (Dwyer, Hiltz, & Passerini, 2007), while others describe as communication channel. SNSs are spaces that "enable users to articulate and make visible their social networks" (Boyd & Ellison, 2008, p. 112). They are considered as sites where a user can create a profile and build a personal network, and then can share and exchange information with others (Lenhart & Madden, 2007). They "enable communication among ever-widening circles of contacts, inviting convergence among the hitherto separate activities of email, messaging, website creation, diaries, photo albums and music or video uploading and downloading" (Livingstone, 2008, p. 394). In their view, SNSs are Web-based services which allow users to connect with others, share information and show their interests to others. They are a type of site in which people have the ability to share and create their own content. Another description of the term is given by Ahn (2008), who describe SNSs as private spaces for individuals, which allow them to establish a forum for discussion, to share news and exchange photos. They support people in establishing an online presence, building social networks and maintaining their relationships with others. Ellison, Steinfeld, and Lampe (as cited in Cain, 2008) define SNSs as "online spaces that allow individuals to present themselves, articulate their social networks, and establish or maintain connections with others" (p. 2). Boyd and Ellison (as cited in Jones, Gaffney-Rhys, & Jones, 2011) supplied another key definition of SNSs when they described them as:

Web based services that allow individuals to 1) construct a public or semi-public profile within a bounded system, 2) articulate a list of other users with whom they share a connection and 3) view and traverse their list of connections and those made by others within the system (p. 202).

In this study, SNSs are defined as an online communication and marketing tool in which individuals as well as organizations can build online profiles in order to share information, exchange messages with others, maintain relationships in social networks and to communicate with the majority of SNS members.

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b) The Concept of Library and Information Services Marketing within Web 2.0

With the emergence of new technologies and increasing competition in the digital age, marketing within Web 2.0 is a vital factor for survival. Scholars have started to explore the concept of marketing with new technologies and tools. The term marketing has many meanings, depending on the discipline and the area in which the term is being used. "Marketing is planning and managing the organization's exchange relations with its clientele. It consists of studying the target market's needs, designing appropriate products and services, and using effective pricing, communication, and distribution to inform, motivate, and serve the market" (Jestin & Parameswari, 2002, p. 2). Marketing is a comprehensive term and it is very important to clarify what marketing means in the library and information science/information studies fields, with the emergence of new technologies. The term is related to the marketing of information and the promotion of library services. "Marketing is not so much about 'selling' information products to researchers, as it is more about spreading the word about potentially useful new tools. It is also about keeping users informed about library activities and involving them in collection development" (Noel & Waugh, 2002, p. 2). Gupta (2006) describes the term in relation to several points: establishing relationships with users, providing information services and competing with others, using the Internet to provide services and to reach their users. Marketing also helps to contribute to building a relationship with the users that begins and ends with awareness (Kaur, 2009).

This study defines the term "library marketing" as the distribution and provision of awareness of the existence of the library, and its resources and services, using different tools and technologies in order to get users to use those resources and services. It is about reaching the users and informing them of library services and activities by using existing technologies that fit in with users' needs in this new era. Effective marketing can be done by looking at digital world requirements, understanding users' needs and behaviour, and their expectations when dealing with these technologies. Web 2.0 brought many advantages that can be used for innovative marketing techniques. So, library and information marketing within Web 2.0 can be defined as follows: It is a term that has developed within Library 2.0 applications with an emphasis on communication and collaboration and user-generated content, together with the use of different social media software and applications, intended to raise users' awareness of the library services and resources and to enhance the effective use of these services and resources in order to improve their learning.

c) The Importance of SNSs in Library Marketing

Marketing through SNSs might be a good strategy for delivering and promoting library services. "Marketing using SNSs can be a time and budget saving way to reach out to library users" (Landis, 2007). Research shows that libraries seek to take advantage of the most superficial aspects of these applications. Libraries' major goal is to attract more users to utilize their materials and services. Academic libraries have recognized the important of using SNSs in enhancing library services. Therefore, some of the libraries have responded to the rapid development of the Internet in order to fulfil users' needs in the new era. SNSs are one of the high Web 2.0 technologies that have been integrated into library marketing efforts. Many LIPs have started to contact users and students by using SNSs (Steiner, 2008; Graham, Faix, & Hartman, 2009). For example, "Brian S. Mathews, a librarian at the Georgia Institute of Technology, sent out more than 1,500 Facebook messages to undergraduate and graduate mechanical engineering students in his liaison area" (Connell, 2009, p. 27). Matthews (2006) posed an important question when he wrote:

Could Facebook be used to promote resources and services? With the undergraduate enrolment for mechanical engineering around 1,700 students, I was surprised to discover that more than 1,300 of them were on Facebook. This is presented an intriguing opportunity to directly market the library to more than 75 precent of my target audience. (p. 306).

Deyrup (2010) shows in his study that Web 2.0 applications can be used for marketing purposes. He concludes that librarians are using SNSs like Myspace and Facebook "to promote library affiliation and community building; the virtual environment; Second Life, to create alternative library spaces; and RSS feeds, wikis, and blogs to post announcements and post other information" (p. 149). In addition, Facebook groups can be used as a platform for communication and marketing of library services (Xia, 2009).

Chan (2010), in his study of the use of online advertising to increase the impact of a library Facebook page, concludes that Facebook allows the performance of an advertisement to be tracked in great detail. The library is using Facebook pages for advertising purposes and to reach many students. A similar study by Jacobson (2011) concludes that Facebook appears to be a useful tool for announcements and library marketing. As such, Twitter can be used for information exchanging and librarians can be encouraged to use it for conversation (Milstein, 2009). Through this conversation, LIPs can market their libraries by showing new books, new events, systems, electronic services and so on. Horn (2011), in his article "Online Marketing Strategies for Reaching Today's Teens", states that Web 2.0 applications like SNSs are the best tools for marketing library collections, marketing the library itself by posting different photos inside the library of computers, books, rooms and so on, and marketing library programmes. Another study, by Kroski (2007),

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finds that "Libraries are utilizing social networking communities as marketing platforms, tools for outreach, and networking venues" (p. 15). In his view, with respect to marketing, libraries use SNS features to provide "descriptive information along with photos, videos, and audio files within their profiles, making them customizable marketing vehicles" (p. 15).

d) Library Marketing Activities on SNSs

A number of studies describe many activities of libraries on SNSs that lead to improvement of the library's reputation and services. Boss (2009) argues that "Many of the libraries that have a presence on social networking sites focus on one-way communication" (p. 6). He adds that there are a few libraries that add links to authors on SNSs, and some create music videos to be shown on YouTube. He suggests that libraries can add new features such as library calendars and "asks a librarian" links. Suraweera et al (2010) find that the use of SNSs by libraries is increasingly prevalent for providing services to users. SNSs can be used as a place to provide news, general information, links to recommended Internet resources, entertainment or amusement, research tips, book discussions and communication among librarians. Another study by Barsky and Purdon (2008) suggests that libraries can use SNSs to create Internet subject guides by using social bookmarking. LIPs can participate on SNSs by adding new features to their library and information resource centres, such as advertising new books and journals.

Many studies describe the use of SNSs for enhancing library services. Roncaglia (2009) identifies three main activities: information literacy; the active promotion of reading, writing and researching; and support for learning and educational activities. SNSs can help LIPs in doing these activities effectively. Libraries can use SNSs as a platform for these activities. He also mentions that SNSs can be used as book recommendation sites such as Facebook's Visual Bookshelf and Goodreads. SNSs are powerful tools for the active promotion of reading, and for marketing library services.

Steiner (2008) states that academic libraries use SNSs, particularly Facebook, to announce updates promoting library services, events and resources, and to send librarians' messages to users. A recent study by Riza Ayu and Abrizah (2011) that explores the usage of Facebook applications among academic libraries in Malaysia shows that most Malaysian academic libraries use Facebook pages as a marketing tool. The activities include informing users of library services, communicating with their users anytime and anywhere. The study recommends that libraries consistently update their Facebook pages to attract users' involvement and participation. Another study, by Sachs, Eckel, and Langan (2011), explores the effective use of Facebook in an academic library. Users reported that they like libraries to post information about events, library services, research tips and information about specific resources on Facebook. The libraries should consider users' needs when they plan to market on SNSs in order to attract more users.

A study by Secker (2008) provides a list of some library applications on Facebook, including:

- LibGuides Librarian, which allows librarians to display their guides in their Facebook profiles and also provides a search of their library's catalogue.
- Librarian, which provides links to books and other resources.
- Books iRead, which lets users and librarians share a virtual bookshelf of titles they are currently reading or not reading. They can also rate titles and list books they own, and highlight their favourite books and so on.
- COPAC Search, which gives librarians the ability to search the COPAC's union catalogue from within Facebook.

All of these services can be used to market library services and materials to users. The libraries can benefit from these tools by raising their profiles or promoting specific services (Riza Ayu & Abrizah, 2011). Facebook provides LIPs with the opportunity to use these features in marketing, promoting their services and enhancing the role of the library in the digital world. Through these applications, LIPs can produce marketing plans. Landis (2010) suggests some sort of services that can be provided by librarians on SNSs, including subject guides, instructions, acquisition suggestions, marketing, catalogue/database searches, chat services, references discussion, online book clubs, outreach and reader advisory. All of these activities can be used to market library services to users and, at the same time, they can be used to enhance the library's reputation. It can be clearly seen that most libraries should start to invest in SNSs and to develop marketing plans for SNSs. This will support information institutions in promoting their services and facilities.

Linh (2008) conducted a study of the application of Web 2.0 in Australasian university libraries. The study provide a list of different activities academic libraries are using through Web 2.0 applications: RSS, blogs, podcast, wikis and instant messaging for general news, university news, library news and events, announcements about new books, databases and journals, research tools, suggestions and so on. Public libraries might use SNSs for the same activities and to market their collections, for example, with new books announcements. Tripathi and Kumar (2010) provide a similar list of activities in their study, for example, showing a list of new books, library news and

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events, a list of e-journals and e-resource databases, announcements about workshops and exhibitions, help for catalogue searching, research tips, book reviews/ discussions and reference services.

Burkhardt (2010) suggests a few ideas for activities that libraries can post in their Facebook pages, such as library news and events, new additions to their collections, links to articles, videos, community information, the soliciting of feedback and responses to people. He also suggests several strategies for marketing the library's social media presence, such as linking the library to social media, talking with people, mentioning the social media to students in class, print advertising in the library about social media and advertising through Facebook.

In this way, libraries can exploit the features of SNSs to market their services. They can produce marketing plans based on user needs and features provided by SNSs. The adoption and use of SNSs as an online information marketing strategy is a new way to enhance library services and to increase the library's reputation on the Internet where the people meet and discuss different issues and/or social issues. Libraries can use SNSs as promotional tools to inform users of new library services.

With respect to these uses of SNSs, it is unclear how effectiveness they are and whether they have a potential to shift the popularity of library services (Dickson and Holley, 2010). Additionally, the role of SNSs in marketing library services and the activities on SNSs as a type of marketing tool needs to be discussed further. Therefore, this research will attempt to address these points.

V. Methodology

a) Objectives

The main purpose of this research is to explore the main activities of public libraries on SNSs with respect to the marketing of library and information services. The study also intends to explore information services that can be developed by using these applications. It attempts to explore the new roles of LIPs within marketing of the library on SNSs, and the role of users in the marketing process

b) Methods

A qualitative method is used to address the main question and to achieve the research objectives. Web content analysis was used in gathering information from libraries' Facebook pages. A total of 20 public libraries' pages were selected at random, through searching on Facebook, using "public library" as a keyword in searching. Then, the study browsed the content of every library's profile page, which is called a "wall" on Facebook. The analysis took around eight weeks to complete. The researcher browsed the content posted by library Facebook page administrators-not by users to explore the various types of library activities and how they use this space for marketing the library and information. From these activities, the study identified the roles of LIPs as well as the users in library marketing. Table 1 shows the number of public libraries included in this study.

