

## Multimodal Analysis of *Burma with Simon Reeve, Episode 1* (BBC, 2018)

Time allocated to the different parts (with percentage up to the second decimal point)

	Part 1	Part 2	Part 3	Part 4	Part 5	Part 6	Part 7	Part 8	Part 9	Part 10
<i>Themes</i>	Intro	Historical introduction	Conversation with Cheery Zahau	Spiritism and mysticism	Burma and Buddhism	“Good” vs. “Bad” Buddhism	The Rohingya people	Life at the border	Rohingya Militants	Coda
<i>Times</i>	00:00-01:40	01:40-07:09	07:09-14:17	14:18-19:53	19:54-23:00	23:01-34:01	34:02-45:24	45:25-52:08	52:09-58-15	58:16-59:02
<i>Minutes</i>	1'40"	5'28"	7'08"	5'35"	3'06"	11'00"	11'22"	6'43"	6'06"	47"
<i>%</i>	2.37%	8.94%	11.99%	9%	5.18%	18.63%	19%	10.89%	10.26%	1.32%

*Legend:* positive connotation, negative connotation, neutral connotation, representation of actors and places in lexis, *representation of processes ('transitivity') in lexis*, Actor (A + number), *generic highlighting*, visual analysis (ECU = extreme close-up, CU = close-up, MCU = medium close-up, MS = medium shot, LS = long shot, ES = establishing shot)

## Part 1: Series and episode intro (00:00-01:40)

*Theme:* series and episode intro

*Topics:* summary of the main points discussed in the programme and series.

*Actors:* the Rohingya (A1), the military (A3), MaBaTha (A6), Burma (A7)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
00:00 - 00:51	Series intro	<p>SR: <i>I'm</i> on a journey around <u>beautiful</u> and <u>troubled Burma</u>. <u>One of the largest countries in South East Asia</u>. A <u>land that suffered generations of dictatorship</u> and <u>ongoing war</u></p> <p>SR: "<i>They've been fighting</i> now, for decades" SR: <i>It's supposed to be a fledgling democracy...</i></p> <p>CZ: "<i>There is a lot of freedom</i>, or <i>less fear I would say</i>"</p> <p>SR: ...<i>opening up</i> to the world</p> <p>SR: "<i>This is</i> like <u>Burma's version of Venice</u>"</p>	<p>A3: <b>the military</b> (<i>generations of dictatorship</i>)</p> <p>A7: <b>Burma</b> (<i>beautiful and troubled Burma, one of the largest countries in South East Asia, land, ongoing war, fledgling democracy, a lot of freedom or less fear, opening up to the world, Burma's version of Venice, completely, totally, fantastic</i>)</p>	<p>A3: <b>agentive</b> (a land that <i>suffered</i> generation of dictatorship)</p> <p>A7: <b>stative</b> (<i>'implied' is beautiful and troubled, one of the largest countries in South East Asia, there is a lot of freedom or less fear, is Burma's version of Venice / completely, totally, fantastic</i>); <b>agentive</b> (<i>is opening up</i>); <b>receptive</b> (<i>has suffered</i>)</p>	<p>Fairly "epic" kind of music throughout the intro, film soundtrack like (reminds me a bit of sagas like <i>the Lord of the Rings</i>). <b>A minor key</b> (00:01-01:10)</p> <p>Music turns graver when the Monks start to speak, <b>A minor key</b> (01:10-01:39)</p>	<p>Sound of boat sailing;</p> <p>Sound of oppositional forces training</p> <p>Sounds from festival;</p>	<p>Animated series title "<i>this world</i>" (00:00-00:06)</p> <p>ES to LS of SR at front of the boat (almost as leading it) (00:06-00:11)</p> <p>ES (aerial) of a large temple site (00:11-00:14)</p> <p>ES (aerial) of car driving through greenery (00:14-00:20)</p> <p>ES (aerial) of symmetrically arranged fighters (signifying order); MCU of fighters training; CU of SR (also looking at the camera) with forces in the background. (00:20-00:27)</p>	<p>A3: the military – not represented</p> <p>A7: <b>Burma</b> - The viewer asked to see SR as he travels around. Viewer actively goes to see the beauty of Burma from a height (the landscape seems to be at the viewer's disposal).</p>	<p>A3: not represented</p> <p>A7: <b>stative</b> (landscape, beautiful towns, temple site)</p>	<p>The <i>statives</i> here are: SR is on a journey; Burma is beautiful, troubled and one of the largest countries in SEA. Potential meanings: 1) SR represented as the leading protagonist, doing most of the actions and expressing value judgments; 2) stress on the beauty of the country that is being destroyed by generations of dictatorship and ongoing war; 3) Order and efficiency of the oppositional forces fighting against the government; 4) SR wearing a keffiyeh, which represents solidarity with the Muslim cause</p> <p>The <i>states</i> here are: there is freedom in Burma (or just Yangon?). Potential meanings: 1) both SR and CZ expressing</p>	

		SR: "Alright, more? More?"  SR: " <u>It's</u> just <u>completely, totally, fantastic</u> " (00:10-00:51)				LS of pagoda; CU of CZ, from slightly high angle, not looking into camera; CZ has painted nails (perhaps Westernised?); aerial shot of town accompanying the words "opening up" (00:27-00:33)  ES of "Burma's Venice" and LS of town from the boat with SR on the left in MCU (00:33-00:40)  LS of elephants being ridden by local and fed by SR (MCU) (00:40-00:44)  CU shots of activities at the festival and MCU of SR excited about being there. (00:44-00:51)			value judgements that seem to be in agreement: Burma is in a better situation but still far from a mature democracy. Th <i>states</i> here are: the town is like Burma's version of Venice; the festival is fantastic. Potential meanings: 1) Burma is beautiful and can be compared to a Western beauty (Venice); 2) Burma (or at least the festival) is an exciting place to be.
00:51 – 01:40	Episode intro	SR: But <i>Burma is</i> still a place of <u>tragedy</u> and now an <u>unfolding catastrophe</u> . On this first leg of <u>my journey I travel</u> through <u>Burma's Buddhist heartlands, to discover</u> how <u>some are pushing a religion of peace</u> towards <u>hatred</u> and <u>violence</u> .	A1: <u>the Rohingya</u> (an <i>unfolding catastrophe, its own people, hundreds of thousands of Rohingya Muslims, a biblical exodus</i> )  A3: <u>the military</u> (the <i>all-powerful military</i> )	A1: <u>stative</u> (' <i>implied</i> ' is an unfolding catastrophe, <i>speaks</i> of a biblical exodus); <u>receptive</u> ( <i>turned on</i> its own people, <i>driving</i> hundreds ...)  A3: <u>agentive</u> ( <i>turned on, driving</i> )	Sounds of road traffic  Voices of Buddhist monks studying  Voices of people from refugee camp in background	CU shots of SR travelling in a car and MCU of locals on the road (they seem pretty happy). (00:51-00:57)  ES (aerial) of Bagan (00:57-01:02)  CU shot of Buddhist students from low angle;	A1: <u>the Rohingya</u> - The high angle shots of Rohingya people show them powerless and suffering. Viewer is asked to respond to the Rohingya people's situation by actors looking into the camera (refugees and SR).	A1: <u>stative</u> (standing, aerial shots of camp)	The <i>statives</i> here are: Burma is a place of tragedy and ongoing catastrophe. Potential meanings: 1) Burma is going through some tragic events; 2) SR will <i>discover</i> what's going on and report to the viewer; 3) the Buddhist leaders are the cause (or at least part of) for the ongoing tragedy and catastrophe; 4)

		<p>MONK (subtitled): “<i>The Muslims want to take</i> the land for themselves”</p> <p>SR: <i>I witnessed</i> how <i>all-powerful military has turned on its own people driving hundreds of thousands of Rohingya Muslims</i> from their homes”</p> <p>SR: “Like nothing <i>I have seen</i> anywhere on Planet Earth, <i>this speaks</i> of a biblical exodus”</p> <p>(00:51-01:32)</p>	<p>A6: MaBaTha (some, a religion of peace towards hatred and violence)</p> <p>A7: Burma (Burma, a place of tragedy, unfolding catastrophe, Burma’s Buddhist heartlands)</p>	<p>A6: agentive (pushing a religion ...)</p> <p>A7: stative (is a place of tragedy, an unfolding catastrophe)</p>			<p>LS of the Buddhists leaders from low angle (powerful) to clarify the “some”; MCU of leaders criticising Muslims (not looking at the camera, slightly high angle); CU of saddened Muslim woman (in a white scarf, sign of a widow); LS of a multitude of Rohingya people (some, young, looking towards the camera, high angle) by the refugee camp; CU (eye-level) of weeping mother; ES (aerial) of the refugee camp; CU of SR looking into the camera talking about the exodus. (01:02-01:33)</p> <p>Animated programme series title “<i>BURMA WITH SIMON REEVE</i>” (01:33-01:40)</p>	<p>A3: the military – not represented</p> <p>A6: MaBaTha - the Buddhist leaders are shown in a position of relative power; however, the camera angle changes when the monk blames the Muslims, possibly suggesting the lower status of someone who is lying; the viewer is only asked to observe what the monk is saying.</p> <p>A7: Burma – the viewer is asked to follow SR on the journey to Bagan and the Buddhist heartland.</p>	<p>A3: not represented</p> <p>A6: agentive (talking)</p> <p>A7: stative (landscapes and roads)</p>	<p>Buddhist students in the process of learning, but framed within the extremist views of the leaders, so the association is that students are learning the leaders’ extreme ideas; 5) the Buddhists are blaming the Muslims for what is going on, but can they be trusted? The <i>states</i> here are: the situation resembles a <i>biblical exodus</i>. Potential meanings: 1) SR is an eye-witness and can therefore be trusted to give an objective report/ account of what is happening; 2) the Rohingya are powerless and at the mercy of the military (although the latter is not seen doing any actions); 3) the situation has reached incredible proportions never witnessed by SR before.</p>	
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## Part 2: Short historical introduction (01:40-07:08)

*Theme:* short historical introduction

*Topics:* British empire and railway; train journey and beauty of country; military dictatorship and poverty; democracy and Aung San Suu Kyi

*Actors:* the Burmese military (A3); Aung San Suu Kyi (A4); Burma (A7); Bamar majority (A8); dissidents (A9)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
01:40 - 04:25	Historic overview of Burma.	<p>SR: <u>Burma</u>, which <i>is now also known</i> as <u>Myanmar</u>, <i>was once part</i> of the <u>British Empire</u>. <i>I began my journey in Mawlamyine, the first colonial capital.</i> (01:52-02:03)</p> <p>SR: “Right, <i>let’s catch</i> a train” “<i>I think</i> this is the carriage” SR: <i>I was travelling</i> to <u>Burma’s biggest city, Yangon</u>. SR: “<i>We’re off</i>” (02:09-02:21)</p> <p>SR: “<i>This is so atmospheric, it really is</i>. And no glass separating <u>me</u> from the outside, so lovely breeze coming in. And a <u>really stunning landscape</u>” (02:29-02:44)</p> <p>SR: In the late 1800s <i>the British began building</i> railway lines running almost the <u>entire length</u> of the country. At times <i>it can feel like</i> the</p>	<p>A3: <u>the military</u> (<i>the military</i> (x 2), <i>they</i>)</p> <p>A7: <u>Burma</u> (<i>Burma</i> (x3), <i>part of the British Empire, a long struggle, Burma gained independence, one of the poorest countries in the world</i>)</p> <p>A9: <u>dissidents</u> (<i>dissidents</i>)</p>	<p>A3: <u>agentive</u> (<i>seized power, completely ruined, wrecked, jailed, imposed severe censorship, cut Burma off</i>)</p> <p>A7: <u>receptive</u> (<i>is known, ruined / cut off Burma</i>), <u>stative</u> (<i>was part of, ‘implied’ there was a long struggle, this became one of the poorest..</i>), <u>agentive</u> (<i>gained independence</i>)</p> <p>A9: <u>receptive</u> (<i>jailed dissidents</i>).</p>	<p>Slow and kind of epic to begin with (over the aerial shots); <u>F minor Key</u> (01:40-02:10)</p> <p>Faster, joyful music (when catching the train and while talking about the British Empire and railway); <u>C major key</u> (02:10-03:20)</p> <p>Followed by slower acoustic, melancholic music while talking about Burma gaining independence and the subsequent military rule; <u>D minor key</u> (03:28 to end of scene)</p>	<p>Sound of train chugging</p> <p>Sound of rain; Noises of busy train carriage</p>	<p>ES (aerial) of religious places, including a church (sun is shining, probably not shot just before SR starts his journey as he seems wet outside) (01:40-02:06)</p> <p>CU and MCU of SR catching the train (carrying all his luggage like a traveller); LS of vendors in the train station; CU and MCU of SR stowing his luggage and looking outside of the window; LS of the landscape from the window; ES (aerial) of the train on its journey with lush and beautiful</p>	<p>A3: not represented, but see comments about how music and shots</p> <p>A7: <u>Burma</u> - aerial shots of religious places, including a church (sun is shining, probably not shot just before SR starts his journey as he seems wet outside); aerial shots of the train on its journey with lush and beautiful landscapes</p> <p>A9: not represented</p>	<p>A3: not represented</p> <p>A7: <u>statives</u> (<i>landscape and urbanscape shots</i>), <u>receptive</u> (<i>as in the countryside is crossed by the train</i>)</p> <p>A9: not represented</p>	<p>The <i>statives</i> are: Burma was part of the Empire; Burma is beautiful; the trains are old. Potential meanings: 1) the railway system built by the British is seen as something positive, that enables the host and the audience to appreciate the beauty of the landscape and the country; 2) the host is a genuine traveller, and this instils a sense of authenticity and trust in the viewer; 3) by associating the train journey with the beauty of the country the following association is created: British built the railway &gt; railway allows you to appreciate the beauty of the country &gt; British rule = beauty of the</p>	<p>JC: OK, so that’s what you were kind of expecting then, “talking about an oppressive government and previous rulers P1: yeah, so like the colonial JC: were you expecting that as well, then? P1: yeah, I thought that would be touched upon because, obviously, my understanding of the current situation is all related to the history of the country and yes, so I did JC: so, you were aware about that before, like, that it was part of the British empire? P1: yeah, yeah because at school I was quite interested in the colonial empire, Rudyard Kipling and all those references relate back to Burma JC: Ah OK, so it would be, like, back to school days, I mean your knowledge about all of this</p>