Table 1 : List of public libararies

	Public Library	City/country	Have a presence on:
1	Austin Public Library	Austin, Texas, US	Facebook, Twitter
2	Brooklyn Public Library	Brooklyn, New York City, US	Facebook, Twitter
3	Chicago Public Library	City of Chicago, US	Facebook, Twitter
4	Cleveland Public Library	Cleveland, Ohio, US	Facebook, Twitter
5	Denver Public Library	City of Denver, Colorado, US	Facebook, Twitter
6	Edmonton Public Library	City of Edmonton, Alberta, Canada	Facebook, Twitter
7	Fayetteville Public Library	Fayetteville, Arkansas, US	Facebook, Twitter
8	Houston Public Library	Houston, Texas, US	Facebook, Twitter
9	Internet Public Library	Drexel University, US	Facebook, Twitter, MySpace
10	Kenton County Public Library	Kenton County, Kentucky, US	Facebook,
11	Los Angeles Public Library Adult Literacy Services	Los Angeles, California, US	Facebook
12	Milwaukee Public Library	Milwaukee, Wisconsin, US	Facebook, Twitter
13	Nashville Public Library	Nashville, US	Facebook, Twitter
14	Omaha Public Library	Omaha, Nebraska, US	Facebook, Twitter
15	Sacramento Public Library	Sacramento, California, US	Facebook, Twitter
16	Saint Paul Public Library	Saint Paul, Minnesota, US	Facebook, Twitter
17	The New York Public Library	North America, US	Facebook, Twitter
18	The Seattle Public Library	Seattle, Washington, US	Facebook,
19	Toronto Public Library	Toronto, Ontario, Canada	Facebook, Twitter
20	Wichita Public Library	City of Wichita, US	Facebook, Twitter

It should be noted that this research did not take into consideration branches of these libraries. Moreover, this study analyses only the first five pages for each library wall on Facebook. Additionally, the study ruled out all the libraries that had an inactive page on Facebook, where only a link to the library home page was provided. In other words, these libraries had no activities of any kind on their Facebook pages. After browsing and analysing the sampled public libraries' Facebook pages (walls), the study created a list of library activities (Table 2). These activities were reformulated in clear points to reflect the specific activities relating to library and information marketing. The researcher also analysed the content with respect to the way in which LIPs, as well as library users, post content and reply to each other, in order to explore their roles in the marketing process.

c) Findings

There were 11 main activities of public libraries found on their Facebook walls. The descriptions of these activities were adapted from and based on the analysis of the libraries' Facebook pages.

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Table 2 : List of Activities on Facebook Walls

Libraries used Facebook walls for:	L 1	L 2	L 3	L 4	L 5	L 6	L 7	L 8	L 9	L 10	L 11	L 12	L 13	L 14	L 15	L 16	L 17	L 18	L 19	L 20
- General news	√	√	√	√	√	√	√	×	√	√	√	√	√	√	√	√	√	√	√	√
- Library events & news	√	√	√	√	√	√	√	×	√	√	√	√	√	√	√	√	√	√	√	√
- Announcements about new books, journals or databases	N	N	√	√	N	√	√	N	N	N	N	√	√	√	√	√	N	√	√	√
- Announcements about movies, videos, films, DVDs, etc.	√	√	√	√	√	√	√	×	√	√	√	√	√	√	√	√	√	√	√	√
- Book, film and music recommendations and suggestions+ Book reviews	√	√	√	√	√	√	√	×	N	√	N	√	√	√	√	√	√	√	√	√
- Announcements about workshops, programmes, lectures and sessions.	√	√	√	√	√	√	√	×	√	√	√	√	√	√	√	√	√	√	√	√
- Announcements about new library services	N	N	N	N	N	N	N	×	N	N	N	N	√	N	N	N	N	N	N	N
- Feedback via online survey	N	N	N	N	N	N	N	×	N	√	√	N	N	√	√	N	√	√	N	N
- Introducing staff experience, new staff	N	N	N	N	N	N	N	×	√	N	√	N	N	N	N	N	N	N	N	N
- Promotion of other library collections	√	√	√	√	√	√	√	×	√	√	√	√	√	√	√	√	√	√	√	√

N= not clear

√= was noticed

×= was not noticed

Most of the public libraries used Facebook walls for library news and events or for general news. These included book awards, festivals, new visitors, library events, opening hours and so on. Figures 1 to 6 show several examples of this type of activity as they appeared on the libraries' Facebook pages. In addition to these activities, all the libraries provided a link to their homepage on their Facebook walls.



Figure 1 : Chicago Public Library, news



Figure 2 : Toronto public library, news

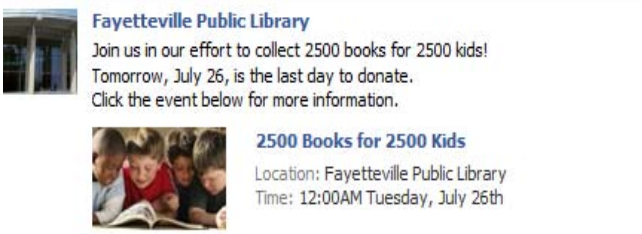


Figure 3 : Fayetteville Public Library events, and news

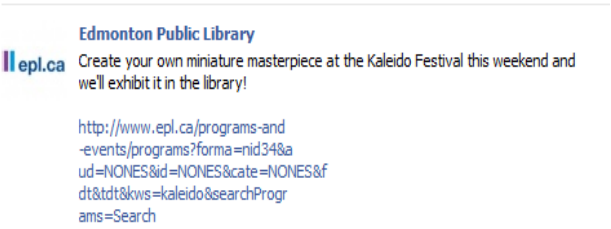


Figure 4 : Edmonton Public Library, events and news



Figure 5 : Milwaukee Public Library, events and news



Figure 6 : Cleveland Public Library, news

Another activity on Facebook was the announcement of new books, journals or databases. Many libraries took advantage of Facebook to market new books or other new materials in the library. These activities are shown in Figures 7 to 9.



Figure 7 : Cleveland Public Library, new items



Figure 8 : Omaha Public Library, new items

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Figure 9 : Omaha Public Library, new items

Most of the libraries were using Facebook for the announcement of books, movies shown, videos, films, DVDs, etc. Examples are shown in Figures 10 to 12.



Figure 10 : Brooklyn Public Library, movies shown



Figure 11 : Austin Public Library, movies shown



Figure 12 : Edmonton Public Library, movies shown

Most of the public libraries were using their Facebook walls for book, film, CDs and music recommendations and/or suggestions. Examples are shown in Figures 13 to 15.



Figure 13 : Saint Paul Public Library, Book recommendations



Figure 14 : Chicago Public Library, Book recommendations



Figure 15 : Fayetteville Public Library, Book recommendations

Shows an example of a book review.

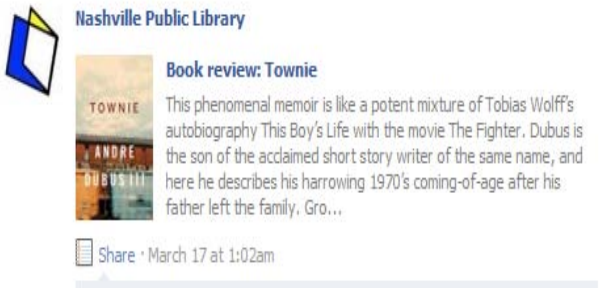


Figure 16 : Nashville Public Library, Book review

Some of the libraries recommended books on specific topics intended for users who are interested in that topic. Examples are shown in Figures 17 to 19.



Figure 17 : Nashville Public Library, book recommendation for intended users

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Figure 18 : The Seattle Public Library, book recommendation for intended users



Figure 19 : Seattle Public Library, book recommendation for teens and adults

Facebook walls are an essential place for the libraries to announce workshops, programmes, lectures and sessions taking place at the library, as shown in Figures 20 to 24.



Figure 20 : Fay etteville Public Library, an example of class/programs

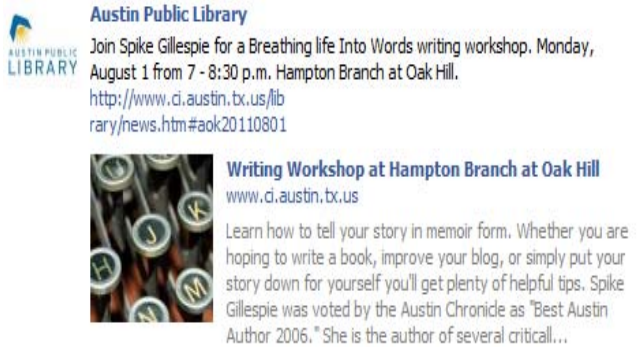


Figure 21 : Austin Public Library, an example of workshop



Figure 22 : Toronto Public Library, an example of presentations/lectures



Figure 23 : Brooklyn Library, an example of program



Figure 24 : Denver Public Library, an example of workshop

Public libraries can use Facebook for announcements about new library services and introduce such services to their customers. For example, the Saint Paul Public Library made an announcement about free homework help resources and services for students (Figure 25).



Figure 25 : Saint Paul Public Library, service announcement

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Librarians also used their Facebook walls to introduce new services at the library. An example is provided in the Figure 26.



Figure 26 : Cleveland Public Library, introducing new service

Online surveys were conducted through Facebook applications. The libraries used this service to obtain feedback from users regarding services and activities as it is a good way to communicate with them and gain their views. Examples are provided in the Figures 27 and 28.



Figure 27 : New York public library, online survey



Figure 28 : Seattle public library, online survey

Some libraries used their walls to introduce new staff to their users as well as their staff's experience. Examples are shown in the Figures 29 and 30.

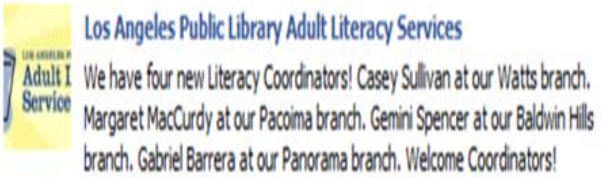


Figure 29 : Los Angeles Public Library, new staff announcement



Figure 30 : Internet Public Library, new staff announcement

Walls were used to promote library collections by informing users about other items or resources at the library about which they might be unaware (Figures 31 to 34).

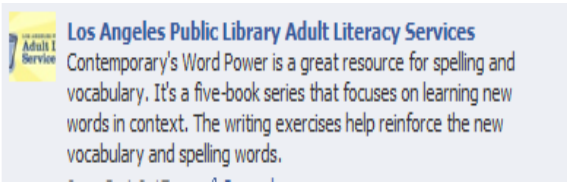


Figure 31 : Angeles Public Library, resources



Figure 32 : Toronto Public Library, resources



Figure 33 : Omaha Public Library, resources



Figure 34 : Omaha Public Library, eBook collection

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A noticeable point is that most of the libraries were creating an account on Twitter as an additional communication channel. The libraries used Twitter to follow other libraries and to enable followers on Twitter. In addition, each of these activities was followed by a link to the library's home page.

VI. Discussion

a) The Main Activities of Libraries on SNSs

According to Table 2, most public libraries use their Facebook walls to post their news and to inform users about coming events in the library or in the community. The news includes library news, news about people, festivals and exhibitions, and events at the library or in the community (Figures 1 to 5). Announcements about library news and events are an essential way to increase the library's reputation in the community and among other libraries, while showing the library's activities. Facebook is making it easy for LIPs to reach their users and deliver library events and news. The users are passing this news to other users via SNSs, so librarians are guaranteeing that the news and events will reach the majority of users as well as non-users. It should be noted that Facebook walls can support and enhance "custom news alerts". These support users in keeping up with the day-to-day operations of the library. By using them, LIPs are marketing the library itself in the community and updating community members with new information.

There are several types of activities that concern information sources (books, CDs, DVDs, etc.), for example:

- *New books:* According to Table 2, most libraries are using Facebook walls to inform their users about new books. They are announcing new books by listing them on the walls and linking this to the library website, which gives more details about the books. In libraries, this type of information service is called "current awareness services", and is intended to alert users to recently published literature such as books and articles in their field of specialization. It can therefore be concluded that SNSs are valuable sources of current awareness service and this service can be developed by SNSs. This result is similar to the findings of Cook and Wiebrands (2010), who concluded that the "current awareness tool should be able to deliver current, relevant information without a huge burden in time and effort for the client or adding to their information overload. Online social networks do seem to meet these criteria." (p. 22). Another noticeable point is that full descriptions with pictures of the books are provided for these materials.
- *Book recommendations and/or suggestions:* According to Table 2, 85% of the sampled public libraries used Facebook as a place for book recommendations and/or suggestions or to recommend different types of information sources. SNSs can provide users with books in their interest area. Librarians can find it easy to talk about books and other materials on SNSs. Online discussion via SNSs help users to find suitable books and materials to match their needs and it supports librarians in advertising other materials. As such, LIPs can reach a majority of their members and non-members at the same time, whereas this is limited with traditional marketing methods.
- *Announcements about workshops, programmes, lectures and sessions:* According to Table 2, around 95% of the libraries are using Facebook as a place to announce workshops, programmes, lectures and sessions (see Figures 20 to 24). Facebook supports libraries by reducing advertising time and effort, and helping to reach people quickly and easily. Facebook is being used as a platform for updating community members about such activities and this can promote society's knowledge by enabling people's involvement and participation in these activities.

One of libraries' objectives is to make users aware of their services. This can be achieved by marketing the services; otherwise, users will not be informed about them. It is very important to use the available applications to support marketing information services. However, there are some libraries using Facebook to inform users about the new services provided and how they can use them. By doing so, they are able to achieve one of the goals of library marketing. Facebook can facilitate this kind of service.

It is necessary to understand online users' behaviour in order to market and promote library services effectively. For this purpose, some libraries create an online questionnaire via Facebook to gain users' feedback and then to promote their services (see Figures 27 and 28). LIPs should understand users' requirements and their activities, and this can be achieved by using SNS applications. Additionally, Facebook can support the understanding of users' needs by providing LIPs with applications for designing online surveys for gaining user feedback. By doing that, libraries can market their services effectively based on their users' needs.

Some of the public libraries tended to use Facebook as a place for marketing their employees' experience and knowledge. It can be noted that libraries are using a new strategy to attract their users by showing that their staff is qualified and has varied experience. This helps LIPs to improve their reputation within their community.

From the above discussion, it can be concluded that there are four main marketing activities that public libraries practise on Facebook pages and/or on Facebook walls:

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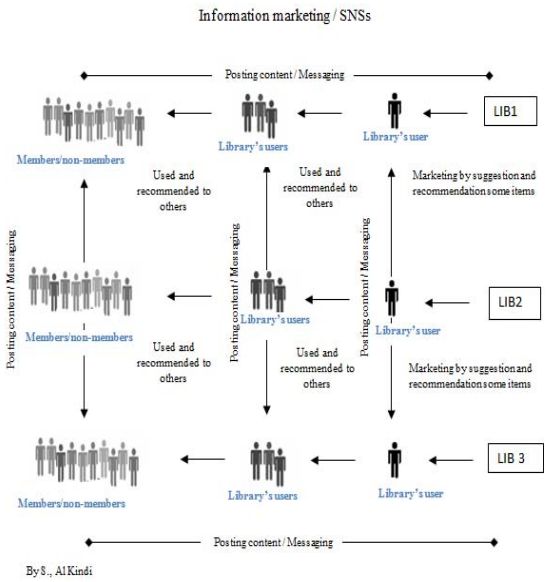
- Basic information about library news and events (marketing the library itself or self-promotion).
- Basic information about the library collection (marketing information sources and resources).
- Basic information about library services (marketing information services).
- Basic information about community services and people (marketing people knowledge).

The first and second categories of marketing are used widely by LIPs, whereas the third and fourth are used less often.

SNSs such as Facebook are taking information services beyond the traditional information services. This can be concluded from the number of services which can be facilitated by using these sites, for example, book talk services (by creating a video to introduce a new book), current awareness services and custom news alerts. It can be noted that LIPs are not creating new library services but rather are using these applications to enhance existing services.

b) Library Users and the Marketing Process

In the case of books, CDs, journals, newspapers, music suggestions and/or recommendations, it has been shown that these recommendations and/or suggestions can be displayed by staff as well as library users via messages and content creation, which can be sent directly between members as well as non-members. This means that the users play an important role in marketing library collections with these applications. This is illustrated as framework below.



Contributions of Library Users in the Marketing Information Process

One of the big ideas behind Web 2.0 as identified by Anderson (2007) is "user-generated content". By allowing users to create, produce and manipulate information and/or content, they can share this content with others. Each user can participate by posting such contents. SNSs allow users to do this and librarians and information professionals can benefit from these activities by posting content that recommends or suggests an item. Their intention is to market and promote their library collection. The users can play a role in passing the information and/or messages to others, which facilitates the marketing process.

Another idea related to the Web 2.0 concept is collaboration and communication. When user posts content, other users-either library members or non-members who can also access and participate in the site-will be informed about the library's collections (books, CDs, etc.) They can search for this item from their own library branches or through the library inter-loan system. This facilitates communication and collaboration between the library branches or with other libraries. The collaborative effort leads to better marketing, thanks to SNSs. Another important point, LIPs could involve in above diagram in "member/non-members', they may participate and follow what other libraries do.

c) The New Roles of LIPs within SNSs

Through the analysis of the libraries' Facebook pages, it has been shown that LIPs are involved in:

- Creating new content, and contributing and revising, including updating content for users, and posting new content and information.
- Coordination of SNSs (e.g. Facebook, Twitter), including controlling the library profile, updating information, controlling the use of applications (e.g. Lib Guides Librarian), etc.
- Site management, including managing library home pages within SNSs, transferring information, controlling all links and hyperlinks, hypertext, etc.
- Promoting social events including all activities related to the community.
- Controlling online discussions and cooperation, including managing discussions and making sure all content is relevant to the topic under discussion, etc.
- Creating reports (e.g. statistical about page usability and accessibility)

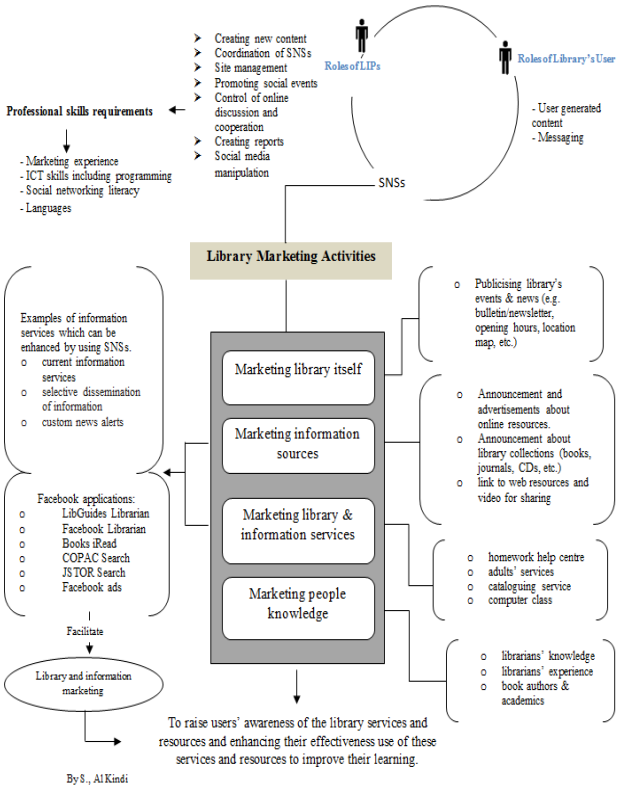
All these new roles can be observed in the analysis of the sites; however, they require several important skills, such as marketing experience, ICT skills, social networking literacy (e.g. diverse methods of communicating, searching and navigating, applications for the library, etc.) and languages.

d) An Instructional Framework to Integrate SNSs in Information Marketing

When combined, all these activities relate to library and information marketing are indicating main purpose of marketing. The next diagram below shows

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an instructional framework to integrate SNSs, particularly Facebook, in library marketing.



An instructional Framework to Integrate SNSs in Information Marketing, involving LIPs and Library's Users.

The library can do marketing by using several types of applications provided by SNSs, such as Facebook applications. These applications can be used to improve library services in order to attract users and provide them with the best services possible. These applications can support the best use of library collections by users and at the same time enhance some services to facilitate the use of information resources. The roles of LIPs as indicated above involve many tasks. They need to have professional skills in order to market the library and information services effectively on SNSs.

e) Issues Raised in this Study

The first issue raised in this study is that all of the libraries' advertising efforts were under a single slogan or icon, which is called a "brand". This makes them different and valuable; however, there are many issues that arise with the use of a brand and their use by libraries for effective marketing. This needs to be fully discussed.

The second issue raised is the measurement of effectiveness of marketing communications in the marketing of information on SNSs. According to the experiences and studies cited above, the number of libraries with a presence on SNSs is rapidly increasing. Most of the libraries looked into marketing their services and found SNSs to be a good tool to reach the majority of users. However, LIPs need to have marketing skills as well as be familiar with SNSs applications. Very little research has discussed this issue and this need to be addressed.

VII. Conclusion and Recommendations

It has been shown that most public libraries are using Facebook as a place for marketing themselves and their services and to promote their collections. However, there are many applications offered by Facebook that could support libraries further in marketing their services and resources that were not found in some libraries' Facebook pages. In addition, several points can be observed from this study: users can play an important role in marketing library collections, the concept of information marketing within Web 2.0 has been changed and SNSs can be used as an effective strategy for marketing the library.

This study drew a framework of using SNSs in library marketing that indicated the main activities of libraries. This framework can provide descriptions of marketing library's' services by adoption SNS applications. For example, Facebook applications can be used to promote library services and support library marketing.

The study recommends the following points:

- The exploration and use of SNS applications to enhance library services and support library marketing (e.g. LibGuides Librarian, Facebook Librarian, Books iRead, COPAC Search and JSTOR Search). These applications can be found at: http://onlinesocialnetworks.blogspot.com/2007/08/top-ten-facebook-apps-for-librarians.html.
- The teaching of marketing in LIS. There are different types of marketing and it should be noted that library marketing differs from business marketing. A better understanding of marketing will support LIPs in enhancing library services (Kavulya, 2004).
- The teaching of social media literacy. This will support LIPs by giving them knowledge about these applications and how they can use them in library and information services.
- Providing LIPs and LIS students who will work in libraries with ICT skills. These skills should include computer programming, which will help them to enhance and promote their services (Noel & Waugh, 2002).
- A combination of marketing methods (traditional and new technology) to promote library services and resources.

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Introducing the Concept of the Experience-Based Capital of Physical Exercise (ECPE)

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Abstract - In his theory about capital types, Bourdieu divided capital into cultural capital, economic capital, and social capital. One of the forms of cultural capital is the embodied state that manifests itself as internalized cultural skills, abilities and aptitudes, and is strongly connected to an individual person's habitus. The purpose of this article is to study experiences of physical exercise. Can these experiences be regarded as capital? The article aims at introducing a theoretical framework for experiences of physical exercise that we call the experience-based capital of physical exercise (ECPE). This capital type is considered a part of cultural capital. The idea is that if physical exercise is considered capital, the world of the experiences of physical exercise can be analyzed in a varied manner. The concept of ECPE gives an opportunity to do and provide physical exercise as diversely as possible by having exercise experiences as the starting point. Therefore, the concept can be used for health-promotion purposes.

Keywords : *capital, cultural capital, experience-based capital of physical exercise, experiences, physical education.*

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Introducing the Concept of the Experience-Based Capital of Physical Exercise (ECPE)

Ari Kunnari [α], Kaarina Määttä [σ] & Satu Uusiautti [ρ]

Abstract - In his theory about capital types, Bourdieu divided capital into cultural capital, economic capital, and social capital. One of the forms of cultural capital is the embodied state that manifests itself as internalized cultural skills, abilities and aptitudes, and is strongly connected to an individual person's habitus. The purpose of this article is to study experiences of physical exercise. Can these experiences be regarded as capital? The article aims at introducing a theoretical framework for experiences of physical exercise that we call the experience-based capital of physical exercise (ECPE). This capital type is considered a part of cultural capital. The idea is that if physical exercise is considered capital, the world of the experiences of physical exercise can be analyzed in a varied manner. The concept of ECPE gives an opportunity to do and provide physical exercise as diversely as possible by having exercise experiences as the starting point. Therefore, the concept can be used for health-promotion purposes.

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I. Introduction

Physical education is concentrated on studying the exercising body and ignored the experiential world, the human being as a holistic bodily, experiencing, and living exerciser (Talbott, 1997). In the Finnish school system, the aim of physical education is to provide such knowledge, skills, and experiences (The National Core Curriculum for Basic Education, 2004) based on which one may adopt a sporty life-style. But what are these experiences and how are they defined? What do the versatile experiences of physical exercise consist of?

In this article we introduce a theoretical model that was built based on the findings from a phenomenological study of the meanings of physical exercise and that introduces the concept of the experience-based capital of physical experience (ECPE) (see Kunnari, 2011). The research method was based on Giorgi's (1994, 1997 and Perttula's (1995, 2000) ways of implementing phenomenological research. The purpose of the original study was to find out what kinds of experiences PE-teachers gain from their work. The original study on which this article grounds on was carried out was a two-phase, qualitative studied conducted among 15 PE-teacher students at the Faculty of Education, University of Lapland, Finland (see Kunnari, 2011). First, they were asked to write essays about their experiences on physical exercise. In the second phase, the same participants were interviewed. The interview method was a phenomeno-logical interview (see Fontana and Frey, 2005; Lehtomaa, 2008) and the purpose was to get deeper information about their experiences. As a conclusion, a theoretical framework that illustrates the experiential world of physical exercise as one form of cultural capital was created.

In this article, the concept of the experience-based capital of physical exercise (ECPE) will be introduced and analyzed. Furthermore, its connection with physical exercise and sport, and previous studies in the field are discussed. Bourdieu's cultural types will be reviewed which forms the basis of the concept of ECPE. Finally, the usability and offering of the concept not only for analyzing but also providing experiences of physical exercise in a more versatile manner will be evaluated.

a) Research on Physical Exercise

The body of studies of physical exercise is abundant: physical exercise and learning is studied for example from the perspectives of motor learning and control, and learning of exercising skills (Magill, 2007; Schmidt and Lee, 2005) but by developing various definitions of motor learning as well (Adams, 1971; Fitts and Posner, 1967; Gentile, 1972; Jaakkola, 2010; Schmidt, 1975; Vereijken, Whiting and Beek, 1992). Furthermore, there are studies about the connection between physical education and health (Gallahue and Ozmun, 2006; Trost, 2006). Along research on physical education, some studies are focused on pupils' experiences on physical education (Aggestedt and Tebelius, 1977; Carlson, 1995; Growes and Laws, 2000; Huisman, 2004) or on providing information that would support PE teaching (Gallahue and Donelly, 2003).