		<p><u>trains are of a similar vintage.</u> (02:57-03:09)</p> <p>SR: “So, <i>we went</i> for <u>ordinary class</u> with solid wood benches, rather than upper class, where <i>you get</i> comfier padded seat, but with <u>added lice.</u> <i>We thought this would be a better bet</i>” (03:12-03:26)</p> <p>SR: <u>The British ruled Burma</u> for more than a century. After a <u>long struggle</u>, <i>Burma finally gained independence</i> in 1948. Just over a decade later, <i>the military seized power ushering in decades of brutal dictatorship.</i></p> <p>SR: “<i>The military completely ruined Burma: they wrecked</i> the economy, <i>they jailed thousands of dissidents, they imposed severe censorship</i> and <i>they cut Burma off</i> from the outside world. Under the military <i>this became one of the ten poorest countries in the world</i>”  SR: “And now the slight <i>issue</i> with the lack of a window <i>becomes apparent. Everyone else has chosen to close the shutters</i>” (03:30-04:17)</p>								<p>landscapes; CU (low angle) of SR, looking into the camera, talking about choice of seats; insert LS (03:17) of Burmese man laying on one of wooden seats. (02:06-03:28)</p> <p>LS from the train of landscape (sunset and train seemingly slowing down at one point) and Burmese people along the railway (one person waves); MCU (eye-level) of SR, looking into the camera, talking about the military rule; cut to shot of rain (although it was not raining when SR was still talking); CU of SR talking about the rain and MCU of people closing the windows (03:28-04:25)</p>					<p>country; 4) since Burma gained independence, the infrastructures have not been improved or updated. This final part of the scene sharply contrasts with the previous one. After the sunshine and the happy association of British to beauty, comes the dark and melancholic description of the military years, to which the audience is asked to respond. The contrast is created both linguistically (e.g. ‘ruled’ vs ‘seized power’ and ‘brutal dictatorship’), visually (e.g. aerial shots vs indoor shots’; ‘sun and light’ vs ‘rain and dark’) and aurally (e.g. happy fast-paced music vs slow, melancholic music). Aerial shots give feelings of space and freedom while talking about the railway system; close up of SR create a sense of proximity and complicity with the viewer. The quick shot on the people along the railway puts them briefly at the</p>	<p>P1: So, yeah, about the empire. That always interested me, not in a... not like I’m mad on the British empire but as a kid I was like “oh, that’s quite cool about the British empire, it stretches across the world”, before you learn about the travesty of the empire. So, yeah, it’s always been... those countries have always been something very interesting and their current political situation or economical/ financial, just what those countries are like now (I, lines 96-111)</p> <p>P1: As you saw, the train system is dilapidated. You thought that now that there is additional tourism and income, companies from outside, the Burmese would be developing that infrastructure. It didn’t really appear happening (I, lines 194-196)</p> <p>P1: I can very much relate to the train in Kenya, where the British were very concerned in having these great rail networks across the country and they slowly just deteriorated. (I, lines 461-463)</p> <p>P1: I’ve been on trains like that in Africa. The</p>
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										<p>forefront of the narration; the waving could be interpreted as a “goodbye” to the British rule. The space of the frame goes from the wide aerial shots to the confinement of the train carriage. The medium shot distance creates proximity with SR who engages the viewer to respond to what he’s saying about the military years. The sunshine of the beginning of the journey is replaced by rain</p>	<p>railway Nairobi to Mombasa is still the old train I travelled, like, when I was a child in the 1980s, still diesel, engines have not been updated at all. It’s crazy (I, lines 201-203)</p> <p>P1: yeah, my general experience, as, obviously... for example the British empire had a huge impact on three quarters of the world, or what have you, but, since that time they’ve messed with other countries, other regimes have gone in, ultimately worse, or more recent, but it distracts from that. So, like when I lived in Kenya, no one was bitter about British people. They were more bitter about their current political climate or like the Kikuyu, like the genocide... that’s not Kikuyu, but the various tribal fighting there. You think like, India suffered a lot after just for poor managing. Burma, they had the militants coming and messed with the country. There’s lots of like examples of like... when I was in Poland, for example, they were... I was speaking to them about the Germans, because they’d gone to [unclear] and taken over, they conquered Poland. But they didn’t give a shit</p>
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											about Poland [meaning Germany], they were pissed off with Russians. I think... I think, because perhaps the British empire brought in some Western ideas, or innovations to other parts of the world, they see that and there's... I don't know, but who am I talking to? Like people on... like I'm on holiday or I'm going to places where tourists go, they're not gonna say like 'ah, you dickhead, you English' (I, lines 713-727)
04:25 - 05:22	Poverty	CHILD VENDOR (subtitled): "Water" SR: " <b>How much is your... how much is water</b> from <u>you</u> ?" CV: "300 Kyat" (20p) SR: "300 per bottle. OK, <b>I will have</b> one, please. <b>How old are you?</b> " [accompanying guide translates the question]" CV: "10" SR: " <b>How much money do you manage... do you normally make for the family?</b> " CV: "About 3,000 – 5,000 Kyat a day" SR: "About two to three pounds a day. <b>Is that good money? Does it help the family?</b> " [child nods] When <b>do you get</b> a chance to go to school?" CV: " <b>I don't</b> "	A7: <b>Burma</b> (here, Burma, the country, Myanmar)  A8: <b>Bamar</b> (you x4, the family (x2), I, school age children, hundreds of thousands of youngsters)	A7: <b>receptive</b> (renamed the country)  A8: <b>stative</b> (old are you, (don't) get a chance x 2), <b>agentive</b> (you manage / make, don't attend school, work in fields), <b>receptive</b> (for / help the family)	Music stops for the dialogue with the child vendor, then what sounds like a Burmese song starts as SR gets to the end of the military rule, <b>D minor key</b> (4:54 to end of scene)	Train-related noises	MCU of vendors on the train; CU of SR and child vendor; indoor train shot of child vendors and other children while talking about poverty (04:25-05:06)  ES (aerial) of beautiful landscape (it's sunny again) when talking about the end of the military rule, LS shot of the carriage with SR on the first seat on the left (05:06-05:22)	A7: <b>Burma</b> – the aerial shots when talking about the end of the military implies a sense of freedom regained.  A8: Bamar - the CU of the child as a vendor justifies the claim of poverty of the country, where children have to work instead of going to school. The CU also encourage the viewer to sympathise with both SR interacting (and buying) from the child and with the child condition.	A7: <b>statives</b> (landscape shots)  A8: <b>agentive</b> (selling, talking)	The <i>statives</i> here are: "poverty is endemic"; both Myanmar and Burma are used as the country's names; the military dictatorship lasted 50 years. Potential meanings: 1) the military is blamed for the endemic nature of poverty in Myanmar which, however, is not considered as bad by some generally credited agencies such as the OECD (2016: 21); 2) the viewer is also further made to like SR and sympathise with his cause as he's seen interacting and	

		SR: <i>Poverty is still endemic here: around a third of school age children don't actually attend school. Hundreds of thousands of youngsters work in fields, factories and trains. The military dictatorship in Burma lasted for nearly fifty years. It was the generals who actually renamed the country Myanmar. Now both names are still used. In 2011, the military said they were stepping aside.</i> (04:29-05:21)								buying from an alleged poor child. By using the close-ups, the viewer is encouraged to sympathise with both SR interacting (and buying) from the child and with the child condition. Aerial shots when talking about the end of the military rule give the viewer feelings of regained space (same as when they were talking about the colonial period).	
05:22 - 07:08	Democracy and Aung San Suu Kyi	SR: Today <i>the country has a new, democratically elected government, led by a human rights icon, whose struggle against dictatorship earned her the Nobel Peace prize.</i>  SR: “ <i>De facto leader of the country, as I'm sure you know, is Aung San Suu Kyi, daughter of the great independence hero, Aung San. She is loved by many Burmese (here shot of a somehow distressed man on the train) as a human rights hero, an Asian Nelson Mandela, if you like</i> ”  SR: “ <i>So, what do you think of Aung San Suu Kyi?</i> ” WOMAN (subtitled): “ <i>I like her a lot. I watch her on the news every day.</i> ”	A4: <b>ASSK</b> (human rights icon, de facto leader, ASSK (x 5), she (x 5), great, young, pretty beautiful looks, can speak different languages, human rights hero, an Asian Nelson Mandela, her (x 4), Mother Su)  A7: <b>Burma</b> (the /a country (x3), democratically elected government, Burma, more than 50 million people, the start of a	A4: <b>stative</b> (is (x3) pretty, great, looks young, got beautiful looks, can speak) and <b>receptive</b> (is loved)  A7: <b>stative</b> (the country has, 'implied' has more the 50...).	Burmese song continues, then fades away when SR starts talking about Aung San Suu Kyi; <b>D minor key</b> (beginning of scene to 05:30)  Same Burmese music starts after the dialogue with the woman; <b>D minor key</b> (06:37-07:09)	Train-related noises	LS and MCU shots of carriage and people; MCU (lowish angle) of SR, looking into the camera, talking about Aung San Suu Kyi (holding a newspaper with her photo on the cover page); MCU of other people in the carriage (05:22-05:51)  ES in the carriage of SR sitting in front of a woman; CU of the woman being interviewed (not looking into camera, slight low angle) and	A4: <b>ASSK</b> – represented on a newspaper front page  A7: <b>Burma</b> - shot from the train of the outside landscape.  A8: Bamar – the leady interviewed is raise to exemplar of the Bamar people. The viewer is asked to observe how the woman interviewed confirms what SR said about ASSK being loved by Burmese people. Burmese people are shown as politically active, both linguistically by the use of active voices and	A4: <b>stative</b> (still photo)  A7: <b>statives</b> (landscape shots)  A8: <b>agentive</b> (talking, working, walking)	The <i>statives</i> are: Burma now has a democratic government; ASSK is the leader of the country; ASSK is “hugely” popular. It seems that ASSK and the way people show their appreciation of her builds a positive picture of her. ASSK is portrayed active in gaining power by opposing the military dictatorship. However, and this a sign of what is to come in terms of her representation, some linguistic and visual cues seem to go against this, e.g. the shot of a distressed man with the words “loved by many Burmese” and	P1: Disappointed that liberation/progress doesn't appear to have happened beyond the city (Q, item 12)  P1: You thought that now that there is additional tourism and income, companies from outside, the Burmese would be developing that infrastructure. It didn't really appear happening (I, lines 194-196)  P1: I think that, probably, he was frustrated on the part of the Burmese people. Frustrated that [...] the democratic leader or saviour of Burma, Aung Suu Kyi or something like that, but I think there was real... yeah, he was disappointed that she wasn't being more

	<p><i>We always say she looks so young. I think she's great</i>"</p> <p>SR: "<i>Are you telling me you like <u>Aung San Suu Kyi</u> because <u>she is pretty</u> and still <u>got her youthful looks?</u>"</i></p> <p>W: "<i>She can also speak different languages. I really admire her. My life is better now and I like the changes</i>"</p> <p>SR: "It sounds <i>like you really quite love <u>Aung San Suu Kyi</u></i>"</p> <p>W: "Of course <i>I love her</i>. Because of <u>Mother Su</u>, <i>most villages have improved</i>"</p> <p>SR: <i>Aung San Suu Kyi is hugely popular</i> across much of <u>Burma</u>, a <u>country of more than 50-million people</u>. When <i>her party won</i> the election, <i>many saw</i> it as <u>the start of a new era</u> for <u>the nation</u>. After a 10-hour journey, <i>we finally arrive</i> in <u>Yangon</u>. (05:22-07:00)</p>	<p><i>new era, the nation)</i></p> <p>A8: <b>Bamar</b> (<i>Burmese, you (x4), I (x6), we, my life, most villages, many)</i>)</p>	<p>A8: <b>agentive</b> (<i>loved by many Burmese, think x2, telling, like x3, love, watch, admire, say, have improved, saw), <b>stative</b> (my life is better).</i></p>		<p>MCU of both the woman and SR; MCU of man preparing coffee on the train (05:51-06:37)</p> <p>MCU and LS in the carriage; LS from the train of outside landscape (river and sunset behind clouds) LS from the train of people working; LS from the train approaching the platform; MCU of SR getting off the train upon arrival in Yangon, as well as shots of people around the train station and LS of him walking away from the platform. (06:37-07:07)</p> <p>Fade to black</p>	<p>visually by being shown working and expressing their opinion. This could be mirroring the process of democratic participation that SR asserts Myanmar has started to experience since the election of ASSK.</p>	<p>even the fact that "she is loved [...] as a human rights hero (<i>sic</i>)" (rather than "she is a human rights heroine") poses some doubts over the judgement SR has of her.</p>	<p>proactive in making it stop (I, lines 402-405)</p>
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**Part 3: Cheery Zahau and intro to the Rohingya crisis (07:09-14:17)**

*Theme:* a conversation with activist Cheery Zahau

*Topics:* life after the military dictatorship; intro to CZ; ethnic groups in Burma; previous documentary by SR with CZ; Burma/ Myanmar name controversy; walk around Yangon; intro to the Rohingya Muslim issue

*Actors:* the Rohingya (A1); the Burmese military (A3); Aung San Suu Kyi (A4); the international community (A5); Burma (A7); Bamar majority (A8); dissidents (A9)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
07:09 - 07:42	Life after the military dictatorship	SR: When <b>Burma</b> was ruled by the military, <b>the international community imposed heavy sanctions on the country</b> . Now <b>sanctions have been lifted, money and investment has poured in</b> and <b>this huge city, and its skyline, has started to be transformed. The civilian government has released hundreds of political prisoners; many exiles have returned</b> from abroad. (07:16-07:41)	A3: <b>the military</b> (the military)  A4: <b>ASSK</b> (the civilian government)  A5: <b>int. community</b> (international community, sanctions money and investment)  A7: <b>Burma</b> (Burma, country)  A9: <b>dissidents</b> (political prisoners, exiles)	A3: <b>agentive</b> (ruled by the military)  A4: <b>agentive</b> (has released)  A5: <b>agentive</b> (imposed heavy sanctions, sanctions have been lifted)  A7: <b>receptive</b> (was ruled, imposed sanctions on the country)  A9: <b>receptive</b> (has released political prisoners), <b>agentive</b> (exiles have returned)	Traditional music; <b>F. minor key</b> (07:10- to end of scene)	None	ES (aerial) of Yangon, starting from pagodas, but the moving on to skyscrapers and other modern buildings; ES (aerial) shot of a beautiful, colourful market, with people in daily activities. (07:09-07:42)	A3: the military – not represented.  A3: ASSK – not represented.  A5: <b>int. community</b> – not represented, but skyscrapers and other modern buildings are shown instead  A7: <b>Burma</b> - Aerial shots of Yangon, starting from pagodas, but the moving on to skyscrapers and other modern buildings. Aerial shot of a beautiful, colourful market.	A3: not represented.  A3: not represented.  A5: <b>stative</b> (buildings)  A7: <b>stative</b> (urban shots: pagodas, modern buildings, markets)	There aren't any <i>statives</i> in this scene, possibly suggesting that everything is still 'work in progress'. The viewer is presented with a vibrant city from different points of view: economic (skyscrapers; money and investments <i>pouring in</i> ), cultural (shots of beautiful pagodas and traditional music in the background) and social (shots of busy, colourful market). The support of the (vague) "international community" and its money is therefore	P1: Yes, where they filmed, there they have the benefits of having open border there, financial districts, etc., industries. (I, lines 150-151)