Teachers' activity greatly affects experiences of physical education (Allison, Pissanos and Sakola, 1990). Therefore, the motivational atmosphere as a part of physical exercise and physical education has gained a foothold in research (Deci and Ryan, 2000; Liukkonen, Jaakkola and Soini, 2007; Soini, 2006). Although research on pupils' experiences-and partly on teachers' experiences as well-is abundant, the entity of

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experiences related to physical exercise has not been sketched or defined from the point of view of learning and subject matter. The purpose of this study is to contribute to this discussion by providing a new point of view by drawing parallels between physical exercise and the concept of capital.

b) The Concept of Capital

Initially, capital originates in classic economic science but is adopted in human sciences as well. According to O'Rand (2006), the concept of capital covers the whole course of life. Karisto and Konttinen (2004) use the concept of energy capital that includes health, ability to function, vitality, and self-image. Hyry-Honka (2008) defines the concept of health capital as a part of the entity of resources and the sum of outer and inner health (see also Kunnari, 2011). Hyry - Honka regards health capital as a part of other capital types (Bourdieu, O'Rand) leaning on O'Rand's view according to which all capital types are either directly or indirectly connected to health.

Bourdieu (1996) divided capital into three types: cultural capital, economic capital, and social capital. The total amount and composition of cultural, economic, and social capital are factors that an individual can use as his or her resources (Bourdieu, 1990).

a. Economic capital consists of an individual's financial capital, possessions and ownership (money, things, income, and wealth). It is the most concrete one of the capital types.
b. Cultural capital refers to the ownership of cultural products, a certain way of life and making choices as well as the ability to make use of and produce culture. An individual's education and capital are thus connected to cultural capital.
c. Social capital is the entity of those actual and potential resources that are connected to social relationships and the ability to mobilize people. Social capital does not have the same kind of incarnated or concretized existence than economic or cultural capital. Social capital is immaterial capital and is connected to mutual recognition and appreciation.

The concept of habitus is closely related to capitals. Bourdieu (1977) defines habitus as an internalized structure that is common to all members of the same class; the schemas of observation, concepts, and actions that form the framework for common understanding and observation. De France (1995) sees habitus as a universal description of how an individual participates and acts within the social world. All in all, habitus refers to the way of human existence and is an individual's experience-based way of action and take his or her environment. Social status has an influence on habitus, too.

Of Bourdieu's capital types, especially cultural capital is an interesting object to study. Bourdieu (1978) considers sport as a part of cultural capital and also states that it functions as a factor that separates social classes from each other. Shilling (1991), on the other hand, uses the concept of physical capital and argues that it cannot be seen just a part of cultural capital. Shilling (2004) connects the concept with situated action to *"illustrate how the relationship between social field and physical capital can result in not only a continuation of habitual action,---but in action informed by crisis and revelation--that can aid our understanding of the education of bodies"(p. 473).*

In Bourdieuan thinking, capital seems to represent, first and foremost, a quality or a characteristic. Thus, various capital types represent a human being's different characteristics. These capital types are partly inherited in the form of rearing or heritage but partly they are acquired from outside the family, too (see Roos, 1987). According to Bourdieu (1984), there are three states of cultural capital: *the embodied state, such as long-lasting characteristics of the mind and body as a part of habitus; the objectified state, such as cultural goods; and the institutionalized state which Bourdieu calls a form of objectification.*

In order to understand the concept of ECPE, it is crucial to perceive cultural capital especially from an individual's point of view: what belongs to an individual's cultural capital and how the capital is constructed. Being different from the economic and social capital, cultural capital consists of socially distinguishing tastes, knowledge, skills, and acts that are objectified to cultural products and embody as implicit practical knowledge, skills, and natures. These, on the other hand, are expressed as emotions, thinking, and action that Bourdieu calls habitus (Bourdieu, 1984). Cultural capital is commonly described via education and school success. Dumais (2002) points out, however, that there is no consensus on the meaning of cultural capital. Although Bourdieu emphasizes how cultural capital is transmitted from parents to children, the purpose here is not to discuss cultural capital from to point of view of the separation between social classes (e.g. Stempel, 2005). Instead, the interest is focused on how and on what grounds ECPE could form a part of cultural capital and what ECPE consists of. Along the life-span, people collect and get knowledge, skills, tastes, and preferences in every areas of life-at home, at school and further education, in leisure activities and hobbies. Therefore, cultural capital cannot only be regarded as one's level of education.

Recent studies (e.g. Mehus, 2005; Stempel, 2005; Thrane, 2001; Wilson, 2002) have determinedly aimed at testing Bourdieu's opinion on sport functioning as cultural capital. Generally, research results support the finding. Bourdieu (1978) himself points out that the likelihood to have certain sport as a hobby depends a social class and the possibility of achieving the aesthetic and austere dispositions related to the sport as they are

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regarded as a part of that particular sport. This brings us back at the concept of habitus. According to Bourdieu (1984), differences in life-styles and participation in sports partly depend on various habituses. On the other hand, they are manifestations of various cultural and social capitals and vice versa. Light (2001) considers habitus a personal product of one's life history and social experiences. Therefore, ECPE as the manifest-tation of experiences of physical exercise could partly construct cultural capital.

Bourdieu (1978) also employs the concept of physical capital to refer a form of cultural capital that is manifested as a physical skill, power, ways of exercising, etc. Then, physical capital is an extremely bodily phenomenon and capital that can be turned into, for example, economic capital (e.g. sport may become an occupation). According to Välipakka (2005), physical capital is cultural capital and its production occurs in relation to those habits that are invested in body. By dissecting physical exercise as everyday action, it is possible consider physical capital merely as a life-long process.

Bourdieu's classification of capitals provides an explicit framework for constructing the content of ECPE whereas in O' Rand's categorization of capitals, ECPE would form a part of several capital types. Bourdieu offers an opportunity to consider ECPE as its own entity but simultaneously constructing an individual's cultural capital. The concept of ECPE means capital that is acquired through exercising experiences and that we understand as a form of the embodied state of cultural capital. It appears as ways of action and aptitudes. Therefore, ECPE is not corresponding to economic capital, nor does it produce social capital as such. Instead, habitus as one of Bourdieu's key concepts and as a human being's way of expressing cultural capital is an important concept in ECPE: Could ECPE be expressed through habitus as well?

II. The Experience-Based Capital of Physical Exercise (ECPE)

a) *The Theory*

Based on above-mentioned premises in Bourdieu's classification of capitals, experiences of physical exercise can be considered stakes that actors on the field try to gather. The geography of ECPE as a part of Bourdieu's capital types is illustrated in Figure 1. Social and capital partly determine what kinds of experiences one can possibly get (the school, distractions, parents' aptitude for sports, etc.). As the experiences of physical exercises accumulate, one develops one's own ECPE that possibly directs one's sportive hobbies or attitude toward physical exercise.

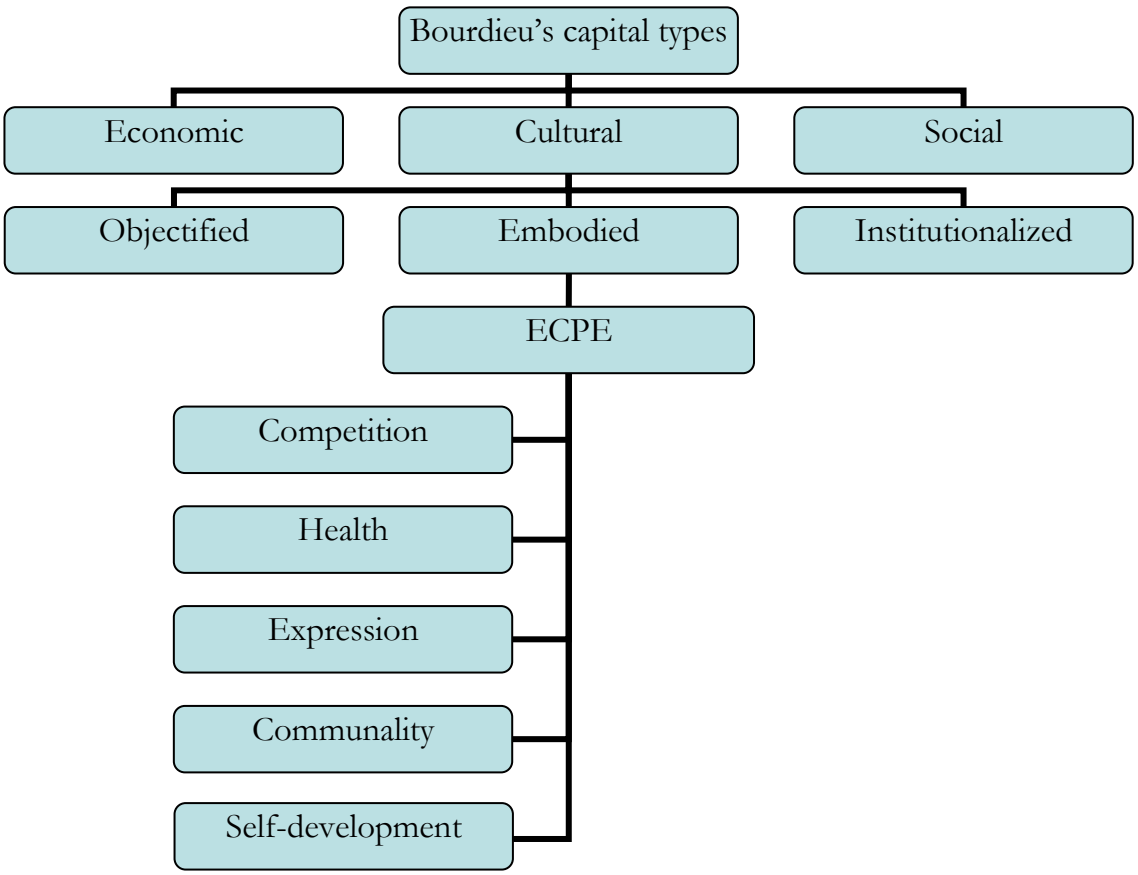


Figure 1 : ECPE as a part of cultural capital in Bourdieu's classification of capitals

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However, the nature of experiences that lay the foundation of the capital is multidimensional and therefore, the content of ECPE can differ from a person to another and thus, the theoretical starting point is that one or some of the fields of ECPE become dominant. Next, we will briefly introduce these fields of ECPE (see also Figure 1) and then discuss and compare it with other relevant categorizations.

The fields of ECPE are competition, health, expression, communality, and self-development.

1. Competition as a field of ECPE has its meaning through victory or loss. The experience may be either a victory or loss over some other or oneself and relate to the feeling of superiority or inferiority. The capital of competition may partly consist of experiences that define the status or value within a community or circle of acquaintances.
2. People do not do physical exercise just to win but also to keep up health. Health can be defined in two different ways: preventing illnesses and mobility which also includes physical shape. When experiences on physical exercise are mostly health-related experiences, the question is about the field of health in ECPE. The experience may also represent the field of health when it brings pleasure and delight (or resentment).
3. Physical exercise may also be experienced so that the body is primarily considered as the channel of expression. The experience may originate in the ways one is able to express various things through one's body or body movement. Body may be used for expressing or bringing the spectator various moods or ethical or aesthetic experiences. The experience results from the success of expressing oneself to others or how others take the expression. Recognizing and accepting one's own body movements may bring about moods that form the field of expression in ECPE.
4. The field of communality increases ECPE when the meaning of physical exercise originates in living, experiencing, and doing together. Belonging to a group, the importance of group activity and shared playing are emphasized. Furthermore, spurring others or received support and spur from others belong to this category.
5. The pure experience of physical exercise that gets its meaning as understanding and realizations increases the capital that provides people with the skills and knowledge to mental self-development. Instead of just exploring the limits of physical performance (e.g. Klemola 1995; Kunnari, 2006; 2011), this field of ECPE refers to actual capability to do; so-called soul-searching. For one cannot do conscious soul-searching without having developed proper tools for it. Therefore, this category is called the field of self-development.

The above-mentioned categorization of ECPE grounds on Klemola's (1995) physical exercise projects. Klemola divided these projects into four based on the primary purpose of physical exercise. They are physical exercise as the project of victory, health, expression, and self. Physical exercise projects do not represent strictly just one of the above-mentioned project types. What project is in question depends on its meaning for the one who does physical exercise. Klemola studied physical exercise projects so that each project appears the best in the form of some particular sport: for example, the project of victory in competitive sports, the project of health in keep-fit, the project of expression in dancing, and the project of self in budo sport.

Projects are not, however, sufficient reasoning for ECPE. A project as a word describes merely a process, doing, or experiences that an individual gathers form ECPE. The idea of ECPE is grounded on the phenomenological chance of pure experience (e.g. Husserl, 1995) and the interpretative nature of ECPE. Pure experience refers to an experience that lacks any natural attitude. In other words, the experience or the quality of the experience has not been pre-determined but the experience is "pure" in this sense. Although no one cannot know whether the experience can appear in the above-mentioned manner in practice; consequently, it merely forms a philosophical basis when considered from the phenomenological perspective. The way individuals experience physical exercise can vary regardless of the initial purpose of the physical exercise. Therefore, it is possible to categorize experiences based on the way they appear to individuals for experience may represent any field of the capital depending on what sport one does or what was the purpose of doing physical exercise. The principled difference is that in Klemola's project thinking physical exercise is understood through the project and the project, thus, functions as the pre-understanding about the meanings of physical exercise. According to Husserl's thinking, a project should, in that case, be the prevailing horizon which would be difficult to alter because experience gained from physical exercise would always be in accordance with the horizon.

Bourdieu states that various forms of capital are people's characteristics. Given this idea, various fields of ECPE may be regarded as characteristics in which one may direct his or her sportive activities. Experiences gained from physical exercise may, however, belong to any field of ECPE regardless of the sport. Therefore, ECPE is a horizon which is interpreted based on the experiences gained from physical exercise. ECPE may direct the sport hobby or the form of exercising but it does not direct the experience had on physical exercise. Thus, ECPE (the horizon) is easier to change its form (to be interpreted differently). Someone who does some ball games at the competition level makes a good example. When doing physical exercise, he or she is

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either at a competition or training. Thus, physical exercise would have its meaning based on the fact whether he or she is able to develop or whether the game is won or lost. According to the idea of ECPE, one may have other kinds of experiences as well. It might be that the topmost experience in the game or training may be related to how the performances look like. On the other hand, one may find physical exercise an aid for a headache after reading for an exam. Then, the topmost experience would represent the health among the fields of ECPE. ECPE is not connected to some sport but it is the capital of everyone's personal experience on physical exercise.

b) Evaluating the Concept of the Experience-Based Capital of Physical Exercise

It is worth critically dissecting the concept of ECPE. ECPE is a metaphoric concept similar to social capital. Therefore, it is difficult to draw conclusions with it. It can be partly difficult to understand how the concepts of capital and the presumption of "non-existence of social classes" can be molded within the point of view of personal experiences. Yet, cultural capital is a capital of its own in relation to other capitals. One essential aspect in cultural capital is power. Could ECPE be, however, property? Traditionally, capital is the means of exchange whereas someone's property does not have to be valuable to others. According to Hjerppe's (1997) criteria, capital is, however, a reserve that can be used when necessary. Capital, when considered in this way, can decrease (be spent), and be gathered and invested in. ECPE does not meet these criteria fully when it comes to the conditions of being used when necessary or decreasing. Instead, ECPE is merely unconscious as it directs action and can possibly alter along new experiences.

Bourdieu's classification explicitly brings out the differences between social classes. It is not directly included in the concept of ECPE but merely indirectly via the concept of habitus. According to this theory, one or some fields of ECPE can become dominant. Then, ECPE is partly manifested through an individual's habitus. Bourdieu's starting point is that members of the same social class have similar habitus. This notion would mean that populations, professions, or other communities could also be analyzed within the framework of ECPE. For example, it is worth asking whether PE teacher training produces some sort of common capital of physical experience. Or do people with similar ECPE tend to become PE teachers and, if this is the case, do they share some kind of a group habitus typical of PE teachers?

It is relevant to assess the concept of ECPE in the light of research on the meanings of physical exercise. Zacheus (2009) studied the importance of different types of physical exercise perceived by Finnish adolescents (under 20-year-olds). As a result of his factor analysis, 11 entities were formed: competition, health/well-being, physicality, sociality, relaxation, fashion, masculinity, mental growth, lonely toil, parents' expectations, and economic affordability. It is interesting to compare Zacheus's categorization with the fields of ECPE. Competition is found in both of them. Health/well-being and physicality represent the field of health. The social factor resembles the field of communality. Masculinity and fashion appear similar to the field of expression. Relaxation and mental growth correspond to the idea of self-development. Although the rest three categories do not fit in the fields of ECPE, the factors are, as a rule, in line with the concept.

Koski and Tähtinen (2005) studied the meanings based on which the youth build their relationship with physical exercise. The researchers found seven dimensions: competition and target-orientation, health and physical shape, joy and play, sociality, soul-searching, growth and development, and sport-specific meanings. Lehmuskallio (2008) described the most important cultural meanings in school-age children's physical exercise habits. The ranking order was the following: (1) comfort and good mood, (2) family-centeredness and physicality, (3) extreme, (4) appetite for success, (5) and superficiality.

In the above-mentioned studies including the field of ECPE, the entities of meanings, that are the categories, are somewhat similar although they have different names and partly different contents. The similarities in these categorizations become visible when they are dissected in the form of a table (see Table 1).

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Renson I	Renson II	Eichberg	Klemola	Honkonen & Suoranta	The fields of ECPE
A Instrumental	A A British sport	A Performance	A The project of victory	A Intensive training	A Competition
physical culture, physical performance sport	*success, performance, competition*				*in relation to others and oneself, the position*
	B Swedish gymnastics	B A health tool	B The project of health	B Health speech	*B* Health
	health				*feelings, physical shape, health, diversity*
C Autotelic	C Traditional frolic			C Entertainment	
Plays, games	*Joy, being together*				
D Expressive	D A performance sport	D Bodily experience	D The project of expression		D Expression
performance dancing		*expression, experientality*			*the way it appears, is expressed*
	E German turner			E Socialization	E Communality
	education, group activity				*the group, games, shared activity, spur*
			F The project of self		F Self-development
					developing spirituality and knowledge

Table 2 : Five categorizations of the meanings of physical exercise by retelling Koski & Tähtinen (2005) and in relation to the fields of ECPE (Eichberg, 1987; Honkonen & Suoranta, 1999; Klemola, 1995; Renson, 1991; Taks, Renson, & Vanreusel, 1999)

ECPE differs in two significantly different ways from other five categorizations represented in Table 1 which presents a summary of the meanings of the offering and tradition of physical exercise. As can be seen in the table, there are plenty of similarities between the categorizations. However, the reasoning of ECPE grounds on the assumption that experience is a pure experience and intuition without the pre-determined influence of the social world of physical exercise. The starting point is that a human being could experience physical exercise without Husserl's reference to the natural attitude. The meaning of physical exercise can represent any field of ECPE and thus construct the horizon of ECPE. ECPE can itself direct one's attitude to various sports and the way one does physical exercise. A human being's social and economic capital affect what kinds of situations and sportive hobbies one can participate in. They do not, however, affect the meaning physical exercise has within the framework of ECPE.

Another significant difference originates in the research approach and research setting. Three of the studies (Koski and Tähtinen's, Zacheus's, and Lehmuskallio's study) introduced in this article were based on large data and reported with quantitative measures. In other studies, entities were formed based on predetermined sum variables. The fields of ECPE were found out by familiarizing with the meanings elicited through the phenomenological method. Thus, the meanings are brought out as the participants describe them.

Based on the previous, the idea of ECPE and its fields seem justified and even comprehensive. It is noteworthy that the fields of ECPE were created before familiarizing with the studies presented in Table 1 and other analyses.

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III. Discussion

An important purpose of this article was to introduce a theoretical model for outlining the experience of physical exercise in a versatile manner. The theory creates a way of thinking and an apparatus for analyzing the world according to a specific theoretical framework. Yet, the framework is constructed based on meanings and entities of meanings driven from the authentic data.

A diversified conceptualization of physical exercise provides an opportunity to analyze ECPE from the perspective of the supply of physical exercise. If experiences of physical exercise are considered stakes in the field along with Bourdieu's idea, the fields of the capital of physical education make a tool for providing versatile experiences through which one can acquire as wide ECPE as possible.

Although the idea of ECPE and the related concept of habitus can be a way of studying the reserve of experiences among various groups of population, age cohorts, or professions, we want to highlight how the idea of ECPE could be used in physical education. When ECPE is considered an interpretative horizon, the basis of physical education could be the fields of ECPE. The concept of the horizon helps and makes it easier to perceive ECPE as changing which makes it a functional starting point and even a practical tool for the planning of teaching and how the educational event and the relationship with the student are constructed. As ECPE may alter, the starting point for educational planning may be input/output –thinking where the goal of action is to provide experiences in a certain, predetermined field of ECPE. The practical action itself may still take place within sports education but the goals of action may be different.

Education that grounds on the idea of ECPE can be planned in three different ways. First, the starting point can be how various sports increase ECPE. Second, the planning can be focused on how to include within one sport such action and situations that enable the accumulation of all-round ECPE. Third-and this might support the best the accumulation of ECPE as pure experience-the starting point could be to think how teaching could cross the limits of sports. According to Koski and Tähtinen (2005), various forms of physical exercise, such as different sports, are filled with specific expectations based on which people define their relationship to sports. Various forms of physical exercise can be experienced in a more diversified manner if they are approached without sport-specific contents.

In this article, the philosophical starting point to ECPE lies in the possibility of pure experience. The focus is, thus, how to provide individual people with as a versatile world of experiences of physical exercise as possible. The five fields of ECPE and the entities of meanings involved are the answer. Sketches on the accumulation of PE-teachers' ECPE that are drawn so far were based on interviews. Preliminary research results appeared interesting. It seemed that the participants perceived those fields of ECPE significant that also were the most dominant in them. Furthermore, it seemed to affect the ways the PE-teachers carried out PE education and how they confronted and perceived the exercising student. Given this important notion, more studies in order to develop a suitable and practical indicator to measure ECPE is needed as it could be useful to analyzing and developing PE education.

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The Metaphor of Marriage in Maharshi Ramana's Poetry: From Physicality to Spirituality

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Abstract - Marriage as an institution in India has strong spiritual connotations. It goes beyond the mere satisfaction of physical desires-one of the four goals of human life i.e. Dharma (conducting one's duty with compassion and righteousness), Artha (earning money), Kama (satisfying physical desires) and Moksha (liberation). These goals have been sanctioned by the Hindu scriptures which complete the cycle of life. The present generation in India and elsewhere has indulged in pursuing Artha and Kama so much, that they seem to have neglected the other main two goals of life-Dharma and Moksha. It is by incorporating these into life that the Kama may be meaningful. The present paper explores the religious connotation of the term 'Kama' in Hinduism keeping in view Maharshi Ramana's poetry. It considers the metaphor of marriage in a spiritual sense and relates the usage of this metaphor to other poets in Indian religious tradition. It is in this perspective that metaphor of marriage is to be seen portraying the higher concept of union of soul-bride and God- bridegroom.

Keywords : *marriage, soul, God, spirituality.*

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The Metaphor of Marriage in Maharshi Ramana's Poetry: From Physicality to Spirituality

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Abstract - Marriage as an institution in India has strong spiritual connotations. It goes beyond the mere satisfaction of physical desires-one of the four goals of human life i.e. Dharma (conducting one's duty with compassion and righteousness), Artha (earning money), Kama (satisfying physical desires) and Moksha (liberation). These goals have been sanctioned by the Hindu scriptures which complete the cycle of life. The present generation in India and elsewhere has indulged in pursuing Artha and Kama so much, that they seem to have neglected the other main two goals of life-Dharma and Moksha. It is by incorporating these into life that the Kama may be meaningful. The present paper explores the religious connotation of the term 'Kama' in Hinduism keeping in view Maharshi Ramana's poetry. It considers the metaphor of marriage in a spiritual sense and relates the usage of this metaphor to other poets in Indian religious tradition. It is in this perspective that metaphor of marriage is to be seen portraying the higher concept of union of soul-bride and God- bridegroom.

Keywords : marriage, soul, God, spirituality.

I. Introduction

Indian spiritual philosophy rests on the attainment of liberation from the multiple fetters of body and thought. Maharshi Ramana says:

> To know the lord is
> To know our Being,
> Free of seeming fetters
> Of body and thought (Anantanarayanan, 1997: 44)

Hindu philosophy of religion corroborates the resplendent reality of self-realization beyond body consciousness. However, the realization of this Bliss can be obtained only in human body. Human body is a rarity to be got as the soul travels through endless circles of birth and cycles of time. The sheaths of ignorance keep the self-effulgent light covered in the wraps of senses, ego and worldly enjoyments. The goal of life according to Hindu religious thought is to remove these sheaths and be aware of Being-Consciousness-Bliss. The same is true of the idea of Hindu marriage where the two persons pursue *Dharma (*conducting one's duty with compassion and righteousness), *Artha* (earning money), *Kama* (satisfying physical desires) and *Moksha* (liberation). The concept of marriage in spiritual terms goes to antiquity in India. Progeny by procreation was, no doubt one of the major goals of the institution of marriage but attached to such goals were other more important goals of spirituality. That is why, the idea of marriage in Hindu thought exists beyond the physical union of two persons and enters the realm where it symbolizes and conceptualizes the union of human soul and God. The idea of this union has been used as a metaphor in the poetry of the most of the saints of India: Guru Nanak, Mirabai, Kabir, Sheikh Farid, Mahatma Buddha and Ravidas-to name a few-who have all looked upon marriage not as a satisfaction of mere physical desires but to pursue the important goals of life already cited. It is in this broader meaning of metaphor that the present paper views marriage in Maharshi Ramana's poetry.