								A9: dissidents – not represented	A9: not represented	connected with all these positive transformations; another connection that is made is <i>democracy</i> = <i>wealth</i> (sanctions are lifted and money pours in) and <i>human rights</i> (political prisoners are freed and exiles return) Yangon’s transformation is shown through aerial shots giving again the idea of space and freedom; the colourful market also gives an idea of brightness and positivity.	
07:42 - 10:18	Intro to CZ, Ethnic groups in Burma, previous documentary by SR with CZ	SR: <i>I was</i> on my way to meet <u>one of them</u> , an <u>old friend</u> , an <u>activist who spent her life campaigning</u> for <u>Burma’s many ethnic groups</u> . During the <u>dictatorship she had to flee the country</u> . <u>She is brave and brilliant and her name is Cheery Zahau</u> .  SR: “ <i>I’m looking for</i> a small green car...and that is a small green car” CHEERY ZAHAU: “Hi!” SR: “ <u>Cheery</u> , oh my goodness! <u>Cheery</u> . ... <u>can I come in?</u> Ohh” [they hug]	A3: <b>the military</b> ( <i>Burmese troupes, the Army, troupes, they</i> (x 3))  A4: <b>ASSK</b> ( <i>the government</i> )  A7: <b>Burma</b> ( <i>Burma</i> (x2), <i>the country, Chin state, one of the most repressive countries in the world</i> )	A3: <b>stative</b> ( <i>are</i> ) and <b>agentive</b> ( <i>tried to crush dissent, appeared, arrest</i> )  A4: <b>agentive</b> ( <i>said</i> people can come back)  A7: <b>stative</b> ( <i>Burma</i> ‘ <i>implied</i> ’ has many ethnic groups, ‘ <i>implied</i> ’ is one of the most repressive	Same traditional music as above; <b>E minor key</b> (from beginning of scene to 07:56.  Gentle piano music starts when SR and CZ meet; <b>Eb major</b> (08:08-08:39)  Music stops when they sit down to talk	Original sounds from the previous documentary SR is showing CZ and the audience	Shot moves from aerial of the market to a MCU from behind of SR looking for CZ’s house. MCU and CU of SR, CZ and her family hugging and greeting. (07:42-08:35)  MCU and CU while talking about the first encounter and footage from that documentary shown. CU shot of CZ and SR	A3: the military – not represented.  A3: ASSK – not represented.  A7: <b>Burma</b> - jungle / Chin village represented through the old documentary footage.  A9: <b>dissidents</b> - the MCU of SR and CZ meeting highlights both the close nature of the relationship between the two	A3: not represented.  A3: not represented.  A7: <b>stative</b> (jungle, but in a dangerous context)  A9: <b>agentive</b> (hugging, greeting, talking)	The <i>statives</i> here are: CZ is brave and brilliant; CZ is from an ethnic minority; things for her are better now. This scene could serve a number of purposes: 1) show the human, emotional side of SR; 2) introduce the problem of ethnic minorities in Myanmar and how they were treated badly during the military regime; 3) establish CZ as a credible, reliable source of	P1: yeah, you just see he’s emotional when he met up with someone... that lady who he met in his previous documentary, she smuggled them into the Chin area JC: Cheery P1: Yeah, yeah, that village. Because there were genuine emotions, there’s a human element to his contact with these people at an emotional level (I, lines 252-256)

		<p>CZ: “Oh my God! How are you?”  SR: “Oh”  CZ: “<u>You look good</u>”  SR: “<u>You look good</u> too. How the hell are you?”  CZ: “<u>Good</u>”  SR: “<u>Who’s</u> this?”  CZ: “<u>This is my daughter and my mum</u>”  SR: “Hello <u>mum</u>. Look at you! Aren’t you the <u>cutest child in the whole country</u>? Hello.”</p> <p>SR: <u>Cheery comes from the Chin ethnic minority, one of more than one hundred ethnic groups in Burma.</u> During <u>military rule, Cheery risked her life to smuggle me into the country. Travelling to the remote homeland of the Chin people, who are Christians, was one of my riskiest adventures.</u></p> <p>SR [from the footage]: “<u>We have travelled to one of the most repressive countries in the world</u>”</p> <p>SR: Under <u>the military many ethnic minorities suffered terribly.</u></p> <p>CZ (from the footage): “<u>The Burmese troupes are not so far from here, that’s why the villagers are always scared of the Burmese troupes</u>”</p>	<p>A9: <b>dissidents</b> (<i>old friend, activist, she</i> (x2), <i>brave and brilliant, Cheery Zahau, Cheery</i> (x2), <i>Chin ethnic minority, more than one hundred ethnic groups, Chin people, Christian, many ethnic minorities, the villagers, the Chin, villages, dissent, their culture, you</i> (x5), <i>wanted list, danger, life-threatening, me, I</i> (x2), <i>people</i> (x2))</p>	<p>countries in the world)  A9: <b>receptive</b> (<i>meet an old friend, villages were burnt, crush dissent, arrest me</i>), <b>stative</b> (<i>‘implied’ she is an activist, she is brave and brilliant, Cheery comes from, ‘implied’ there are more than one hundred... , Chin people are Christian, villagers are always scared, you were on a wanted list / in danger, you didn’t think</i>), <b>agentive</b> (<i>Cheery risked her life, ethnic minorities suffered terribly, the Chin endured arrest, torture, massacre, I took the foreigners in, you’ve come back, people can come back / have been campaigning</i>)</p>			<p>while talking (never looking directly in the camera) (08:35-10:18)</p>	<p>and the close relationship the viewer is invited to have with both characters (CZ also speaks very good English). While SR and CZ are talking the viewer is only asked to observe the conversation about CZ’s past and current situation without the need to respond to it; again the CU create a feeling of proximity with SR, CZ and sympathy for what she has been through.</p>		<p>information by showing what she and her people have been through and creating an emotional bond between her and the viewer; 4) although the democratic government has improved things it may still not be trustworthy (a <i>trap, cautious optimism</i>); 5) position the active and righteous SR and CZ (and dissidents more generally) against the static, indifferent majority of the Bamar population.</p>	
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		<p>SR: <i>The Chin endured arrest, torture, massacres. Villages were burnt, as the army tried to crush dissent and their culture.</i></p> <p>CZ [from the footage]: <i>“I think we should go back”</i></p> <p>WOMAN [from the footage, subtitled]: <i>“The soldiers might arrest everyone”</i></p> <p>SR: <i>Our trip was cut short when suddenly the troupes appeared</i> from nearby.</p> <p>SR: <i>“You were on a wanted list”</i></p> <p>CZ: <i>“Yeah”</i></p> <p>SR: <i>“How much danger were you in, doing this with us? Life-threatening?”</i></p> <p>CZ: <i>“If they get... they arrest me, of course then I don’t know what would happen in prison. It’s a fact that I took the foreigners into Chin state would be seen as really heavy case”</i></p> <p>SR: <i>“I mean, obviously for you things have improved. Here we are. You’ve come back from exile”</i></p> <p>CZ: <i>“Yes. In 2012, [Burmese?] government said people can come back. People who have been campaigning for democracy, human</i></p>									
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		rights, you <i>all can come back</i> , and... [ SR: “And <i>you didn’t think it was a trap?</i> ” CZ: “ <u>Cautious optimism</u> ” [SR smiles] (07:42-10:17)									
10:19 - 12:09	Burma/ Myanmar name controversy; walk around Yangon	CZ: “ <i>We’ll show you</i> [ SR: “ <i>are you gonna be my guide</i> again? CZ: “Yeah [laughs] [ <i>I will be your guide</i> ” SR: [“What an honour. What an honour for me” CZ: “This time not in the jungle” SR: “Not in the jungle. Urban jungle” CZ: Urban jungle  SR: <i>It was emotional</i> for me <i>to see Cheery, there was</i> so much to discuss. Starting with the basics: the country’s name. <i>Burma has been officially renamed Myanmar</i> , but <i>Burma is still used</i> as a name by some foreign governments and <i>many people here use</i> both.  SR: “Why <i>do you say Burma</i> rather than <i>Myanmar?</i> ” CZ: “ <i>I use Burma</i> because <i>the military regime never conducted</i> a public referendum to <i>choose</i> the name of the country”	A3: <b>the military</b> ( <i>the military regime, the generals</i> )  A7: <b>Burma</b> ( <i>the country’s name</i> (x2), <i>Burma</i> (x4), <i>Myanmar</i> (x2), <i>the country</i> )  A8: <b>Bamar</b> ( <i>many people here</i> )  A9: <b>dissidents</b> ( <i>Cheery, you</i> (x2), <i>I</i> (x3))	A3: <b>agentive</b> ( <i>never conducted, changed</i> [x 2], <i>fooled</i> by the generals)  A7: <b>receptive</b> ( <i>discuss</i> the country’s name, <i>Burma has been renamed / is still used, use</i> Burma)  A8: <b>agentive</b> ( <i>use</i> both)  A9: <b>receptive</b> ( <i>to see</i> Cheery, <i>I’m not being fooled</i> ), <b>agentive</b> ( <i>you say, I use / want to make</i> ), <b>stative</b> ( <i>you are able to be out</i> )	Gentle music in the background (possibly <b>Burmese</b> ); <b>EB minor</b> (10:19 to end of scene)	Road noises	MCU shots of SR and CZ getting ready to go for their walk. LS of the street from the car SR and CZ are in and then CU shots of SR and CZ from within the car while they discuss the name of the country. (10:18-11:14)  “Touristy” LS, MCU and CU of the pagoda area and people, mixed to MCU and CU shots of SR and CZ talking (not looking in the camera). (11:14-12:09)	A3: the military – not represented.  A7: <b>Burma</b> - The viewer is invited to accompany SR and CZ along their drive/ walk around one of the most important landmarks in Yangon. “Tourist” shots both from the car (the monks walking) and around the temple show the beauty of the city.  A8: <b>Bamar</b> – they are shown in everyday activities through MCU and CU, thus offering a fairly neutral representation.  A9: <b>dissidents</b> – MCU of SR and CZ throughout the scene reinforce the proximity	A3: not represented.  A7: <b>stative</b> (urban and historic shots)  A8: <b>agentive</b> (walking, praying)  A9: <b>agentive</b> (getting ready, driving, walking, talking)	The <i>statives</i> in this scene are: changes have happened (at least in Yangon); CZ can now be out in Yangon; there is more freedom (“or less fear”) – again, at least in Yangon. Potential meanings: 1) both names are and can be used (also refer to ASSK saying that herself at a conference); 2) the military was undemocratic and CZ was/ is in opposition to it; 3) things are better and changes have happened, but agency behind this is left unspecified, but based on the preceding discussions, the international community can be given as much credit as ASSK (who is still portrayed by SR as not completely trustworthy); 4) the changes are limited to Yangon	P1: He mentions... I didn’t really know, should I be saying Burma? should I be saying Myanmar? which is... which would they approve of? (I, lines 125-126)  P1: I thought that was a name they had before Burma, before the colonies, but it turns out that’s the name the military choo... or the militia chose without a referendum (lines 128-130)  P1: But it didn’t really seem throughout the country they benefit from that liberation (I, lines 151-152)

		<p>SR: “<i>They just changed it</i>”  CZ: “<i>They just changed it</i>. So, <i>I want to make</i> a statement by using <u>Burma</u>, that <i>I’m not being fooled</i> by the <u>generals</u>”  SR: [laughs] “OK”</p> <p>CZ: “<i>This is a beautiful landmark of Yangon</i>, or the whole <u>Burma/Myanmar</u>”  SR: “Alright, let’s cross”  CZ: “And <i>this is</i> a <u>very beautiful place to hang out</u>”  SR: [huuu  (1) yes it is”  CZ: “<i>You can just come here and sit and meditate</i>”</p> <p>SR: <i>Shwedagon Pagoda is one of the most famous and dramatic monuments</i> in the whole <u>country</u>.</p> <p>SR: “And <i>it is extraordinary</i> that <i>you are now able to be</i> out, in <u>Yangon</u>, at all. And <i>that</i> to me <i>signifies</i>, some <u>really positive and profound changes that happened</u> in the <u>country</u>”</p> <p>CZ: “Yes, <i>if you live</i> in <u>Yangon</u>, yes, <i>there’s a lot of freedom</i>, or <u>less fear</u> <i>I would say, to go anywhere you want</i>”  (10:19-12:06)</p>						<p>between the viewer and the two characters, whose conversation the viewer is only asked to observe.</p>	<p>and are still ‘work in progress’ (“less fear” rather than “freedom”)</p>	
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12:09 - 14:17	Intro to the Rohingya Muslim issue	<p>SR: <i>"It's a very special time to be here, actually, at sunset. And a very strange time as well, because of what is going on elsewhere in this country. It is bizarre to be here now in the city at a peaceful, meditative Buddhist shrine, while genocidal ethnic cleansing against the Muslim minority is happening elsewhere in Myanmar"</i> (12:09-12:32)</p> <p>SR: "Should we go here?" CZ: "Yeah, lovely tea shop"</p> <p>SR: <i>"I think most people watching this would have heard about what's been happening to the Rohingya Muslims"</i> CZ: "Yeah, it is serious. Nearly half a million people were driven out of their communities in one month. It's the biggest exodus of, you know, people driven out of their communities in the recent history" SR: "But, you look around, you would not have the sense that there is such an extraordinary thing going on in the country at the moment" CZ: "Yeah, in Yangon life goes on as if nothing happens"</p>	<p>A1: <b>Rohingya</b> (the Muslim minority, Rohingya Muslims, half a million people, Burma's one million Rohingya people, Muslims)</p> <p>A3: <b>ASSK</b> – (Aung San Suu Kyi)</p> <p>A5: <b>int. community</b> (United Nations, others)</p> <p>A7: <b>Burma</b> (this / a country (x4), peaceful, meditative Buddhist shrine, Myanmar (x2), Burma)</p> <p>A8: <b>Bamar</b> (90% of the population, Buddhist)</p>	<p>A1: <b>receptive</b> (genocidal ethnic cleansing against the Muslim minority is happening, what's been happening to the Rohingya Muslims, were driven out), <b>stative</b> (come from Rakhine State, are Muslim)</p> <p>A3: <b>stative</b> (as the leader)</p> <p>A5: <b>agentive</b> (has described, have labelled)</p> <p>A7: <b>receptive</b> (for this country)</p> <p>A8: <b>agentive</b> (life goes on as if nothing happens), <b>stative</b> (90% of the population is Buddhist)</p>	<p>Same gentle music as before); <b>EB minor</b> (from beginning to 12:46).</p> <p>The music stops as they sit down at the tea café to talk.</p> <p>Grave music is played over the map of Myanmar (called Burma), showing where the Rakhine state is; <b>GB minor key</b> (13:58-14:17)</p>	Voices of people around in the street	MCU of SR (low-camera angle, talking to the camera) introducing the Muslim issue. MCU and CU of SR and CZ approaching and then talking at the tea café mixed with some LS of ordinary people in the distance; also here there is another a CU of a picture of ASSK on the front page of a newspaper called "Democracy Today" (12:09-14:01)	<p>A1: Rohingya – not represented.</p> <p>A3: <b>ASSK</b> – shown as an authoritative person on the front page of a newspaper called "Democracy Today"</p> <p>A5: int. community – not represented</p> <p>A7: <b>Burma</b> - local streets and shops.</p> <p>A8: <b>Bamar</b> – they are represented often sitting or in other static position and with LS, thus possibly suggesting a distance of intent between them and SR + CZ.</p> <p>A9: <b>dissidents</b> – MCU and CU of SR and CZ continue to create proximity with the audience, whereas shots of ordinary people support the claim that "in Yangon life goes on as if</p>	<p>A1: not represented.</p> <p>A3: <b>stative</b> (still image)</p> <p>A5: – not represented</p> <p>A7: <b>stative</b> (urban shots).</p> <p>A8: <b>stative</b> (sitting and standing in the streets / in shops).</p> <p>A9: <b>agentive</b> (walking, talking, drinking).</p>	The <i>statives</i> in this scene are: something extraordinary is happening in Myanmar and it is incredible that people and life in Yangon continues as normal; what is happening in Rakhine is ethnic cleansing and is very serious, an "exodus"; SR is astonished that this is happening under ASSK's government, while for CZ this is not totally unexpected; the Rohingya people come from the Rakhine State. Potential meanings: 1) a genocide is going on in the country and – this is recognised by different authorities, such as the UN and most of the audience is also aware of this; 2) people don't really seem to care about what is happening; 3) the fact this is happening under ASSK's watch is not completely surprising, at least not for CZ, and in the country there	P1: I think that, probably, he was frustrated on the part of the Burmese people. Frustrated that... I can't... I don't know her name, the democratic leader or saviour of Burma, Aung Suu Kyi or something like that, but I think there was real... yeah, he was disappointed that she wasn't being more proactive in making it stop (I, lines 402-405)
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	<p>SR: "<b><i>I am astonished</i></b> that <b><i>this is happening</i></b> in <u>Myanmar</u> today, with <b><i>Aung San Suu Kyi as the leader</i></b>. Are you?"  CZ: "yeah erm <i>yes or no, it's</i> very sens... <u>like taboo topic</u>"  SR: "<b><i>it's taboo topic</i></b>"  CZ: "Yeah, yeah"  SR: "Even someone like you <b><i>who has risked</i></b> your life endlessly for this <u>country</u> and for the <u>different peoples</u> in it. <b><i>There is</i></b> still some things <b><i>you cannot risk</i></b>, or <b><i>it wouldn't be wise</i></b> for <u>you to risk saying</u>"  CZ: "Yeah, exactly"  SR: "Alright"  CZ: "So <b><i>I will not tell you</i></b> everything <b><i>I know</i></b> [laughs]"  SR: "[laughs] <u>Probably wise</u>. Or everything <b><i>you think</i></b>"  CZ: "Yeah"  SR: "OK"  (12:36-13:58)</p> <p>SR: <u>Burma's one million Rohingya people come from Rakhine State. They're Muslim</u> in a country where <b><i>90% of the population is Buddhist</i></b>. The <b><i>United Nations has described what's happened to them as ethnic cleansing; others have labelled it genocide</i></b>. (14:01-14:15)</p>	<p>A9: <b>dissidents</b> (<i>life, you</i> (x3), <i>the different people in it, I</i> (x2))</p>	<p>A9: <b>agentive</b> (who <i>has risked</i> your life, <i>to risk saying</i>, <i>I will not tell</i>), <b>stative</b> (I <i>know</i>, you <i>think</i>)</p>				<p>nothing happens".</p>		<p>still persists fear to speak up and potential retaliation from the government ("it wouldn't be wise for you to risk saying"); 4) ultimately, ASSK's democracy is not what people may have believed it is and, at this stage of the programme, she is the only person responsible for it. The audience is spoken to directly by SR who is shown in a relative position of power from a low camera angle (he is the authority) and is therefore asked to respond to SR's claims. The very professionally-looking map with the voice-over contributes to give SR and the programme the authority they need to be trusted by the audience as the bearers of truth.</p>	
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## Part 4: Spiritism and mysticism (14:17-19:53)

*Theme:* Spiritism and mysticism

*Topics:* irrationality of military and discussion of superstition in the country; meeting a Nat Ga Daw; homosexuality in Burma pre/post democracy

*Actors:* the Burmese military (A3); Burma (A7); Bamar majority (A8); spiritual people (A10); gay people (A11)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning-making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
14:17 - 15:38	Irrationality of military and discussion of superstition in the country	<p>SR: <i>I'll be heading to meet the Rohingya</i> later on this journey, but first <i>I headed</i> north from <u>Yangon</u> and into the <u>Buddhist heartlands</u> of the country.</p> <p>SR: “<i>You drive</i> on the right, but <i>the steering wheel</i> is on the right, so <i>the driver cannot really see what's coming</i> at him. But <i>they drive</i> on the right because <i>a former leader of the country had a premonition</i>, or <i>spoke to a fortune teller</i>, <i>it's not</i> entirely <u>clear</u> which, <i>which said</i> that <i>they should move</i> from driving from the left to the right, so <i>they did</i>, so <i>they did</i>, <u>overnight</u>, <i>I'll let you imagine</i> the <u>wonders</u> for road safety”</p>	<p>A3: <b>the military</b> (former leader, military dictator, the generals)</p> <p>A7: <b>Burma</b> (the Buddhist heartlands of the country, the entire country's roads, Burma (x2), one of the highest rates for road deaths)</p> <p>A8: <b>Bamar</b> (the driver, you, they)</p> <p>A10: <b>spiritual</b> people (a fortune teller (x2), astrologers, people, mix Buddhism with a deep belief in</p>	<p>A3: <b>agentive</b> (had a premonition); <b>stative</b> (such is the power of a military dictator, could be bizarre, switching)</p> <p>A7: <b>receptive</b> (driving into the Buddhist, roads were thrown into chaos), <b>stative</b> (Burma has one of the highest...)</p> <p>A8: <b>agentive</b> (cannot really see, you / they drive)</p> <p>A10: <b>agentive</b> (which said, based on advice from astrologers..., people mix Buddhism with...);</p>	Adventure like music, <b>B minor key</b> (14:17 to end of scene)	Car journey noises	LS and MCU of the countryside and landscape, and other road users, from the car, (with voiceover); fairly CU of SR and the driver from within the car (SR also looking directly in the camera); also some shots of SR from outside the car and ES (aerial) of rice farms and farmers (when saying that people believe in the supernatural) (14:17-15:38)	<p>A3: the military – not represented</p> <p>A7: <b>Burma</b> – the country is shown both in its beauty through the landscapes and its danger through the roads where vehicles are ‘blindly’ overtaking.</p> <p>A8: <b>Bamar</b>: specifically, the driver is shown in his function. Generically, other people are shown working in the fields or driving on the roads.</p> <p>A10: spiritual people - not represented</p>	<p>A3: not represented</p> <p>A7: <b>stative</b> (landscape and roads)</p> <p>A8: <b>agentive</b> (driving, working)</p> <p>A10: not represented</p>	The <i>statives</i> in this scene are: a military dictatorship is very powerful; Burma has one of the highest rates of road deaths in Asia; generals could be bizarre. Potential meanings: 1) the military is shown as to take decisions based on superstitious practices, and these decisions are “daft”, “bizarre” and rushed; 2) these decisions resulted in serious problems (i.e. high number of road deaths); 3) the belief in sprits and supernatural is well-entrenched in the Burmese Buddhist population. The shots from the car	

		SR: <i>Such is the power of a military dictator. On a whim, the entire country's roads were thrown into chaos. The daft change, combined with rules that made it almost impossible to import left-hand driving cars, is part of the reason Burma has one of the highest rates for road deaths in the whole of Asia. The generals could be bizarre: another time switching the currency to multiples of 9, again based on advice from astrologers and fortune tellers. Across Burma, even today, people mix Buddhism with a deep belief in spirits and the supernatural.</i> (14:24-15:37)	<i>spirits and the supernatural)</i>	<b>receptive</b> ( <i>spoke to a fortune teller</i> )							of roads, countryside and people take the audience back on the journey; close up shots of SR continue to create the bond between him and the audience, who is also asked to respond to the observations about the change in traffic direction
15:39 - 18:42	Meeting a Nat Ga Daw	SR: "Just on the outskirts of the town of Pye, and <b>we are gonna stop</b> here, probably overnight actually" SR: "So <b>we are</b> here?" GUIDE: " <b>We are</b> here. [TO THE DRIVER AND SUBTITLED] Just <b>stop</b> over there"  SR: With the help of a <u>local guide I stopped off to meet one of Burma's most</u>	A7: <b>Burma</b> ( <i>Burma</i> (x2))  A8: <b>Bamar</b> ( <i>a local guide</i> )  A10: <b>spiritual</b> people ( <i>one of Burma's most famous spirit mediums, people</i> (x4), <i>they, important and influential,</i>	A7: <b>stative</b> ( <i>'implied' has spirit mediums</i> ); <b>receptive</b> ( <i>came to Burma</i> )  A8: <b>agentive</b> ( <i>with the help of a local guide</i> ).  A10: <b>agentive</b> ( <i>people consult, I save people's lives, people come, Daw Tin Tin Miay says, people worshipped</i> );	Same adventurous music as above; <b>B minor key</b> (from beginning to 15:59)	Surrounding noises; original celebration music and noises;	CU of SR from within the car (SR also looking directly in the camera); MCU of other car users; CU of guide telling the driver to stop; (15:39-15:54)  LS of the inside of the "temple"; MCU of people near the temple; CU of the Nat Ga Daw talking to SR and the	A7: <b>Burma</b> – the country's association with mysticism and Buddhism is strengthened by showing cultural and religious symbols of both religions.  A8: <b>Bamar</b> : specifically, the guide is shown in her function. Generically, they are shown	A7: <b>stative</b> (cultural items and indoor shots of temple)  A8: <b>agentive</b> (working, talking, celebrating); <b>stative</b> (attending the ceremony)	The <i>statives</i> are: spirit mediums are important and influential. The scene is sandwiched between talking about the generals, with their belief in astrology and other "unorthodox" practices, and interviews with gay men, dressed as women, about being	PI: I think he thought some of it was just mad, that they had this sort of mystics. Yeah, that was another weird thing, where Buddhism and Mysticism sort of melded together. I think he seemed quite cheerily baffled by it, but that sort of made me think of sincere, it wasn't like a professional and this is sort of like keeping it a little bit... a bit like "what is this?". So,

	<p><u>famous spirit mediums. People consult them with their every day problems. They are important and influential.</u></p> <p>SR: “Lovely to meet you. <u>You are a Nat Ga Daw, have I said</u> it right, and if so, <u>what is a Nat Ga Daw?</u>”</p> <p>MEDIUM (subtitled throughout): “<u>Being a Nat Ga Daw is a gift I’ve had since I was young. Spirits want to possess me. I save people’s lives. People come to me when they are sick or when they want to get rich</u>”</p> <p>SR: “<u>You’re a medium for the spirits, is that right?</u>”</p> <p>M: “Yes”</p> <p>SR: “<u>Can we come in, is that OK?</u> [THE MEDIUM TAKES SR AND THE GUIDE BY THEIR HANDS] SR: “<u>Oh, I’m gonna get taken!</u> Oh, lovely”</p> <p>SR: <u>Daw Tin Tin Miay says spirits started talking to her</u> when <u>she was a child.</u></p> <p>SR “Oh my goodness, look”</p>	<p>you (x4), <i>Nat Ga Daw</i> (x3), <i>I</i> (x3), <i>me</i> (x2), they (x2), <i>a medium, Daw Tin Tin Miay, her, she, followers, locals, and slightly baffled guests</i>)</p>	<p><b>receptive</b> (to meet one of Burma’s..., to possess me, people come to me, talking to her, have you to thank, guests were encouraged); <b>statue</b> (they are important, you are / what is / being a Nat Ga Daw, gift I’ve had since I was young, they are sick, they want to get rich, you are a medium, she was a child).</p>		<p>guide (not looking in the camera, right in frame, eye-level) (15:54-16:43)</p> <p>Indoor shots (MCU and CU) of the temple: medium, SR and the guide talking by a shrine, musicians, statues, CU of an unusual female statue with a cigar, more CU shots of the medium talking (still on the right); MCU and CU shots of people praying during the ceremony, with CU and depiction of unusual things happening (the medium smoking, a lady opening a bottle of beer with her teeth) (16:43-18:42)</p>	<p>in attendance of the festival.</p> <p>A10: <b>spiritual people</b> – although shown with a certain level of respect (variety of shots, eye-level angles), a lot of shot focus on the most bizarre things (the lady with the cigar, the medium herself shown in a trance while drinking and smoking, the lady opening the bottle with her teeth).</p>	<p>A10: <b>agentive</b> (talking, performing, playing music)</p>	<p>homosexual under the new democratic regime. There are a number of potential meanings involved: 1) the generals didn’t simply consult astrologers, but rather these almost caricatural (particularly from a British perspective, as they are not commonly seen in everyday lives) figures that are associated with “unorthodox” practices in the sequence; 2) the combination of Buddhism and Spiritism is presented as something not to be taken seriously (linguistically we have “I have you to thank” “a bit of a party” and “baffled guests”; visually we have the depiction of what can be interpreted as extreme representations; 3) the non-seriousness of the “unorthodox” practices is therefore associated with the non-</p>	<p>which made it feel more authentic, I think (I, lines 409-413)</p>
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		<p>M: “<u>Some spirits are happy, some are sad</u>”</p> <p>SR: “<u>I can see there is a busty figure</u> over here <u>smoking a massive cigar!</u> <u>What’s going on there?</u>”</p> <p>M: “<u>She likes to smoke cigars and drink alcohol. She’s a feisty wonder-woman who likes to have fun</u> with her <u>friends</u>”</p> <p>SR: “<u>What’s gonna happen</u> this evening, <u>is it a celebration? Is it a service? Is it a religious event?</u>”</p> <p>M: “<u>This is a festival</u> where <u>the spirits come to have fun. People come</u> here and <u>make donations to the spirits: they can make your wishes come true.</u> So <u>make a wish,</u> and <u>let me know if it comes true</u> [laughs]”</p> <p>SR: “<u>I get one wish</u> and if <u>it comes true, I have you to thank</u>” (15:38-17:40)</p> <p>M: [THE CELEBRATION STARTS] “<u>I seek protection from the Buddha. I will be a medium for the great spirits</u>” (17:41-17:50)</p>									<p>seriousness (and non-trustworthiness) of the generals. SR is shown, as often, as active, close to the audience, and also as “given”; the Nat Ga Daw is also shown close to the audience, but combined with the fact that she is shown as “new”, this can create an uncomfortable feeling in the audience. The all scene is made quite quirky, mainly because of the content itself, which is very culturally different from a Western audience.</p>
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		<p>SR: Even before <u>Buddhism came to Burma, people here worshipped the spirits</u>. Today, <u>aspects of the two religions have merged in a wonderful, unusual way that can often involve a bit of a party</u>. (17:50-18:06)</p> <p>SR: <u>Followers, locals, and slightly baffled guests were all being encouraged to make donations to the spirits in return for luck and prosperity</u>. (18:20-18:31)</p>									
18:42 - 19:53	Homosexuality in Burma pre/post democracy	<p>SR: <u>Being a spirit medium is one of the few occupations open to gay men in a country where it is technically still illegal to be homosexual, and many face harassment</u>.</p> <p>SR: <u>“Has life improved for you? Have you felt that you live in a more tolerant society since democracy came to the country?”</u> GAY MAN 1 (subtitled): <u>“Yes, it’s getting better. Life is improving</u>. In the past, <u>gay people weren’t socially accepted</u>. Now <u>gay people are accepted</u></p>	<p>A7: <b>Burma</b> (a /the country (x2))</p> <p>A11: <b>gay people</b> (spirit medium, gay men, many, you (x3), gay people (x2), people, us, we (x2))</p>	<p>A7: <b>stative</b> (a country where it is still illegal to be homosexual), <b>receptive</b> (democracy came to the country)</p> <p>A11: <b>stative</b> (being a spirit medium, have you felt that you live, we have democracy and human rights), <b>receptive</b> (is open to gay men, has life improved for you, gay people weren’t socially accepted, now gay people are accepted, look down on us),</p>	None	Noise of surrounding people as well as the original celebration music continuing	MCU and CU of the gay men talking to SR (not looking in the camera, on the right in frame first man, on the left the second); MCU and CU of other people at the ceremony; final shot of the medium dancing; night shot (18:42-19:53)	<p>A7: <b>Burma</b> – the country’s association with mysticism and Buddhism is strengthened by showing cultural and religious symbols of both religions.</p> <p>A8: <b>Bamar</b>: generically, they are shown in attendance of the festival.</p> <p>A10: <b>spiritual people</b> – as in previous scene. The final shots of the medium dancing with beer and cigarette in her</p>	<p>A7: <b>stative</b> (cultural items and indoor shots of temple)</p> <p>A8: <b>stative</b> (attending the ceremony)</p> <p>A10: <b>agentive</b> (performing).</p>	The <i>statives</i> in this scene are: spirit medium is a job open to gay men; homosexuality in Burma is technically illegal; according to one of the gay men (but contrary to what asserted by SR), there is no discrimination against gay men since the democratic government has been in place. Potential meanings: 1) the viewer has to decide whether to believe SR or the gay man with regard to	