II. Metaphor

The online etymology dictionary traces the etymology of the word "metaphor" to *late 15th century from French métaphore meaning "to transfer the sense of one word to another word'. It's Latin and Greek origin can also be traced over to indicate the same meaning- "to carry over"*. The similarity of sense in metaphor, whether decorative or an enriching mode of conceptualization, is its essential element. Metaphor is, thus, a mystery of language which when viewed as a figure of speech suggests resemblance according to its traditional view.

Metaphor has traversed a long distance from the classical period to modern age with contributions from Aristotle to Gerad Steen. There are two sets of views about metaphor. Encyclopedia Britannica defines it as a "figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signaled by the words "like" or "as." Aristotle talks of two kinds of style: the clear and simple style which makes use of proper words and the style which raises poetry from commonplace to unusual and lofty by the ornamental words. The greatest thing by far is to be a master of metaphor (House, 1970: 121). For Aristotle, poetry is a craft to be achieved by using linguistic devices such as metaphor.

This view of metaphor underwent a complete change with inputs from Coleridge, I. A. Richards, Cleanth Brooks, Max Black, to name a few from the inexhaustible list that keeps on growing forever. Coleridge asserts that words are living powers and not merely articulated air (Erdman, 1978: 249). Tracing an interplay in mind, word and thing, Coleridge accepted

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connection between language and truth based on divinity. He defines poetry as self-expressive activity with the help of modes like metaphor. In *The Philosophy of Rhetoric,* Richards called metaphor an omnipresent principle of language and admitted that they steer our thoughts. He proposed two very useful terms "tenor" and "vehicle" as components of metaphor while talking about metaphors. The tenor is the idea conveyed or illuminated by the vehicle which is the actual figurative expression (Richards, 1936: 92-96). Cleanth Brooks defines modern poetic technique by calling it the rediscovery of metaphor and the full commitment to metaphor. He calls poem an organic whole where poetic images are not merely assembled but related to each other just as blossoms are related to other parts of a growing plant. The beauty of a poem is like a flowering plant which needs a stalk, stem, leaves and roots (Brooks, 1976: 60). Max Black in "More about Metaphor" made a strong case in favour of metaphor:

Conceptual boundaries not being rigid, but elastic and permeable; and because we often need to do so, the available literal resource of the language being insufficient to express our sense of the rich correspondences, interrelations, and analogies of domains conventionally separated; and because metaphorical thought and utterance sometimes embody insight expressible in no other fashion (Ortony, 1993: 33).

George Lakoff and Mark Johnson in *Metaphors We Live By* accept metaphor pervasive in language and thought (Lakoff and Johnson, 1980: 5). Zolton in *Metaphor* defines it as a mode of conceptualization and a cognitive tool without which the poets, writers and even ordinary people cannot live. Metaphor is a way to "who we are and what kind of world we live in" (Kövecses, 2010: xi- xiii). Grounded into human experience of each kind-cultural, perceptual, social and physical, we express the way we experience the world. The cognitive view of metaphor takes into view this faculty of human mind to translate the abstract via concrete. The various dimensions of human experiences in the outside world are manifested in the form of objective reality and expressed in the form of subjective imagination of the writer. Metaphor captures the world of a poet in totality. Since the boundaries of language are not fixed, it goes to the credit of a writer or a poet to make use of the boundless capability of metaphor to enter the world of reality and the world beyond reality-a world of senses, reasoning, perception and imagination. It is in this background that the present paper talks about metaphor of marriage in Maharshi's poetry.

III. Maharshi's Life

To know Maharshi Ramana is to know about your own self His life takes even the most uninitiated people on an inner journey of body to self which opens many doors of Truth, Bliss and Consciousness. His life, his philosophy and his works of prose and poetry are not mere philosophical statements but practical lessons of enlightenment. He wrote whatever he practiced and taught the same to his devotees. Devoid of complex method of meditation, his path is a simple path of self enquiry leading to a natural state of everlasting happiness.

The journey of Maharshi's life starts from Tiruchuzi in South India. Born on 30th December, 1879 in an ordinary middle class family to parents Allagmmal and Sundara, he was not very academically inclined. He spent his childhood as an ordinary boy without even an inkling of the future spiritual transformation. However life takes the course as it has to and as it is predestined. God had other things in store for him. His father died when he was twelve years old. The family moved to his uncle's house where he spent a few years without any remarkable incident. After a few years two incidents changed his life forever. An intense experience which had repercussions on his future changed the course of his life. Despite being perfectly physically healthy, he had an experience of near death. He felt the inert lifeless body and had a feeling that he was about to die. He awakened to the immanent reality of a soul which never dies. He realized the import of Shri Krishna about what he said in Bhagvad Gita regarding the immortality of soul "na *hanyate hanyamāne śarīre*" (2.20).

He sought liberation from the inherent tendencies of ego clouding the mortal humans throughout their lives. He was constantly aware of his identity with the Self-the deathless spirit. "The other thoughts might come and go like the various notes of music, but the 'I' continued like the fundamental *sruti* note that underlies and blends with all other notes," (The Collected Works ix-xvii) he himself explains. This 'I' for him was a liberation, a miracle, an awareness and an awakening. It was in this background that Venkatraman was named Maharshi Ramana- a title given to a great sage who inaugurates a new path. He opened a new path of *jnana marga* for his devotees who turned to him for spiritual instructions.

M. Anantanarayana expresses the experience of awakening to the reality in beautiful words "The boy was taken up into silence, the ecstasy of being which is beyond words but of which words have held tiny glimpses the impassionate speech of mystics and seers. For, otherwise we should have possessed total darkness and not the half light of wisdom" (Ananthan-arayanan 8). The experience not only changed his whole life but charted a future course on which not many tread. The remarkable thing about Venkatramana was that he immediately recognized the fetters which bind human soul. He decided that he could not belong to both the worlds-the world of ordinary people where one continues without awakening to self- effulgence and the world of God which is within our own self. The same

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reality has also been realized by many other saints in India whether they lived in the world with their families or away from it

IV. The Hindu Life

The four stages of a Hindu's life are called *Ashramas.* The first stage is *Brahmacharya*-the student life. The second stage is *Grihastha*- the life of house hold. The third stage is that of a *Vanprastha*-the stage of a hermit and the fourth is *Sanyasa* or the wandering ascetic stage. In Hinduism one has to remain immersed in the first stage to attain spiritual and practical knowledge for twenty five years after which one gets prepared for the next stage of earning a living and leading a family life. Hinduism supports both the pursuits-earning money (*Artha*) and satisfying physical desires (*Kama)*. It lasts for fifty years and man prepares to lead the life of a hermit and an ascetic. However, it is the second stage of human life that has led most of the spiritual seekers in India to the door of knowledge. The bonds of marriage, family and society are very strong in India with a deep metaphorical import. If one takes an overview of lives and poetry of Saints and Seers in India, one finds the metaphor of marriage a dominant one.

V. Religious Poetry in India

To take the case of Guru Nanak, who was born on 15th April, 1469 in Talvandi and died in 1539. He continued' live with his family and discharge his duties. Most of his religious poetry known as *sabads* makes abundant use of the metaphor of marriage. In rich evocative images he talks about the human soul as bride and God as the house of in-laws. "*Sajjan mere rangle*" is a *sabad* where Guru Nanak makes use of metaphor of soul-bride.

Kee n sunaehee goreeae aapan ka (n)nee soe lagee aavehi saahurai nith n paeeeaa hoe naanak suthee paeeeai jaan virathee sa(n)n (Sri Guru Granth Sahib Ang 23).

Haven't you heard the call from beyond, O beautiful soul-bride? You must go to your in-laws; you cannot stay forever with your parents. O Nanak, one who sleeps in her parents' house is plundered in broad daylight.

Mirabai too, born in 1498 as a princess in Rajasthan always considered Sri Krishna as her eternal companion. She grew up in a noble Rajput family and was married to the crown prince of Mewar. Her constant devotion to God resulted in conflicts within the family. Her husband died and she refused to throw herself in the funeral pyre. She became a wandering mendicant poet immersing herself deeply and whole heartedly in love for God. In one of her most emotional poems she writes and makes use of the metaphor of marriage in the following words:

No one knows my invisible life
Pain and madness for Rana
Our wedding bed is high up in the gallows
People noticed me, point finger at me.
They see my desire (Poetry Chaikhana)

Mirabai left the royal palace and continued her devotional life not caring about the world outside.

Further, Kabir stands unique as a Saint because of the great tradition that prevails in India. He is revered by Muslims, Hindus and Sikhs alike. Born in Varanasi probably around 1440 (the exact year is not known), he acts as a human bridge to connect the different devotional traditions. He became a disciple of Swami Rama Nanda, a Hindu. He found a creative way to display his love for God, Iswara or Allah- whatever name we wished to give. In a poem titled "My Body is Flooded", translated by Andrew Harvey, Kabir also celebrates the physical union symbolizing spiritual union of soul and God:

My body is flooded
With the flame of God.
My soul lives in
A furnace of Bliss. (Poetry Chaikhana)

Saint Ravi Das, born in Varanasi was a leather stacker by profession. His intense devotional poetry found a place in Sri Guru Granth Sahib in a poem titled "If You are a Mountain" translated by Nirmal Dass, Ravi Das says:

If you are a mountain
Then I am a peacock
If you are the moon
Then I am a partridge,
My love for you
Is true and real
When I fell in love with you,
I gave up my love for others. (Poetry Chaikhana)

Ravi Das's poetry echoes of the same metaphor of physical union in continuation with the tradition of Indian spiritual poetry. The Saints who have been discussed before do not need any further exposition as their poetry invariably refers to the indissoluble union of soul and God as God is the primal source where the soul- bride has to go and merge.

VI. Maharshi Ramana's Poetry

Maharshi Ramana continues the same tradition although he was not married and a family man. Having been exposed to a very short lived but peaceful and loving relationship of his parents-Alggmal and Sundara, (both means beauty), he made use of metaphor of marriage extensively in his poetry. The first five poems addressed to Arunachala make use of this metaphor. "The Marital Garland of Letters" (The *Collected Works*) is

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even titled on the metaphor of marriage and in its 108 stanzas; most of the stanzas explain the love of God in the garb of physical union. In the invocation itself Maharshi seeks permission from God Ganesha to bless him to make this Marital Garland of Letters worthy of bridegroom Arunachala. The same metaphor continues in the poem in different words and expressions that the present researcher noticed the repetition approximately 25 times of course in different contexts. He starts with reference to his parents Algu and Sundara who were happily married to quote his words, "May thou and I be one and inseparable like Algu and Sundara, Oh Arunachala" (Maharshi Ramana :82).

The metaphor can be explained in the background of strong relationship between husband and wife in India. In the next metaphor, however the tone changes as he complains to God that he has lured him home but does not allow the divine union, "Entering my house and luring me (To thine) why didst thou keep me prisoner in thy Heart's Cavern oh Arunachala!"(83) Simultaneously, he asks the God why he drew him near. The metaphor again sounds of physicality as he asks God further not to turn him away as people will blame him (83). In yet another comparatively stinging statement, he calls mind a female prostitute who wanders in the street to find customers. The strumpet mind will cease to walk the street if only she finds Thee (83). He makes a request to hold the mind wandering in distractions permanently so that his search may stop. His questioning continues in the same form when he asks God to prove his chivalry as he is not ready to embrace him after abducting, "After abducting me if now thou dost not embrace me, where is thy Chivalry, Oh Arunachala!" (83).

The metaphor of physical union recurs when Maharshi compares the wordly entanglements of ego, attachment and sensual pleasures to the modesty of a woman outraged by others. He questions God to be watching nonchalantly and not paying attention to the outrage of modesty, "Does it become thee thus to sleep when I am outraged by others, Oh Arunachala! "(84). Maharshi calls these worldly attachments as "the cruel snares of fascinating women" and requests God to "honour me with union with thyself, Oh Arunachala! (84). In a rich metaphor of evocative images pointing towards sensual description of physical union, the following lines are self explanatory and need no further comments, "Tear off these robes, expose me naked, then robe me with thy love, Oh Arunachala! (85)". Of course, the repetition of the word "robe" twice in the stanza refers to two different ideas- the first "robe" refers to worldly sense entanglements and the second "robe" refers to the "robes" of divinity.