		<p><u>in arts and entertainment and in religious ceremonies</u>”</p> <p>GAY MAN 2 (subtitled): “<i>People used to discriminate and look down on us. Now we have democracy and human rights, there is no discrimination. So we can walk around in public hand in hand. Things are getting better</i>” (18:42-19:43)</p>		<p><b>agentive</b> (many face harassment, people <i>used to discriminate</i> and <i>look down</i>, we <i>can walk</i>).</p>			<p>hands gives a caricatural portray of the spiritual practice.</p> <p>A11: <b>gay people</b> -</p> <p>The close-up shots of the gay men can create proximity with them and thus empathy; however, this can be very subjective, as for a viewer with a number of preconceptions about gay men, the close-up of the heavily made-up and female looking men can be both discomfoting and confirming their negative attitudes about homosexuality, which in this scene is only shown in a very extreme version.</p>	<p>A11: <b>agentive</b> (talking).</p>	<p>discrimination in the country; 2) the gay men’s contribution, however, is framed within this context of unorthodox practices and beliefs, which may influence the viewer not to take what they say seriously; 3) the improvements brought in by the new democratic regime in terms of non-discrimination of gay, and by association about other issues connected with human rights and democracy, may be questioned by the audience.</p>	
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Part 5: Burma and Buddhism (19:54-23:00)

Theme: Burma and Buddhism

Topics: Bagan; minority religions' persecution

Actors: the Burmese military (A3); Burma (A7); Bamar majority (A8)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
19:54 - 23:00	Bagan, including some history of Buddhism in Myanmar	SR: The next morning <i>I continued</i> my journey north, towards <u>the ancient capital of Bagan</u> . (20:00-20:06)  SR: “ <i>We’re just coming into Bagan and there are temples everywhere, it’s an extraordinary sight</i> ”  SR: <i>Bagan was the capital of the first empire that united what became known as Burma. A huge city of perhaps over one hundred thousand people.</i>  SR: “ <i>It’s astonishing</i> ” (20:14-20:32)  SR: A thousand years ago, <i>Bagan’s kings chose Buddhism</i> as their <u>state religion</u> . <i>They built</i> around ten	A3: <b>the military</b> (the military, they (x 4), the generals (x 2), former generals and serving generals, the dictatorship, many of them [generals], a general or a former general)  A7: <b>Burma</b> (Burma (x2), Myanmar (x2), Bagan, temples everywhere, extraordinary sight,	A3: <b>agentive</b> (took over, pushed the idea, persecuted, tried to use, tried to put, built by former generals and serving generals, to atone for their sins, crime they had committed, is benefitting, have done); <b>stative</b> (dictatorship has supposed to have ended, are in power); <b>receptive</b> (haven’t been prosecuted, haven’t been tried)  A7: i. <b>receptive</b> (what became known as Burma), <b>stative</b> (Burma ‘implied’ had Buddhist kings,	Fairly relaxing music, slightly on the joyful side; <b>F major key</b> (19:54-20:16)  Traditional Buddhist when SR and the guide approach the temple and when SR is around the temple; <b>Bb minor key</b> (20:20-23:00)	Some road-trip sounds	ES (aerial) of the countryside and landscape, CU of SR in the car from the outside; CU of SR from within the car (SR also looking directly in the camera); shots of temples from the car (19:54-20:29)  MCU from behind of SR and guide walking in one of the temple complex; LS (aerial) of the temple site; ES (aerial) moving to MCU frontal shot of SR cycling around the temple complex (20:29-21:38)  MCU and CU shots of inside of temples and people praying; CU of SR (slight low-angle,	A3: <b>the military</b> - the close-up, low camera angle of SR talking directly to into the camera when discussing the generals crimes, attempt to cleanse their sins and involvement with money to this day, gives SR authoritative power and ask the viewer to respond to what SR is saying, and to (dis)agree with his value judgements.  A7: <b>Burma</b> - the aerial shots and the “tourist” shots allow the audience to appreciate the vastness and beauty of	A3: not represented, but see comments in previous column.  A7: <b>stative</b> (landscape, cultural items and indoor shots of temple)	The <i>statives</i> in this scene / sequence are: Bagan was the capital of Burma before the colonial period; it is an incredible site; it is astonishing that generals haven’t been tried for their crimes; generals are still in business and benefitting from their former position of power; some of the temples the generals have built or renovated are “gaudy”. Potential meanings: 1) Buddhism has been a central part of Burma before and after the British colonial period and was used in both eras as a means to consolidate the	P1: I think there was a bit in this episode where he shows some... the donations of a lot of these ex-military made to... to, like, gaudy temples, stuff, as a way of expressing [inaudible because I say something], yeah exactly, or recompenses, and like confession (I lines 369-372)

	<p>thousand Buddhist temples, <b>more than two thousand of which survive</b> today. (20:43-20:54)</p> <p>SR: “<b><u>This is a site to match any of the great wonders of the world, it really is.</u></b> <b><u>It’s if you put all the great Gothic cathedrals of Europe in an area the size of Bristol.</u></b>”</p> <p>SR: During colonial rule, <b><u>the British deposed Burma’s</u></b> Buddhist kings. When the <b><u>military took over</u></b> after independence, <b><u>they pushed</u></b> the idea that <b><u>to be truly Burmese you needed</u></b> to be Buddhist. <b><u>They persecuted</u></b> Christians, like the <b><u>Chin</u></b>, and Muslims, like the <b><u>Rohingya</u></b>. <b><u>The generals tried to use Buddhism to prop up their power</u></b> and <b><u>they tried to put themselves at the heart of the faith.</u></b></p> <p>SR: “So, although the [UNCLEAR] here <b><u>looks ancient, much of it has actually been renovated or even built</u></b> quite recently. A lot of it by former <b><u>generals and serving generals, partly to</u></b></p>	<p><i>astonishing, a site to match any of the great wonders of the world)</i></p> <p>A8: <b>Bamar</b> (Bagan’s kings, they, Burmese, their own people)</p>	<p><i>there are temples everywhere, it’s extraordinary sight / astonishing / a site to match any of the great wonders of the world)</i></p> <p>A8: <b>agentive</b> (Bagan’s kings chose, they built), <b>stative</b> (to be truly Burmese), <b>receptive</b> (crimes committed against their own people)</p>		<p>looking into the camera), while talking about the military and their use of Buddhism; shots (21:38-22:36)</p> <p>MCU, CU and ES of temples (22:36-23:00)</p> <p>Fade to black.</p>	<p>Bagan, and to associate with SR as a genuine traveller.</p> <p>A8: <b>Bamar</b> - shot from behind of SR and guide walking in one of the temple complexes, shots of people praying inside temples.</p>	<p>A8: <b>agentive</b> (walking, praying).</p>	<p>power of Burmese kings first and generals after; 2) atrocities and persecutions were carried out against non-Buddhist minorities during the military years; 3) generals used religion to cleanse their crimes, for which they have never been tried – here there may also be the implication that Burmese people accepted this form of repenting their sins and did not push for civil rather than religious trials; 4) Burmese people may also be OK with the fact that ex-generals are still benefitting from their former positions of power.</p>	
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		<p><i>atone for their sins, the crime they'd committed against their own people. (1)</i></p> <p><i>It's astonishing really that although the dictatorship has supposed to have ended in Myanmar, the generals haven't been prosecuted, they haven't been tried for their crimes and many of them are still in power or in business power. If it makes money still in Myanmar, then chances are that a general or former general is benefitting from it. Some of what they've done is pretty gaudy"</i></p> <p>(21:01-22:31)</p> <p>SR: Despite some <u>dubious renovations</u>, <i>Bagan</i> is still <u>stunning</u> and a site to rival anywhere on the planet. (22:39-22:47)</p>									
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Part 6: ‘Good’ vs ‘bad’ Buddhism (23:01-34:01)

Theme: “Good” vs “Bad” Buddhism

Topics: “good” Buddhism (schools, connection to the people, role in bringing democracy); meeting MaBaTha; militant brain-washing of novice monks; scale of hatred towards the Rohingya.

Actors: the Rohingya (A1); the Burmese military (A3); Aung San Suu Kyi (A4); the international community (A5); MaBaTha (A6); Burma (A7); Bamar majority (A8); dissidents; ‘Good’ Buddhists (A12)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
23:01 - 25:20	“Good” Buddhism	SR: <i>Empires have risen and fallen, dictatorships have been and gone, but through it all Buddhism has been a thread connecting most of Burmese people. And still today it plays a critical role, often doing the job of the state.</i> (23:06-23:26)  SR: “ <i>Look at this, ‘Social Welfare Monastic Education School’.</i> My goodness, <i>I think I’d better do my shirt up. That looks like a reception committee.</i> (1) Oh my goodness”  SR: [SAYS NAME OF THE MONK] <i>is head of this school in Pakokku, in the middle of Burma.</i> SR: “[GREETES IN BURMESE]” HEAD: “[GREETES IN BURMESE]”	A3: <b>the military</b> (dictatorships)  A7: <b>Burma</b> (Burma (x2))  A8: <b>Bamar</b> (most of Burmese people, children (x2), orphans, poor families)  A12: <b>‘Good’ Buddhists</b> (most of Burmese people, children (x2), orphans, poor families, teachers, doctors, they, we, novice	A3: <b>agentive</b> (have been and gone)  A7: -  A8: <b>receptive</b> (connecting most of Burmese people, love children), <b>stative</b> (most of the children are orphans, some are from poor families)  A12: <b>receptive</b> (connecting most of Burmese people, love children, training novice monks, Buddhist is expected to become,	Gentle Western-style music, <b>D minor key</b> (23:01-23:43)  Slow, sort of emotional music when SR enters the courtyard where the school children are – the music also continues in the background while the monk talks about the students, teachers, etc.; <b>D minor key</b> (23:48-25:23)	Noises from within the school while the monk is showing SR around; Various noises around the monastery	LS and MCU of streets with people in their daily activities; LS of the car travelling and MCU of SR in the car from the outside; CU of SR from within the car when approaching the monastic school (CU of the school sign); LS and MCU of the school children waiting for SR and MCU of him walking in and greeting the head monk and the children; MCU of children walking (23:01-24:07)  MCU of the monk talking to	A3: the military – not represented  A7: <b>Burma</b> – shown through street shots  A8: <b>Bamar</b> – generically shown living their every day lives.  A12: <b>‘Good’ Buddhists</b> - children in the monastery as shown as smiley and happy and there is a sense of positivity in general around the novice monks are shown as always busy,	A3: not represented  A7: <b>stative</b> (urbanscape, cultural items and indoor shots of monastery)  A8: <b>agentive</b> (walking); <b>stative</b> (standing)  A12: <b>agentive</b> (walking, working, taking care of children).	The <i>statives</i> are: the monastery takes care of children that are poor and from ethnic minorities; Burma has got the highest proportion of people under influence of Buddhist predicaments. The narrative highlights a couple of points: 1) the complete absence of the state (only seen without agency and not given either voice or “face” in the whole documentary) and the fact that it is the religious sphere that takes care of educating children; 2) the scale of Buddhism in Burma, with every boy exposed at some point of his life to its	

		<p>SR: “[GREETING IN BURMESE AGAIN], my goodness. [SHOUTING, GREETING IN BURMESE ALL THE CHILDREN, WHO GREET BACK ALL AT ONCE] (23:28-23:59)</p> <p>HEAD (subtitled): “<u>Most of the children are orphans, some are from ethnic minorities, some are from poor families. The teachers work for very low pay because they love the children and they believe in what we do. The teachers also work in the clinic during holidays.</u> (1) <u>This is the clinic. This is the patients’ waiting room. The doctors’ surgery is there. There are several doctors who work here and these teachers also give pills to the patients</u>”</p> <p>SR: <u>This is a school and a clinic, but also a monastery that’s training novice monks.</u> At any one time <u>there are said to be around half a million Buddhist monk novices and nuns in Burma, thought to be the highest proportion in the world. Every Burmese Buddhist boy is expected to become a monk</u> for a period of anything from a week to several months. <u>The monks live an austere</u></p>	<p><i>monks, half a million Buddhist monk novices and nuns, the highest proportion in the world, every Burmese Buddhist, the people (x2))</i></p>	<p><i>preach for us, stative (most of the children are orphans, some are from ethnic minorities / poor families, they love the children, they believe in what we do, there are said to be half a million..., thought to be the highest..., we’ve been very close, people depend on the monks), agentive (the teachers work for very low pay, what we do)</i></p>			<p>SR (not looking in the camera); MCU and CU of students and monks when the monk first talks; mix MCU and CU shots of the monk while showing SR around (mainly on the right); LS and MCU of novice monks and religious symbols; CU of SR taking his shoes off and going to his room in the monastery; LS of the monastery gate and fade to black (24:07-25:20)</p>	<p>engaged in activities, whether it is studying, praying or going out to collect the donations.</p>		<p>predicaments and influence and the “highest proportion” of novice monks and nuns in the world. SR on the go in the car (this is shown very often) can imply sense of direction and purpose, being active and perhaps also being technologically advanced (often shown taking over slower, older vehicles).</p>	
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		<u>lifestyle</u> and <i>they have to get up</i> at what <i>I personally consider an ungodly hour.</i> (24:01-25:19)								
25:20 - 28:32	Relationship between monks and Burmese people	<p>SR: "Oh my goodness. <i>It's</i> 04:30 and <i>they're heading out</i>"</p> <p>SR: <i>These young monks are performing their early morning ritual:</i> every day <i>they'll walk sometimes up to two miles in bare feet.</i> (25:38-26:02)</p> <p>SR: <i>Monks across Burma are supposed to live entirely on donations from members of the public.</i></p> <p>H: "<i>They donate every day</i>"</p> <p>SR: <i>Across the country, monks line up to collect their breakfast at donation points</i> just like this.</p> <p>SR: "<i>What do you have for the monks today?</i>" MAN: "Chilli" SR: [HEARS A VOICE THROUGH A</p>	<p>A3: <b>the military</b> (the military (x 2), the previous government, the military junta, the dictatorship)</p> <p>A7: <b>Burma</b> (Burma (x2), the country (x2) you, us, we (x3))</p>	<p>A3: <b>receptive</b> (rose up against the military, demanded democracy from the previous government, stood up to the military junta, put huge pressure on the dictatorship); <b>agentive</b> (crushed)</p> <p>A7: <b>receptive</b> (preach for us); <b>agentive</b> (you do, we provide food / look after them/ give them their breakfast), <b>stative</b> (we've been very close to the monks, there is an</p>	Buddhist music in the background; <b>F# major key</b> (25:30-26:45)	Noise of the announcement in the background at the donation point	MCU of SR getting awoken by the alarm clock on his phone; LS and MCU of novice monks getting ready; MCU of novices setting off; MCU of SR talking to the camera and CU of head monk overseeing operations; MCU shots of the procession and of the donation point where they stop to collect the food (25:20-26:23)	<p>A3: the military – not represented</p> <p>A7: <b>Burma</b> – the main location shown is the donation point, thus showing a positive face of the country.</p> <p>A8: <b>Bamar</b> – people are shown very close to the monks, offering food and support.</p> <p>A12: <b>Good Buddhists</b> - civic society and monks are also shown in great proximity, both in reality with the donations, metaphorically, by having the</p>	<p>A3: not represented</p> <p>A7: <b>stative</b> (donation point and roads)</p> <p>A8: <b>agentive</b> (walking, talking, donating)</p> <p>A12: <b>receptive</b> (of the novice monks receiving food);</p>	The interdependence of people and monks, but with the specific function of the latter to "preach" for the people, again suggests influence; The power monks have at political level, to the point of forcing "the dictatorship to change". As this scene is followed by the introduction to what is presented as the negative force of Buddhism, by association all the good things Buddhist monks and institutions can do through their influential work, can also be done by the "bad" ones and, indeed, is being done according to the arguments put forward in the last