The most amazing thing in Maharshi's metaphor about physical union is that it presents all the shades of this union-complaint, dissatisfaction, eagerness and excitement. It also elaborates the activities involved in this union-luring (83), hold her bound (83), embrace (83, 86, 88, 92), outrage (84), honour (89), robe me with love (85), leaving (89), touch (90), espouse (90), cleave (92), ravished (92), enter (93), entice, stealing into heart, draw in (93) and to wear the marital Garland(94). Maharshi expresses his anguish if God-The bridegroom does not embrace the soul- bride. The repetition of the verb 'embrace' reiterates the fact of union which is more than physical and enters the world of transcendence. This request is repeatedly made in the poem several times. Quite openly Maharshi uses the metaphor in the following words, "Enfold me body to body, limb to limb, or I am lost, Oh Arunachala!" (88). He also expresses his anguish when God refuses to solicit his prayer. In the manner of a bride who wants her conjugal rights, He asks, "Does it not shame Thee to stand there like a post cleaving me to find thee by myself, Oh Arunachala!" (89). He calls God his refuge as he melts away and enters him. The God is "standing Naked" for which the poet uses the word *Digambara*. This word consists of two nouns compounded *Dik* and *Ambara*. *Dik* refers to direction of space and *Ambara* means both sky and clothes, hence it means one who is clothed in the directions of space infinite. Here the naked does not have any negative connotation as in spiritual poetry the word is used quite often in a positive sense. Naked means to be free from the worldly attachments. There is another reference to the ultimate union of soul and God when Maharshi offers an invitation to God," Let us embrace upon the bed of tender flowers, which is the mind, with in the room of the body (or the ultimate truth) Oh Arunachala!" (92). Two comments need to be made here. It is a conceptual metaphor where body is referred as a room. Body acts as a container which can embody the ultimate truth of union with God. Lakoff and Johnson have mentioned this category in *Metaphors we Live By*, "We are physical beings, bounded and set off from the rest of the world by the surface of our skins, and we experience the rest of the world as outside us. Each of us is a container, with a bounding surface and in-out orientation."(1980: 29). It is in the category of ontological metaphors that we keep these metaphors.

VII. Conclusion

The metaphor of marriage makes better sense when viewed in Indian perspective. Marriage in India is not only the marriage of two persons but also of two families, ways of life and ways of thoughts. In India marriage has to be worked upon with persistence, devotion, surrender of ego and compatibility. All these attributes can also be assigned to soul's relationship with God. This relationship is all encompassing. It has to be nurtured with love, devotion and surrender of ego: That is why marriage in India does not mean the satisfaction of sexual desires only. Of course our

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scriptures sanction this aspect when they refer to *Kama* (physical desire) as one of the goals of life. Still it is only one of the four goals which have been considered together for the emancipation of human soul.

In comparison, generally speaking, marriage in the West is for convenience and is losing its importance. If it does not work, people let it go! In India the relationship is still strong only because of its spiritual roots. However it is not denying the fact that divorces are on the rise because of materialism. There is a need to go back to our culture, poetry and Saints to nourish the roots which are drying up for the want of water of spirituality. The spirituality has that nectar which can sustain the eternity of life even when the human body ceases to exist and mingles with God.

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Platon Sanati Neden İdeal Devlet Açisindan Yorumlamiştir

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Abstract - This study aims to deliberate Mimessis, which has the most important concept of aesthetics and it's place in the Platon's Philosophy. Platon, who is the founder of the Forms Theory, saw art as Imitation (Mimesis) and because of this reason, he didn't interpret art as Beauty Philosophy's viewpoint, he interrepted it into Ideal State. What is the cause of this interpretation, why should it be censorshiped? This article aims to search answers of these questions according to Platon's Forms Theory, Beauty Philosophy and art's damage according to Platon.

Keywords : *platon, mimesis, forms theory, censorship, art.*

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Platon Sanati Neden İdeal Devlet Açisindan Yorumlamiştir

Ecevit Karaca

ÖZET - Bu çalışmada estetiğin önemli kavramlarından Mimesisin Platon felsefesindeki yeri üzerinde durulmu-ştur. Formlar teorisinin kurucusu olan Platon, sanatı bir taklit (Mimesis) olarak görmüş ve bu nedenle sanatı güzellik felsefesi açısından değil, ideal devlet açısından yorumlamıştır. Böyle bir yorumlamanın nedeni nedir, neden sansür edilmelidir? Makale bu sorulara cevabı, Platon'un güzellik felsefesi anlayışını, formlar teorisini, Platon'a göre sanatın zararlarını açıklayarak arayacaktır.

Anahtar Sözcükler : platon, mimesis, formlar teorisi, sansür, sanat.

Abstract - This study aims to deliberate Mimessis, which has the most important concept of aesthetics and it's place in the Platon's Philosophy. Platon, who is the founder of the Forms Theory, saw art as Imitation (Mimesis) and because of this reason, he didn't interpret art as Beauty Philosophy's viewpoint, he interrepted it into Ideal State. What is the cause of this interpretation, why should it be censorshiped? This article aims to search answers of these questions according to Platon's Forms Theory, Beauty Philosophy and art's damage according to Platon.

Keywords : platon, mimesis, forms theory, censorship, art.

Cherea - Yalan söylesek bile, çoğu kez bilmeden yapıyoruz. Benim suçum yok, Caius.
Caligula - Yalan suçsuz olamaz. Sizin yalanlarınızsa varlıklara ve nesnelere önem kazandırıyor: işte bunu bağışlayamam... A. Camus

I. Giriş

Antik çağın önemli düşünürü Platon, birçok alanda olduğu gibi sanat konusunda da düşüncelerini belirtmiştir. Platon düşüncelerini geliştirip sistemli bir şekilde sunduğu zaman, ilk başta şiir sanatıyla ilgilenmiş ve Homeros'u okumuştu. Euripides, Sophokles ve Aiskhylos ve birçok tragedya yazarının eserleri sahnelenmiş ya da sahnelenmekteydi. Tiyatro sanatına ilgi bu dönemde bir hayli fazlaydı. Platon bu döneme tanıklık etmiş, sanatın etkisini yakından görmüştü. Böylece sanat hakkında, özellikle de tiyatro hakkında önemli fikirlere sahipti.

Platon, tiyatro üzerine düşüncelerini derli toplu bir şekilde sunmamıştır. Tiyatro üzerine düşüncelerini bize daha çok Devlet adlı eserinde diyaloglar esnasında verir. Eleştirel açıdan sanatı işler. "Sanatın ne olduğu sorusunu ortaya atan ve bu soruya belli bir açıdan, tek yanlı da olsa ilk cevap veren düşünür, yine güzellik metafiziğinin kurucusu Platon olmuştur." (Tunalı,1983,s. 69).

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Düşünürün tiyatro konusundaki görüşleri de kendine özgü belli bir perspektiften oluşmuştur. Platon sanatı ve özellikle de tiyatroyu ideal devlet açısından yorumlamıştır. Platon tiyatroyu neden güzellik metafiziğine göre değil de ideal devlet açısından yorumlamıştır? Onu bu yönde bir yorumlamaya iten nedir? Bu sorulara cevap ararken öncelikle bu sorunun neden bizim için önemli olduğuna ve günümüzle ilintisine değinmek ve konuyu daha rahat kavramak için de öncelikle Platon'un güzellik felsefesi üzerine düşüncelerini gözden geçirip, akabinde Platon'un sistematik felsefesinin temelinde bulunan formlar (idealar) teorisini açıklayacağım. Platon'un formlar teorisini temel alarak açıkladığı sanatı (tiyatroyu), teorideki yeri ve önemi üzerinde durduktan sonra, belirlenen konumun ne gibi sonuçlar doğurduğu üzerinde durup en sonunda, sonuç kısmında tüm makale boyunca yavaş yavaş işlediğim, cevap vermeye çalıştığım soruyu, tüm araştırmayı göz önüne alarak tekrar cevaplayacağım.

II. Günümüzden Platon'a

Geçmişin karanlık sokaklarında yolunu kaybetmemiş bir düşüncenin, görüşün günümüze kadar gelmesi ve geleceğe doğru yol alırken, ışığıyla aydınlattığı sokakların onun izini taşıması elbette olağandır. Zaman, hakikati ortaya çıkartırken, hakikatin üzerindeki fazlalıkları silerken, arkeoloğun kazı esnasında bir tarihi eserin üzerindeki toprağı ayıkladığı gibi titiz davranır. Bu titiz çalışma sürecinde (süreç devam ediyor, zaman durmadığına göre!) eser, içindeki anlamı korur ya da anlam sapması yaşar. Her iki halde de eserden etkilenen başka eserler ve görüşler gittikçe çoğalır. Artık zaman denizinde yalnızca bir hakikat yoktur. Hakikatten pay alan, aldığını düşünen hakikat kümeleri oluşmaktadır. Bu kümelerin ardındaki hakikate ulaşma çabası, başlı başına bir ikiliği oluşturur: Pay alınan bir Hakikat ve pay alanlar kümesi. Bu ikisi arasındaki ilişki, benzerlik, bir katil ile bir katili oynayan oyuncu arasındaki ilişki gibidir. Hiçbir zaman katili oynayan oyuncu, katilin öldürme esnasında ve sonrasında hissettiklerini hissedmeyecektir. Ancak onun devinimlerini taklit edecek, sanki yapıyormuş gibi yapacak ve bu -mış gibi yapmak onu hakikatten uzaklaştıracak ve kötü bir örnek yapacaktır!

-Mış gibi yapmak görüntü dünyasının bir özelliği olurken, katilin eylemindeki görünmeyen sebeplerse eylemin hakikati olacaktır. Sadece görüntüler dünyasına dayanılarak yapılan bir taklit; sadece etkiyi sağlamakta

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zayıf kalmayacak, ayrıca gülünç ve yanıltıcı olacaktır. Biz gösteriden çıkıp rüzgarın eşliğinde sokağın tavanı altında yürürken, oyuncuyu kötü bir taklitçi diye eleştireceğiz, hiç farkında olmadan taklit kelimesine olumsuz, negatif bir anlam katacağız. Taklit kelimesinin özünde olumsuz bir durumu, eylemi nasıl barındırdığı üzerine düşündüğümüzde ise işin ucunun Platon'a vardığını farkederken yüzümüzde oluşan ifadenin, sokağın tavanı altında esen rüzgardan değil de şaşkınlıktan olduğunu anlamamız pek uzun sürmeyecek.

Antik Yunan'ın önemli düşünürünün sanat hakkındaki düşünceleri; ışığı aydınlattığı toplumlarda, çağlarda etkisini hissettirmiş ve günümüze kadar gelmiştir. Günümüzde dinlendikten sonra artık geleceğe doğru yol alacak, gelecekte yine Sokrates'in öğrencisi hakkında görüşler ortaya atılacak, yapılan sanat eserleri farkında olmadan onun izini taşıyacaklar. Albert Camus'un Caligula adlı tiyatro metninde bu düşünce kendisine nasıl yer bulduysa, geleceğin yazarlarının eserlerinde de yer bulacaktır. Sadece yazarlarında, sanatçılarında mı? Elbette hayır. Etkisi sokak aralarında, kahve sohbetlerinde, kafe eğlencelerinde, maç kuyruklarında, pazar alışverişlerinde yer bulacaktır. Günümüzde olduğu gibi. Gündelik dilde olumsuz anlamda kullandığımız; "film mi çeviriyoruz", "rol gereği", "başımıza oyuncu kesildi","rol yapmak", "tiyatro yapmak", "film icabı" gibi söz öbekleri gerçeklikten pay almayan ve bu nedenle değersiz olduğu iddia edilerek oluşturulan sanat fikrinin gündelik hayattaki yansımalarıdır. Gerçeklikten pay almayan şey bizi hakikate götürür mü? Bizi erdemli olmaktan uzaklaştırma potansiyeli taşır mı? Eğer gerçekten pay almıyorsa sanat nedir ve sanatın pay alamadığı gerçek nedir?

III. Platon'da Güzellik Metafiziği

Platon öncesinde güzellik kavramı, daha çok amaca uygun olan olarak kavranmış ve eğer amaca uygunsa ona iyi ve güzel denilmiştir. Böylelikle güzel olmanın şartı amaca uygun olması ve iyi olmasıdır.

Platon, yukarıda belirttiğimiz gibi güzellik metafiziğinin kurucusu olup, güzel nedir sorusuna üç farklı cevap vermiştir. Cevaplarının farklılaşması Platon'un felsefesindeki değişim, gelişim ile ilgilidir. Büyük Hippias diyaloğu, güzellikle ilgili sorular sorarken tatmin edici bir cevap bulamaz, ama buna rağmen güzelin tek başına bir diyalog konusu olması bile önemlidir. Olgunluk çağında güzeli özellikle Şölen adlı eserinde eros ile açıklarken, yaşlılık döneminde ise daha çok simetri ve orantı ile açıklar.

Büyük Hippias diyaloğunda güzel kavramında bir ikiliğe ulaşan (Kendiliğinden güzel ve tek tek güzel şeyler) Platon, Şölen'de ontolojik bir tanım yapar ve güzel, erosun yardımıyla kendini ortaya çıkartır. Hakikat eros ile mümkün olur. Son dönemde ise daha çok orantı ve simetri ile açıklarken, güzeli algılayabilenlerin yalnızca filozoflar olduğunu savunur.

IV. Formlar Teorisi

Platon'un sanata bakış açısını etkileyen en önemli etken nedir? Bu soruya verilecek cevap, kuşkusuz, *formlar teorisi*'dir. Formlar teorisi'nin Platon'un tiyatroya bakış açısını nasıl etkilediğine geçmeden önce, bu teori üzerinde durmakta yarar vardır.