		<p>SPEAKER] <i>What is this? Is this a ceremony?</i></p> <p>MAN: “Announcement” [also subtitled “<i>It’s an announcement</i>”</p> <p>SR: “In the nicest possible way, <i>can I ask why do you all do this?</i> It’s five o’clock in the morning!”</p> <p>MAN (subtitled): “<i>The monks preach for us, so in return we provide food. That’s how we look after them. We give them their breakfast early in the morning because monks can’t eat after midday</i>”</p> <p>SR: <i>Monks also played a very special role in Burma’s transition to democracy. In 2007 tens of thousands of ‘saffron robed’ monks rose up against the military to protest against worsening poverty. One of the biggest upraises was here in Pakokku.</i></p> <p>MAN: “<i>We’ve been very close to the monks for a long time in the Saffron Revolution. The monks tried to change the old political system; the monks demanded democracy from the previous government</i>”</p> <p>SR: <i>The military crushed the uprising; thousands of monks were imprisoned and tortured, some were</i></p>	<p>A8: <b>Bamar</b> (<i>members of the public, you all, us, we (x4), the people (x2)</i>)</p> <p>A12: <b>Good Buddhists</b> (<i>young monks, monks (x12), crucial role, tens of thousands of ‘saffron robed’ monks, one of the biggest upraises, Saffron Revolution, the uprising, thousands of monks, the most respected figures in the country</i>)</p>	<p>extraordinary culture)</p> <p>A8: <b>stative</b> (<i>people depend on the monks), agentive (<i>donations from members of the public, you all do, we provide food / look after them / give them</i>)</i></p> <p>A12: <b>stative</b> (<i>are supposed to live, are the most respected, depend on people</i>) <b>agentive</b> (<i>are performing, they’ll walk, line up, preach, can’t eat, played a crucial role, rose up against the military, protest against poverty, tried to change, demanded democracy, stood up to the military junta, put huge pressure</i>); <b>receptive</b> (<i>in return food / look after them / give them, were imprisoned</i>)</p>		<p>man (on the right in frame) talking to SR about donating, standing next to the head monk; more MCU and CU of the offering; back to interview, but this time in MCU to have both the man and the head monk in the shot; MCU of a monk taking a picture with a phone; MCU of SR talking in the camera about the relationship between the monks and the people; final CU shot of the detail of a temple at sunrise (26:23-28:32)</p>	<p>man and the monk stand side by side while the man is talking. At the end SR talks directly into the camera to ask the audience to respond to his comments about the symbiosis between people and monks being something “fascinating” and “extraordinary”</p>		<p>scene of the sequence.</p>
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		<p><i>killed. Monks are the most respected figures in the country; the fact they stood up to the military junta, put huge pressure on the dictatorship to change.</i></p> <p>SR: “And it’s fascinating to see this. I suppose it creates an extraordinary culture in the country where the monks depend on the people and to a certain extent the people depend on the monks as well” (26:18-28:28)</p>		<p>and tortured, killed)</p>							
28:32 - 32:01	Meeting MaBaTha	<p>SR: <i>Buddhism is generally seen as the most peaceful of the world’s major religions. But there is now a darker side to Buddhism in Burma: some of these monks here are turning militant</i> (28:36-28:50)</p> <p>SR: “So, <i>we are</i> just on our way to a <u>very controversial monastery</u> and <i>they don’t want us to film</i>, so <i>I think we’ll probably put</i> the cameras <i>down</i> now, <i>go in</i> there, and <i>see if they’ll let us film</i>. (3) <i>We’ve had some delicate negotiations, but I think, I think we are going to be allowed to start filming</i>”</p> <p>SR: <i>I’ve gone to visit a group of monks</i> called <u>MaBaTha</u>, the ‘Committee to Protect Race and Religion’.</p>	<p>A1: Rohingya (SR: <i>Islam and Muslims, Muslims, they; MONKS: the Muslims</i> (x4); <i>the trouble-makers are Muslims; they</i> (x2) <i>are engulfing, Muslims are like African catfish; Rohingya villages</i>)</p> <p>A5: <u>int. community</u> (The United Nations)</p> <p>A6: MaBaTha (SR: <i>monks are turning militant; they</i> (x2); <i>a group of monks, they</i>)</p>	<p>A1: SR: <u>stative</u> (as a threat) and <u>agentive</u> (are breeding, threaten to breed out); MONKS: <u>stative</u> (problems with the Muslims, are Muslims to catfish, want to take); <u>agentive</u> (scared, rob, kill)</p> <p>A5: <u>agentive</u> (says)</p> <p>A6: SR: <u>agentive</u> (monks are turning militant, will let us film,</p>	<p>Traditional Buddhist music; G major (28:25-28:55)</p> <p>Graver music when approaching and in inside the MaBaTha monastery; G minor key (29:06-29:34)</p> <p>Music stops during interview with senior monks.</p>	Road noises	<p>LS and MCU of street life; CU of SR’s eyes through the car mirror over the words “some of these monks here are turning militant”; CU of SR from within the car (SR also looking directly in the camera); LS of the monastery; CU of SR talking into the camera about negotiations about filming and some LS and MCU shots around the monastery (28:32-29:33)</p> <p>LS and MCU shots of the senior monks (from low-</p>	<p>A1: Rohingya – not represented</p> <p>A3: the military – not represented</p> <p>A5: int. community - not represented</p> <p>A6: <u>MaBaTha</u> - The senior militant monks are initially portrayed from a safety distance and in a position of power (low camera angle) and are then the “new” information, shown at an intimidating close distance (as they are shown as very grave or as laughing at</p>	<p>A1: not represented</p> <p>A3: not represented</p> <p>A5: not represented</p> <p>A6: <u>agentive</u> (talking)</p>	<p>The <i>statives</i> are: there is a darker side to Buddhism; there is ethnic cleansing happening in Rakhine State. The narrative threads here are: 1) “dark” Buddhists approve of what is going on in Rakhine as they have a long-standing problem with Muslims whom they see as spreading too fast endangering Buddhism in the Rakhine State and Burma; 2) they also actively (“their rabble rousing”) influence people in their hatred campaign and are therefore dangerous, intimidating and, since they manage to laugh at some of the serious concerns raised by SR about</p>	<p>P1: you always think as Buddhism as like peaceful faith, at one with everything. When you’re thinking of reincarnation and it’s something that can go... a faith that can go hand in hand with any sort of religion, you don’t think of it as a... yeah, you don’t think of wars that have been started by Buddhism like you do with Christianity or Islam and various others. So, I was shocked by that, I just thought they were peaceful people. In my mind I didn’t</p>

		<p><b><i>They're supposed to be banned and are controversial</i></b> because of <b><i>their rabble rousing, particularly against Rohingya Muslims, but they're still active and I was meeting their senior members</i></b>"</p> <p>SR: "<b><i>What are your beliefs and how do your beliefs differ from almost all the mainstream of Buddhist philosophy in the country</i></b>"</p> <p>MONK 1 (subtitled): "<b><i>The difference is that people come to us asking for help if they have problems with the Muslims. We are the best and most righteous organisation and we understand the suffering of our Buddhists</i></b>"</p> <p>MONK 2 (subtitled): "<b><i>There are</i></b> four main religions in <b><i>Myanmar</i></b>: Buddhism, Christianity, Hinduism and Islam. Whenever <b><i>we have</i></b> trouble with another religion, <b><i>the troublemakers are Muslims</i></b>"</p> <p>SR: "<b><i>Do you view Islam and Muslims as a threat, then, to Buddhists and Buddhism in this country?</i></b>"</p> <p>MONK 1: [MONK 2 IS SHOWN LAUGHING AT THE QUESTION] "<b><i>They are engulfing</i></b></p>	<p>(x2), <b><i>their rabble rousing, their senior members, your beliefs</i></b> (x2), <b><i>you</i></b> (x3)); <b><i>MONKS: us, we</i></b> (x5) <b><i>are the best and most righteous</i></b></p> <p>A7: <b>Burma</b> (a darker side to Buddhism Burma, Myanmar (x2), this country)</p> <p>A8: <b>Bamar</b> (people, they, our Buddhists, the Rakhine people)</p>	<p>say); <b>stative</b> (don't want, called, are controversial, are still active, are your beliefs, beliefs differ, you are view, you are worried); <b>receptive</b> (are supposed to be banned); <b>MONKS: receptive</b> (people come to us), <b>stative</b> (are, understand, have trouble, have a problem); <b>agentive</b> (we compare)</p> <p>A7: <b>stative</b> (there is a darker side...)</p> <p>A8: <b>agentive</b> (people come), <b>stative</b> (if they have problems), <b>receptive</b> (scared the Rakhine people)</p>			<p>angle), followed by CU of both SR and individual monks talking (not looking in the camera, right side in the frame); final MCU shot on a figure of Buddha (29:33-32:01)</p>	<p>some of the serious concerns put forward by SR, e.g. whether they see Islam as a threat. The final shot of Buddha that connects this scene with the following may imply to say: "I wonder what Buddha thinks about this".</p> <p>A7: <b>Burma</b> - is mainly shown through cultural and geographical locations.</p> <p>A8: <b>Bamar</b> – generically shown living their every day lives.</p>	<p>A7: <b>stative</b> (cultural items and indoor shots of monastery)</p> <p>A8: <b>agentive</b> (walking, working)</p>	<p>ethnic cleansing, also a bit sadist; 3) the whole of the religion is put under question: would Buddha approve of this? Proximity is created between SR and audience, to the level of complicity with the very close eye-contact through the mirror in the fight against militant monks and the whispered direct address before the interview with the monks.</p>	<p>think about them as politically active, I guess. I thought they were separate to that, although, as I said, in Tibet they've had their struggles there but it was mainly peaceful protests for what I remember (I, lines 177-184)</p> <p>P1: I talked about it a few times at work, like "Oh, I didn't know there's militant monks". I thought they only existing in, like, comics (I, lines 322-324)</p>
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		<p>other religions. <i>Muslims are like African catfish</i>"</p> <p>MONK 3 (subtitled): "<i>African catfish eat all other fish</i> in the pond, <i>that's why we compare Muslims to African catfish</i>"</p> <p>SR: "So, <i>you're worried</i> that <i>Muslims are breeding</i> very quickly then, <i>they threaten to breed out</i> Buddhism in <u>Myanmar</u>, <i>is that</i> right?"</p> <p>MONKS: [nod and smile]</p> <p>SR: "Right now <i>the United Nations says there is an ethnic cleansing</i> under way in Rakhine State. <i>What do you say is happening</i> in Rakhine at the moment?"</p> <p>MONK 1: "In the past, <i>Muslims scared</i> the Rakhine people. <i>You can't walk past Rohingya villages</i> after 4pm, <i>it's too risky and dangerous, they rob you</i> and <i>could even kill you</i>"</p> <p>MONK 2: "<i>The Muslims want to take the land for themselves, that's why we have a problem</i>"</p> <p>SR: <i>I was really shocked to hear such extreme views coming out</i> of the mouth of monks. (28:55-32:01)</p>									
32:01 - 34:02	Brain-washing of novice monks and scale of hatred	SR: <i>MaBaTha has operations across the country; there are at least 600 monks living</i> in just this monastery	A1: Rohingya (SR: <i>Muslims, Muslim Rohingya people</i> ;	A1: SR: <i>agentic</i> ( <i>commit violence</i> ); <i>receptive</i> ( <i>are</i>	No music	Sound of monks praying	MCU and CU of monks studying and MCU of both SR and a	A1: <i>Rohingya</i> – not represented, but the effects of their actions are shown	A1: not represented	The <i>statives</i> are: SR is shocked by the situation; there are many monks living in this "dark"	

	<p>towards the Rohingya</p>	<p><u>avidly studying the beliefs of their teachers. One of whom has been called 'the Buddhist Bin Laden'.</u></p> <p>MONK 2 (subtitled throughout): <b>"I have a video I would like to show you. Turn the computer around"</b></p> <p>SR: <u>There's been violence committed by Buddhists and Muslims in Rakhine, but the students here are played inflammatory videos that put all the blame on the Rohingya</u></p> <p>MONK 3 (subtitled): <b>"During the conflict thousands of Rohingya surrounded this village, destroyed the monastery and defaced the statue of Buddha"</b></p> <p>WOMAN IN VIDEO SHOWN (subtitled): <b>"They slit my great grandson's throat"</b></p> <p>MAN IN VIDEO SHOWN (subtitled): <b>"He met with Rohingya on the way home. They attacked and killed him. We found his corpse later"</b></p> <p>MONK 4 (subtitled throughout): <b>"I feel really sad after watching this video. I have never been to Rakhine in my life, but these people are our people and they are</b></p>	<p><b>MONKS:</b> thousands of Rohingyas; Muslims, intrinsically mean (x2)</p> <p>A3: the military (the Burmese military)</p> <p>A4: ASSK (ASSK's own government)</p> <p>A6: MaBaTha (monks (x2), teachers, MaBaTha, them, Buddhist Bin Laden, students, militant monks)</p> <p>A7: Burma (the country, modern Burma, their own country)</p> <p>A8: Bamar (these people,</p>	<p>widely hated)</p> <p>MONKS: <b>agentive</b> (surrounded, destroyed, defaced); <b>stative</b> (are intrinsically mean)</p> <p>A3: <b>agentive</b> (the propaganda of the Burmese military)</p> <p>A4: <b>agentive</b> (the propaganda of ASSK)</p> <p>A6: <b>agentive</b> (extreme views coming out of the mouth of monks, avidly studying; spreading propaganda); <b>stative</b> (has, are); <b>receptive</b> (has been called Bin Laden, are played inflammatory video)</p> <p>A7: <b>receptive</b> (operations across the country).</p> <p>A8: <b>stative</b> (these people are our</p>			<p>teacher; ES of the classroom; MCU and CU of monk talking to students and showing videos; CU of the video; CU of students watching the video; MCU and CU (level angle) of monk commenting and CU of SR (low-angle) listening (shocked face over the words "I believe that area will be peaceful without Muslims"); CU of laughing monk straight after the student says he believe most Muslims are mean; CU (low angle) of video shown to students; LS of students clearing up the classroom and exiting (32:01-34:02)</p>	<p>through the video.</p> <p>A3: the military – not represented</p> <p>A4: ASSK - not represented</p> <p>A6: <b>MaBaTha</b> - Students and teachers are initially shown from a "safe" distance and then brought closer to the audience while they are watching the video; the teachers and students are then taken to a closer distance while speaking, which can be seen as intimidating by the audience as what they are saying is either very graphic and depicting horror or making generalised accusations such as "most Muslims are intrinsically mean", to which a shot of a laughing (happy of the results of their preaching?)</p>	<p>A3: not represented</p> <p>A4: not represented</p> <p>A6: <b>agentive</b> (talking, teaching, preaching); <b>receptive</b> (watching, listening)</p>	<p>monastery and many more nationwide; violence has been committed in Rakhine by both parties (but Buddhists come first in the list); Rohingya Muslims are widely hated. This final scene is here to show: 1) how the brainwashing of novice monks happens, with students "avidly studying the beliefs of their teachers", which are the "extreme views" that shocked SR. 2) As we have seen people and monks live in an "extraordinary" symbiosis and monks preach people, so the extreme views the student monks are shown will be passed on to people (also by creating the social media content? Agency here is left vague), who in numbers of millions, have already "lapped up" the "propaganda".</p>	
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	<p><i>suffering. I feel really sad for them. I believe that area will be peaceful without Muslims. I think that most Muslims are intrinsically mean people; I read that in books"</i></p> <p><i>"Fake news, social media and videos have played a critical role in fomenting and spreading hatred in modern Burma. Millions here have lapped up the propaganda of militant monks, the Burmese military and even Aung San Suu Kyi's own government. In their own country, the Muslim Rohingya people are now widely hated" (31:57-33:58)</i></p>	<p><i>our people, they, them, millions)</i></p>	<p>people, they are suffering), <b>receptive</b> (I feel sad for them), <b>agentive</b> (millions have lapped up the propaganda).</p>			<p>follows. The low-angle shot of the laptop with the video indicates the power social media has had in influencing people.</p> <p>A7: Burma – not represented</p> <p>A8: <b>Bamar</b> – represented as the Rakhine Buddhists in the video, being victim of violence.</p>	<p>A7: not represented</p> <p>A8: <b>receptive</b> (people in the video are victim of something)</p>		
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Part 7 (34:02-45:24)

Theme: the Rohingya people

Topics: history of Rohingya people’s institutional persecution; Kutupalong refugee camp; hint at human trafficking; first stories of the military’s atrocities; child protection charities on the camp.

Actors: the Rohingya (A1); ARSA (A2); the Burmese military (A3); Aung San Suu Kyi (A4); the international community (A5); Burma (A7); Bamar majority (A8)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
34:02 - 35:32	Rohingya people’s institutional persecution	<p>SR: <b>Most Rohingya lived</b> in Rakhine State, in an area closed to foreigners. <b>I couldn’t go</b> on a journey around <u>Burma</u> without learning more about <b>what’s happened</b> to the <u>Rohingya</u>. So <b>I headed</b> to neighbouring Bangladesh and on to the river <b>that divides</b> the two countries. 34:02-34:18)</p> <p>SR: <b>“Rohingya are one of the most persecuted people on the planet; they’ve lived under a system described by many experts as an apartheid system for decades now.</b></p> <p>SR: <b>Many Burmese see the Rohingya as illegal migrants, but there have been Rohingya</b> in the country for centuries. In recent years <b>they’ve been deprived of their right to vote, their access to healthcare and</b></p>	<p>A1: <b>the Rohingya</b> (The Rohingya (x6), they (x3), <b>illegal immigrants</b> (but as seen by Burmese people), <b>their access, them, their citizenship, stateless people, a Rohingya village</b>)</p> <p>A3: <b>the military</b> (the Burmese dictatorship; Burmese border guards, the Burmese military)</p>	<p>A1: <b>stative</b> (live, are...most prosecuted, have lived, as illegal immigrants, there have been, the largest group); <b>receptive</b> (what happened to the Rohingya, have been deprived, was limited, were banned, against the Rohingya, have been held and housed)</p> <p>A3: i. <b>agentive</b> (stripped, will start shooting, burning)</p>	<p>Grave and melancholic music throughout; <b>Bb minor key</b> (34:02-35:22)</p>	Noises of boats and water sailing; noises in the refugee camp	<p>Very professionally-looking, animated map of Burma shown; CU of boat and sailor; MCU shots of SR on the boat along a river; MCU of SR talking into the camera about the Rohingya situation while on the boat; LS of other boats and SR’s sailing; LS of the Burmese coast from the river with what look like military towers (CU); LS of some smoke and CU of SR (looking into the camera, slight low angle) saying they could be</p>	<p>A1: the Rohingya – not represented, although arguably the land on the Myanmar border is their land.</p> <p>A3 – <b>the military</b> - Long distance shots of the Burmese coast from the river reinforce the idea that they are “forbidden from visiting the area”, but close-ups of the military towers and fire closes the gap between the ‘danger’ and the viewer.</p> <p>A5: int. community - not represented</p>	<p>A1: not represented</p> <p>A3: <b>stative</b> (watch towers)</p> <p>A5: not represented</p>	<p>The <i>statives</i> here are: something has happened to the Rohingya; they are one of the most persecuted people; they have been in the country for centuries (no mention of the British empire having an important role in this happening in larger numbers); Rohingya are the largest group of stateless people on the planet; Burmese could be burning villages at the time of shooting, under the viewer’s eyes; recent violence is the latest phase of a long campaign of oppression. Potential meanings: 1) SR is shown active in investigating what’s happening in Rakhine State (clear</p>	<p>JC: So, you reckon you can kind of call it apartheid as in.. P1: Yeah, that’s one... He said in effect it is like, yeah, apartheid they were living. This is where they live, they don’t interact beyond that and that seemed to be fine. But clearly it wasn’t because people had been moved into this refugee camp since the ‘70s I think he mentions. Yeah, so the Muslims, who are the Rohingya Muslims, they don’t interact with the rest of the country, they don’t go into the, I don’t know, the other districts, they don’t... they</p>

		<p><i>education was limited, and they were banned from travelling freely between villages. The Burmese dictatorship even stripped them of their citizenship, making the Rohingya the largest group of stateless people on the planet.</i></p> <p>SR: “<i>This is about as far as we can go without crossing the border between Bangladesh and Burma. It’s a part of the country that we are completely forbidden from visiting. In fact, if we get too close to that site, it is quite possible Burmese border guards will start shooting at us. Holy crap, look: there’s a fire over there. It could be a normal fire or it could be the Burmese military burning a Rohingya village.</i>” (34:26-35:32)</p>	<p>A5: <b>int. community</b> (Many experts)</p> <p>A7: <b>Burma</b> (Burma (x3), country (x3))</p> <p>A8: <b>Bamar</b> (many Burmese)</p>	<p>A5: <b>agentive</b> (described by many experts)</p> <p>A7: -</p> <p>A8: <b>stative</b> (many Burmese see the Rohingyas as illegal migrants)</p>			<p>burning a village (34:02-35:32)</p>	<p>A7: <b>Burma</b> – seen at a distance from the river as a dangerous place</p> <p>A8: Bamar - not represented</p>	<p>A7: <b>stative</b> (coastline)</p> <p>A8: not represented</p>	<p>agenda as also stated). 2) the Rohingya are shown active in inhabiting the area for centuries, passive in being oppressed (i.e. not engaging in the conflict as potential offenders, but only as victims) and, generally, as a persecuted, stateless people; 3) the Burmese military and a vague agency within it are shown as active in oppressing the Rohingya institutionally and militarily, as well as potentially shooting SR and his crew. The professionally-looking, animated map and the voiceover establish authority and trustworthiness. SR talks straight to the camera to encourage the viewer to respond (e.g. ‘decades of apartheid’, ‘shooting at us’ and ‘burning villages’).</p>	<p>live within their region and not beyond that. That’s how I interpreted it (I, lines 169-175)</p>
35:32 - 38:01	Kutupalong refugee camp	<p>SR: <i>The most recent violence against the Rohingya is just the latest phase in a long campaign of oppression. Waves of Rohingya refugees have been fleeing Burma for Bangladesh ever since the 1970s to escape</i></p>	<p>A1: <b>the Rohingya</b> (the Rohingya, waves of Rohingya refugees, most, Rohingya men, women and children, thousands,</p>	<p>A1: <b>receptive</b> (a bloodbath on, terrorised); <b>agentive</b> (poured out, have been fleeing, to escape persecution)</p>	Suspense type of music. Starts at the beginning of scene, then softens, then the volume increases with the	Sounds from the camp (people, cars, etc.)	LS and MCU of harbour being approached and of sailor throwing the security rope; MCU and CU of SR getting off the boat on Bangladeshi	<p>A1: <b>the Rohingya</b> - Fairly close-up shots of SR and S greeting (in Arabic) and talking help create proximity and trust with SR’s new host</p>	<p>A1: <b>agentive</b> (walking, talking); <b>stative</b> (standing, sitting)</p>	<p>The action shots of the boat approaching, SR getting off it, border control operations and SR walking around the camp highlight the active commitment (also evident from the</p>	<p>JC: And something else that you found... I mean you’ve kind of half-talked about it ‘the scale of the displacement and size of the refugee camp’</p>

		<p><u>persecution. Most have been held and housed in refugee camps</u>, just inside Bangladesh. <b>The largest is called Kutupalong. I met up with Shameem, a Rohingya guide who grew up</b> in the camp.</p> <p>SR: “Shameem, As-salamu alaykum. SHAMEEM: “Alaykumu as-salam. How are you? SR: <b>“You’ve been living here in the camp for how long?</b> S: “26 years” SR: “26 years” S: “Yeah” SR: <b>“You came across from Myanmar.”</b> S: “In 1992” SR: <b>“Earlier time of crisis for the Rohingya, wasn’t it?”</b> S: “Yeah”</p> <p>SR: In August 2017 <b>a group of Rohingya militants carried out a series of attacks on Burmese police posts</b>. In response, <b>the Burmese military unleashed an orgy of bloodshed on Rohingya men, women and children, burning hundreds of villages and killing thousands. Nearly 700,000 Rohingya refugees poured out of Burma</b> into Bangladesh. <b>The population of Kutupalong camp exploded: this is now the</b></p>	<p>700,000 Rohingya refugees, an entire people)</p> <p>A2: ARSA (a group of Rohingya militants)</p> <p>A3: the military (Burmese police posts, the Burmese military, an orgy of bloodbath, the attacks by the Burmese military)</p> <p>A7: Burma (Burma x2)</p>	<p>A2: agentive (carried out...attacks)</p> <p>A3: receptive (attack on); agentive (unleashed an orgy of bloodbath, burning, killing caused the most rapid movement)</p> <p>A7: -</p>	<p>aerial views of the camp; A minor (35:32 37:28)</p> <p>Grave music; F minor key (37:35 to end of scene)</p>		<p>soil; CU of a crow (or other black bird); MCU shot of Bangladeshi border police and lots of people going through security check; MCU of SR walking around the refugee camp; LS of life in the camp (35:32-36:04)</p> <p>MCU of SR meeting Shameem (looks like for the very first time), CU of SR and S; CU and MCU of people in the camp (including lady cover in white – widow) while voiceover; LS following SR and S from behind as they approach a vantage point from where they can see the size of the camp; ES (aerial and landscape) of the camp; CU of SR (eye-level) saying it is a “biblical exodus”; shots from the rickshaw ride, including</p>	<p>(who also speaks English). Shots of people in the camp (including a woman in widow attire) while talking about the military response to the Rohingya militants’ attacks, helps the viewer to visualise the victims. The aerial and landscape shots of the camp reinforce the idea of its vastness. SR speaks the words ‘biblical exodus’ straight in the camera to encourage a response from the audience, who also closely follows him on the rickshaw and observes his shock at the size of the camp.</p> <p>A2: ARSA – not represented</p> <p>A3: the military - not represented</p> <p>A7: Burma - not represented</p>	<p>A2 – not represented</p> <p>A3: not represented</p> <p>A7: not represented</p>	<p>linguistic analysis) of SR to “learning more about what’s happened to the Rohingya”. The <i>states</i> here are: the enormous size of the camp; the situation being comparable to a ‘biblical exodus’. Potential meanings: 1) although there exist some Rohingya militants who carried out some attacks on Burmese police, the scale of the response from the military is disproportioned (see the lexis); 2) the number of refugees is incredibly high; 3) the continued persecution of the Rohingya resulted in the camp ‘exploding’ and becoming enormous.</p>	<p>P1: Yeah. Yeah, that for me... I thought sort of Africa, like Rwanda. I don’t know, like Ethiopia, those areas, I thought that’s where the real displacement happened. I didn’t think it happened in this little, sort of small corner of Asia at all, but... I thought I would have heard about it, I didn’t know that these many people could be displaced from one tiny part of the country and the fact that it was like a city was pretty mind-blowing to me (I, lines 356-362)</p>
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		<p><u>biggest refugee camp in the world.</u></p> <p>SR: “Oh my God, <i>look at this.</i>” (35:35-36:54)</p> <p>SR: “<i>Look at the size of this camp, this place is a city. I think like nothing I have seen anywhere on planet earth; this speaks of a biblical exodus of an entire people terrorised into fleeing.</i>” (37:13-37:34)</p> <p>SR: “<i>We hop</i> in this [rickshaw]?” (37:42-37:43)</p> <p>SR: <i>The attacks by the Burmese military caused the most rapid movement of people since the Rwandan genocide.</i> (37:45-37:50)</p> <p>SR: “God, <i>it’s just enormous this camp. It is just enormous.</i>” (37:56-38:01)</p>					children (MCU and CU); CU of SR looking at the camp from the rickshaw (36:04-38:01)				
38:01 - 40:18	Hint at human trafficking	<p>SR: “<i>What’s going on here? Can we stop? Can we stop?</i>”</p> <p>SR: <i>During the exodus, tens of thousands of families were split up. Many are still desperate to know if their loved ones are dead or alive.</i></p> <p>MAN WITH MIC (subtitled throughout): “<i>When did you lose your baby?</i>”</p>	<p>A1: the Rohingya (tens of thousands of families, many; WOMAN: we (x2), my uncle, us)</p> <p>A3: the military (WOMAN: they (x3))</p>	<p>A1: receptive (were split up); stative (are still desperate); WOMAN: agentive (ran, fled); receptive (was slaughtered)</p> <p>A3: WOMAN: agentive (were shooting, chased, shot, were killing)</p>	Same music as above; grave music; F minor key (from beginning of scene to 38:23)	Street noises and voice through a speaker	CU of SR looking at the camp from the rickshaw; MCU of people and CU of man with mic and woman talking about the missing baby; MCU of S explaining what happened and CU of SR listening; CU of the mother	A1: the Rohingya - Close up of mother and man announcing the missing baby can create proximity and empathy in the viewer due to the tragic content of their words; the close-up of the mother during	A1: agentive (walking, talking); stative (standing, sitting); receptive (bring helped and consoled)	The staves here are: many families don’t know what happened to their loved ones (also note ‘during the exodus’, which in itself represents the state of affairs in a particular way); the mother is very concerned about her son. Potential meanings: 1) there is a lot of suffering	