Formlar teorisi ile Platon, evrenin temel gerçeğini formlar olarak görmektedir. Platon, formlar teorisini oluştururken hem Herakleitos'tan hem de Parmeni-des'ten yararlanmıştır. Birbirine zıt düşüncelere sahip iki düşünürün fikirlerini, Pythagoras'ın kavramları ile matematik biliminin soyutluğu ve kesinliğinden yararlan-arak kullanmıştır.

> "Duyu algısı dünyası hakkında kesinlikle hiçbir kuşku yoktur - apaçık ki bu dünya vardır - ve dahası duyu algısı dünyası Herakleitosçu karakteristiklere sahip görünür. O bir akıştır, ama ölçüler'e uygun düşen bir akıştır...Fakat Parmenidesçi özellikleri hangi dünya hakkında ileri sürmemiz gerekir? Platon'un bu soruya verdiği yanıt, mekan ve zaman içerisindeki fiziksel nesneler dünyasının ötesinde bulunan, ama bu dünyayla sıkı bir ilişki içerisinde duran - fiziksel, mekansal, zamansal olmayan-bir başka dünyanın var olduğuydu. Platon bu dünyayı idea (formlar) dünyası diye adlandırdı." (Jones, 2006, s. 184-185).

Her fenomenin evrende bir formu vardır. Fenomenler evrendeki formlarından pay alırlar. Düldül, küheylan birer attır ve at formundan pay almışlardır. Düldül, at formundan pay alırken; at, Platon'un yukarı form dediği iyi formundan pay almıştır. Düldül, görünüş dünyasına aitken; at, gerçeklik (formlar) dünyasına aittir. At formuna ve yukarı formuna nasıl ulaşırız?

> "Formlar duyu algısıyla bilinemiyorlar ise, nasıl bilinebilir? Platon'un yanıtı, onların düşüncede bilindik-leridir; onlar, aslında düşüncenin nesneleridir. Düşün-mekte olduğumuz her zaman, hakkında düşünmekte olduğumuz şeyler formlardır" (Jones, 2006, s. 185-186).

Platon, bunu bölünmüş çizgi örneği ile gösterir:

"(…) şimdi eşit olmayan iki parçaya ayrılmış bir çizgi al, bunlardan biri görülen dünyayı öbürü de kavranan dünyayı göstersin." (Platon, 2002, s. 252).

Boş bir sayfaya bir çizgi çekelim ve bu çizgiyi diklemesine kesecek üç çizgi daha çekelim. Artık çizgimiz dört farklı parçaya bölünmüş oldu. Bu bölümlerin her birine soldan sağa harfler verelim, en soldaki bölüme A, onun sağındaki bölüme B, B'nin sağında bulunan bölüme C ve en sonda C'nin sağında bulunan bölüme D ismini verelim. A ve B, fiziksel dünyayı yani görünüş dünyasını temsil etsin, bununla birlikte C ve D de formlar dünyasını yani gerçekliği temsil etsin. D yukarı formları, büyük harfli iyi'yi, C ise iyi'den pay almış aşağı formu temsil edecektir. B, görünüşler dünyasında C'den pay almış şeyleri ve nesneleri gösterecek ve son

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olarak A da, B' deki şeyler ve nesnelerin gölgesini, yansılarını ve kopyalarını gösterecektir. Platon için gerçek, görünüşler dünyasında değil, düşünce ile kavranacak formlar dünyasıdır.

V. Mimetik Objenin Varlık Düzeninde Yeri Neresidir?

Platon, sanatı yukarıdaki çizelgede nereye koymaktadır? Sanatın bu çizelgede yeri var mıdır? Platon, sanatı bir taklit (mimesis) olarak görür. Sanat neyin taklitidir? Platon, Devlet adlı eserinin onuncu kitabında, sanatın neyin taklidi olduğu ve ideal devletinde yer alıp alamayacağını tartışır. Platon'a göre sanat taklidin taklididir.

> "Zor bir iş değil, dedim. Her zaman, kolayca yapılanabilen bir iş. Eline ayna alıp da her yana tutarsan, çarçabuk yaparsın bunu. Güneşi, gökteki yıldızları, yeryüzünü, kendini ve öteki canlılar, ev eşyalarını, bitkileri ve şimdi sözünü ettiğimiz bütün bütün şeyleri hemencecik yaratıverirsin.
>
> Evet, ama, sadece bir görünüştür bunlar gerçek değil ki!
>
> Güzel, tam da istenenin üstüne bastın. Çünkü bu çeşit ustalar arasında ressamı da saymak gerekir değil mi?
>
> Elbette.
>
> Diyeceksin ki ressamın yaptığı şeyin gerçekliği yoktur. Ama bir bakıma onun yaptığı da bir yataktır. Öyle değil mi?
>
> .....
>
> Gerçekten var olanı yapmadığına göre, gerçek nesneyi değil, gerçek nesneye benzeyen, ama ondaki gerçekliği taşımayan bir nesneyi yapıyor demektir." (Platon, 2002, s. 365)

Platon'a göre sanat gerçeklikten uzaktır. Bu uzaklık görüntüde değil, özündedir. Sanat eseri, resmettiği objeye benzeyebilir, ama onun gerçekliğini taşımaz. Sanat eseri resmettiği nesnenin taklididir. Bu taklit eseri, birincisinin (formun) ve ikincisinin (görünüşün) bir taklididir. Bunu yukarıda çizdiğimiz bölünmüş çizgi üzerinde söylersek şöyle bir sonuç ortaya çıkar: İyi formu (D), aşağı form (C, at), şeyler, nesneler (B, düldül), gölgeler, yansılar (A, düldülün gölgesi) ve son olarak da düldülün resmi gelir. Platon'a göre sanat, kopyanın kopyasıdır ve formdan üç derece aşağı olacaktır. Bu sanat eserini yapan da taklitçi olacaktır.

> Bence ona verilecek en uygun ad taklitçidir, öbür ikisinin yaptığı şeylerin taklitçisi. "Güzel. Demek, tabiattan üç derece bir eseri yapana taklitçi diyorsun. Öyleyse, tragedyaları düzen kişi de, bir taklitçi ise, kraldan ve hakikatten tabiat bakımından üç derece uzak olacaktır, bütün öbür taklitçiler de öyle" (Platon, 2002, s. 365)

Platon, taklitçinin gerçek üzerinde bilgisi olmadığını, sadece görünüş üzerinde bilgisi olduğunu düşünmektedir. Ona göre taklitçinin (sanatçının), taklit ettiği şey üzerinde ne gerçek bilgisi, ne de doğru sanısı vardır. Taklit edilen şeyin bilgisiz kalabalığa hoş gelebilecek şeyler olduğunu savunur. Ayrıca Platon, taklidi tüm sanat türlerinin ve bunlardan en çok da tragedyanın kullandığını düşünmektedir.

> "Böylece iki nokta üzerinde anlaştık demektir. Birincisi şu: taklitçinin, taklit ettiği şey üzerinde geçerli bir bilgisi yoktur ve taklit, ciddiliği olmayan bir çeşit çocuk oyunundan başka bir şey değildir. İkincisi de şu: Tragedya şiiriyle uğraşanlar, ister iambos ölçüsünü, ister destan ölçüsünü kullansınlar, taklitçilerin en başta gelenleridir." (Platon, 2002, s. 371)

Mimesis (taklit), Platon için olumsuz bir durum ihtiva etmektedir. Olumsuzluğunu sadece taklidin taklidi olduğu için değil, işlevi açısındandır. Bunu bir sonraki bölümde göreceğiz. Yalnız bu konuyu kapatmadan önce şunu belirtmeliyiz ki Platon, mimesisi bir anlatım aracı olarak görür ve doğrudan doğruya bir anlatım aracı olarak düşünür.

> "Anlatan kişi, anlatacağı kişinin kişiliğine bürünüp, onun adına konuştuğu, onun adına eylemde bulunduğu zaman, artık bu anlatım gelişigüzel olmaktan çıkar, bir mimestha haline gelir" (Tunalı, 1983, s. 78)

VI. Sanatın Zararı

Platon'a göre sanat gerçekten pay almaz. Gerçekten yoksun olan sanatın doğru bir amaca yönelmediğini, aklımızla değil de duygularımızla bir alışverişte olduğunu düşünen Platon için sanat zararlı bir uğraştır. Devlet adlı eserinde şiirin ve her türlü taklidin aşağı bir şey mi yoksa değerli bir şey mi olduğunu tartışır.

> "Platon, Devlet adlı eserinde sanatın çoşturucu niteliği üzerinde de durmuştur. Akla, sağduyuya ve erdeme dayanmasına gereken devlet düzeninde, kişinin heyecanlarını dizginlemesi gerekir. Ölçülü bir insan, başına bir kötülük geldimi, duyduğu acıyı başkalarına göstermemeye çalışır, utanır heyecan gösterisinden. Sıkıntılı bir durumda ona en doğru çareyi gösterecek olan duyguları değil, akıldır. Oysa sanat duygularımıza, heyecanlarımıza yönelmekte, bizim çoşkun, taşkın, değişken yanımızı ortaya koymaktadır; kötü yanımızı besleyip güçlendirmektedir." (Şener, 1982, s. 20)

Kalabalığın övgüsünü kazanmak isteyen ozan, kolay kolay taklit edilemeyen, edilse bile zor anlaşılan bilge ve sakin yanımızla uğraşmaz. O daha çok, coşan tarafımızla uğraşır; cinsel aşk, istek, öfke gibi davranışları kabartan tutkuları kabartmaya çalışır. Ozanın kabarttığı bu tutkulardan, taklit sayesinde kurtulmak yerine, taklit yüzünden bu tutkular beslenir ve bize hakim olurlar.

Platon, akla dayanmayan bu tutkuları aşağı tutkular olarak görmektedir. Ona göre forma yakın olan

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akıldır, tutkular formdan uzak ve geçicidir. Bunun için onları tetikleyen, sulayıp besleyen sanat zararlıdır.

VII. Sansür

Platon, zararlı olarak gördüğü sanatı ideal devletinde yasaklar. Aşağı duyguları besleyen sanatı devletinden kovar. Tanrıları olmadık şekillerde gösteren, alçaltan destan yazarı Homeros'un okunmamasını önerir. Platon, sanatı politik bir açıdan ele almış ve devlete sağlayacağı yarar ve zararları çerçevesi içinde yasaklamıştır. Sanatın toplum üzerindeki etkisini görmüş ve ona göre sanatı devletinden kovmuştur. Ama şunu da belirtmekte yarar vardır: Platon, sanatın etkisini bildiği için eğitimde yararlı olacağını düşünmüş ve siteye yararlı olduğu kanıtlanan sanatın siteye alınabileceğini, tanrılara söylenen ilahilerle iyi insanları öven şiirlerin siteye sokulabileceğini belirtmiştir. Aksi takdirde kurallar ve ortak akıl yerine zevkin ve acının hakim olacağını dile getirmiştir.

Bu yasaklama tarihte görülen ilk sansürdür. Bunu ileriki zamanda, Ortaçağda kilise kullanacaktır.

VIII. Sonuç

Kısaca özetlemeye çalışırsak, bu çalışmada Platon'un sanatı formlar teorisine göre incelediğini, topluma yararları ve zararları açısından irdelediğini ve akla uygun olup olmadığı konusunda tartıştığını görürüz. Platon için sanatsal yaratı; bilinçli, bilinerek yapılan bir şey olmadığı için ve kopyanın kopyası olduğu için değersizdir. Bir taklittir. Gerçeklikten pay almadığı için bizi hakikat'e götürmez. Politik açıdan sansürden, denetimden geçmeyen bir sanat eseri toplum için zararlıdır. Çünkü sanat eseri aşağı duygulara seslenmekte, görünüşler dünyasındaki nesnelere olduğundan daha fazla değer vermektedir. Sanat eserinin hedefi iyiyi kavrayan akıl değil, hazzın evi olan bedendir. Bizi erdemli olmaktan uzaklaştırma potansiyeli taşır. Bu nedenle sanat eserini izleyen, sanat eseriyle iletişim kuran, aklının değil bedenin esareti altındadır ve akıldan, düşünmeden uzak olan iyiye kavuşamayacağı için, bedenin hazzının iyiye, formlar dünyası için bir katkıda bulunmayacağı için ve bunun da birçok sapkınlığa, anarşiye, huzursuzluğa yol açacağı için denetimden geçmesi şarttır. Olumsuz bir durum ihtiva eden sanat eseri eğer iyi bir amaç için kullanılırsa eğitimde yararlı olacaktır. Platon'un sanata bakış açısının neden güzellik metafiziği değil de ideal devlet açısından olduğu hakkında artık birçok bilgiye sahibiz ve şunu rahatlıkla söyleyebiliriz ki; bunun en büyük nedeni sanatın toplum üzerindeki etkisi ve Platon'un akla önem vermesidir. Sansür düşüncesini getiren Platon'un sanata bakış açısı politik ve ahlakidir.

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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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