		<p>MOTHER (subtitled throughout): “Three months ago”  MAN: “<i>The child’s been missing</i> for 3 months?  MOTHER: “<i>I’ve been searching</i> everywhere and <i>I can’t find</i> him”  MAN: “<i>Do you want to make</i> an announcement?”  MOTHER: “<i>I heard you making</i> announcements so <i>I thought you could help</i> me. Oh my God <i>I want to find</i> him”  SR: “<i>What’s happened?</i>”  S (also subtitled): “<i>She lost</i> her <u>baby</u> 3 months ago and <i>she has been looking</i> everywhere”</p> <p>MAN: “10 or 20 days ago, <i>a woman who was carrying</i> a <u>6-week-old baby</u> <i>crossed over</i> from <u>Burma</u> and <i>arrived at</i> the camp. <i>She was carrying</i> a lot, so <i>a woman offered to help carry her baby</i>. But <i>the woman disappeared</i> with the <u>child</u>. <i>The mother is very concerned</i> about her <u>baby</u>. If <i>you have</i> any information about the <u>baby’s</u> whereabouts <i>please come forward</i>”</p> <p>S: “<i>Why did you leave Burma?</i>”  MOTHER: “<i>They were shooting</i> everywhere. <i>They chased us</i> and <i>shot at us</i> as <i>we ran away</i>. <i>They were killing people</i> in the middle of the</p>	A7: <b>Burma</b> (Burma (x2))	A7: -		<p>talking about what happened to her and her family (left-hand side, slight high angle); MCU and CU of mother crying and being consoled; CU of SR and S discussing the possibility of the child having been trafficked; final CU of the mother looking straight into the camera (38:01-40:18)</p>	<p>her account of the atrocities she suffered serves the same empathic purpose as above. The viewer is also asked to observe SR and S discussing the possibility of child trafficking. Finally, the frontal long close-up of the mother at the end of the scene looking straight into the camera encourages the viewer to respond to everything they have just witnessed.</p> <p>A3: the military - not represented</p> <p>A7: Burma - not represented</p>	<p>A3: not represented</p> <p>A7: not represented</p>	<p>connected to the Rohingya crisis and the viewer is presented with one of many cases almost by chance (“what’s going on here?” [line 434]); 2) the suffering is caused by the military also according to the mother (not only to SR); 3) there may be instances of child trafficking happening, although the agency is left (intentionally?) vague – some of my research suggests children and young teenagers are indeed trafficked off the camp, but in Bangladesh (possibly by Bangladeshis) for the sex industry (and this would not fit with the pro-Muslim angle of the programme.</p>	
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		<p>night. <i>My uncle was slaughtered so we fled to the riverbank. Some people helped us across the border</i>” (38:07-39:45)</p> <p>SR: “So, <i>this sort of situation can resolve into a reunification?</i>” S: “<i>I don’t think she’ll find her baby again because her baby was taken on purpose</i> [already taken by plan in S’s words]” SR: “<i>You think stolen, trafficking?</i>” S: “<i>Yeah</i>” (39:54-40:11)</p>									
40:18 - 45:24	<p>First stories of the military’s atrocities and child protection charities on the camp</p>	<p>SR: <i>More than half the refugees who come to Bangladesh are children; some lost their parents in the chaos, others have been left orphaned. They need protection and they need support.</i> (40:19-40:34)</p> <p>S: “So, <i>this is Child Friendly Space</i>”</p> <p>SR: <i>This is one of one 130 child-friendly spaces in this area, run by the charity UNICEF. A vital safe haven for many of the camp’s children. Shakeem Faysal, from UNICEF invited me to talk to two youngsters in the charity’s care. Yusef came to the camp with his sister Razina after the August attacks.</i></p> <p>SR: “Can you [[</p>	<p>A1: the <b>Rohingya</b> (more than half of the refugees, some [children], others, they (x3), the camp’s children, two youngsters, Yusef, Razina, your parents, children, many of whom, some of them, these people; YUSEF: us, our houses, our women, we, mother and father; SHAKEEM: many of the children, their childhood, they (x2), children, them, you</p>	<p>A1: <b>stative</b> (are children, need protection, need support, have very little); <b>agentive</b> (lost, came, have been through); <b>receptive</b> (have been left orphans, talk to, are traumatised, committed against); YUSEF: <b>receptive</b> (being shot, houses being burned, women being raped; were killed), <b>agentive</b> (came); SHAKEEM: <b>agentive</b> (hear from children, will forget, will</p>	<p>Sad, melancholic music – music fades when SR and S arrive at the centre; <b>F</b> <b>minor key</b> (40:18-40:39)</p> <p>A slow, gentle music resumes when SR is inside playing with the children; <b>F</b> <b>major key</b> (43:26-44:17)</p> <p>Sad, melancholic music; <b>F</b> <b>minor key</b> (44:42-45:15)</p>	<p>Noises, including children crying; then noises of the children in the centre; Muslim prayers through the speakers in the last part</p>	<p>LS and CU of children of different ages; ES around the camp, including of a group of children playing football; MCU of SR and S arriving at the UNICEF centre; LS of children in the centre; ES of SR with two children, S and another man; CU of Yusef and Razina; MCU of SR reassuring Yusef (in my opinion misinterpreting the child’s intention); MCU of SR (looking into the camera)</p>	<p>A1: the <b>Rohingya</b> - The initial shots of children accompany SR’s recount of their place in the crisis. The action shot of SR and S shows committed action on their part to engage with this centre and the children. The close-up shots of Y and R serve to encourage empathy in the viewer. But the play scenes also represent safety and positive feelings.</p>	<p>A1: <b>agentive</b> (walking, talking, playing); <b>stative</b> (standing, sitting)</p>	<p>The <i>statives</i> here are: more than half the refugees are children; children need protection and support, have very little and are traumatised; child centres like the UNICEF ones are ‘vital safe havens’ and do wonderful things and give children the opportunity to be children. Potential meanings: 1) children are those suffering the most and something needs to be done to help them; 2) there is further evidence not coming from SR accusing the military of atrocities; 3) (international) charities such as UNICEF are doing a</p>	

	<p>YUSEF (subtitled throughout): “<i>That looks like</i> the gun from Myanmar. <i>It’s</i> the same size”</p> <p>SR: “<i>I promise you it’s not</i> a gun, <i>it’s</i> a camera. OK? <i>I promise</i> you. (1) <i>What this lad is immediately saying is</i> that Jonathan’s camera, <i>which has</i> a handle on it, at the front, <i>which almost look</i> trigger, <i>he’s saying</i> immediately <i>it looks, it looks like</i> a gun. Go and... <i>You can go and have a look.</i> [SHAMEEM TRANSLATES] <i>It’s</i> OK. Alright? So <i>you know it’s not</i> a gun, don’t you?”</p> <p>Y: “<i>I get it</i> now. <i>Someone has taken</i> my photo before” (40:40-41:42)</p> <p>SR: “<i>Why did you have to come</i> here into Bangladesh, <i>do you know</i>?”</p> <p>Y: “<i>They were shooting us</i> and <i>burning our houses. They were raping our women. That’s why we came</i> here”</p> <p>S: “Your parents?”</p> <p>Y: “<i>My mother and father were killed</i>”</p> <p>SR: “Do you...<i>do you feel safe</i> here now?”</p> <p>Y: [nods]</p> <p>S: “Yeah, <i>I feel safe</i>, yeah” (41:45-42:11)</p>	<p>A3: the military (SR: <i>the Burmese military;</i> YUSEF: <i>they</i> (x2))</p> <p>A4: ASSK (<i>Burma’s leader, ASSK, a Nobel prize winner, she</i>)</p> <p>A5: int. community (<i>the charity UNICEF, a vital safe haven, the charity, a centre like this, a sanctuary like this, the United Nation; international observers</i>)</p> <p>A7: Burma (<i>Myanmar, Burma</i>)</p>	<p><i>have to continue</i>), <i>receptive</i> (<i>has been stolen</i>), <i>stative</i> (<i>have a future</i>)</p> <p>A3: SR: <i>agentive</i> (<i>committed by</i>); YUSEF: <i>agentive</i> (<i>were shooting and burning, were raping</i>)</p> <p>A4: <i>agentive</i> (<i>has not condemned, has blamed</i>)</p> <p>A5: <i>agentive</i> (<i>run by, gives</i>); <i>stative</i> (<i>a safe haven, in the charity’s care</i>), <i>receptive</i> (<i>has [been] led, have not been allowed</i>)</p> <p>A7: -</p>		<p>explaining about Yusef and the gun; CU of Yusef, SR and Shakeem talking; LS of children playing football (40:18-43-34)</p> <p>CU of SR, S and children playing inside the centre; CU of SR (looking into camera) talking about the value of such centre; CU of SR and S talking about the children’s sufferings; MCU and CU of children, women and men visibly distressed; ES of the camp as the sun sets. (43:34-45:23)</p> <p>Fade to black.</p>	<p>A3: the military - not represented</p> <p>A4: ASSK - The final shots of people and of the camp at dawn are shown with the voiceover describing the situation having been labelled ‘ethnic cleansing’ by the UN and the lack of political response (if not complicity by not allowing international observes in the area on the part of ASSK.</p> <p>A5- int. community - The shots of children playing inside and outside the centre show how beneficial the centre is for them. SR looks in the camera when praising the centre so the viewer is asked to respond. The viewer is also asked to observe the interactions between SR and the children and SR and S.</p>	<p>A3: not represented</p> <p>A4: not represented</p> <p>A5: <i>agentive</i> (helping supporting, talking)</p>	<p>wonderful job; 4) another international organisation is condemning what is happening (potential association between international charities doing wonderful things and being rightful?); 5) accusation of ASSK for not condemning and possibly being accomplice with the army’s actions.</p>	
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		<p>SR: "Shakeem, <i>these are horrific stories. Are you hearing this a lot</i> from... from <u>children</u>"</p> <p>SHAKEEM: "Yeah, <i>these are</i> kind of <u>almost all the stories</u> that <i>we hear</i> from many of the <u>children. We kind of feel like their childhood has kind of been stolen</u> from them. And now <i>they are</i> here, <i>we are just trying to make sure</i> that at least <i>they have</i> a <u>future</u>, because in any case <i>you really can't claim</i> that <i>these children will forget these things; this will remain within</i> <u>themselves</u>"</p> <p>SR: "Forever"</p> <p>SHAKEEM: "<u>Forever</u>. For the time being <i>we can just tell</i> them that, yeah, <i>this has happened, this has happened</i>, but <i>you will have to continue</i>"</p> <p>SR: "<i>What are</i> the things that <i>you do</i> here or in life that really <i>make you laugh and smile</i>?"</p> <p>Y: "<i>I play</i> football. <i>I used to play</i> in <u>Burma</u> too. <i>I like</i> scoring goals. <i>I can be</i> a goalkeeper or striker"</p> <p>SR: "<i>Have you got</i> a favourite team?"</p> <p>Y: "Barcelona"</p> <p>SR: "Barcelona? <i>It's</i> your favourite football team in the world. (1) <i>You're</i> a <u>good man</u>. Thank you for talking</p>						A7: Burma - not represented	A7: not represented		
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	<p>with us, <b>big guy.</b>" (42:15-43:27)</p> <p>SR: "Oh wow, little whipping offers. Shall we? Oh, this is very nice. Oh, what a very kind offer"</p> <p>CHILD 1 (translated by guide): "This is cake"</p> <p>SR: "We've got some cake"</p> <p>CHILD 1: "This is biscuit"</p> <p>SR: "Biscuits? Oh, I love biscuits. What's...some tea, and some biscuits and some cake. Delicious! [children laugh]. There we go [pouring some tea to the guide]. In my country we love pudding or biscuits in our tea [puts biscuit in the tea and children laugh again]. Can you cut me some cake, please? Because if I cut it, I'll have it all [children laugh again] Thank you. What <b><i>do you like</i></b> most about <b><i>coming</i></b> here?"</p> <p>CHILD 2 (subtitled): "<b><i>I like</i></b> <u>reading and writing</u>"</p> <p>SR: "<b><i>One of the many wonderful things about a centre like this, a <u>sanctuary</u> like this, is that <i>it gives children who often have very little, and many of whom are traumatised, it gives them a chance just to be children again</i></i></b>"</p>									
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		<p>SR: <i>“They’ve been through, more than most people can comprehend, haven’t they? Some of them”</i> (43:35-44:45)</p> <p>SR: <i>The scale of the killings, rape and torture committed against <u>these people</u> by <u>the Burmese military</u> has led the United Nations to label it as ethnic cleansing. Burma’s leader, Aung San Suu Kyi, a Nobel Prize winner, has not condemned the army’s actions. She’s blamed the crisis on tensions between the Buddhist and Muslim communities in Rakhine, and violence on both sides. International observers have not been allowed to <u>freely visit</u> the area”</i> (44:51-45:21)</p>								
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**Part 8: Life at the Bangladesh/Burma border (45:25-52:08)**

*Theme:* life at the Bangladesh/Burma border

*Topics:* Bangladeshi aid at the border; the military – a closer look;

*Actors:* the Rohingya (A1); ARSA (A2); the Burmese military (A3); Aung San Suu Kyi (A4); the international community (A5); Burma (A7); Bamar majority (A8)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
45:25 - 49:39	Bangladeshi aid at the border	<p>SR: <i>I'd heard that people were still trying to flee Burma</i> and that <i>thousands were still stuck</i> at the land border between the two <u>countries</u>. <i>Bangladeshi border guards were closing</i> crossing points and <i>setting up</i> check points <i>to stop</i> more <u>Rohingya entering</u> the country (45:30-45:46)</p> <p>S: “[after talking to a guard at a checkpoint] <i>Let's go</i>”</p> <p>SR: “<i>How close</i> to the border <i>are we</i> now, Shameem?” S: “<i>This is</i> [maybe name of place]. Look” SR: “Just there?” S: “Yes, <i>that's</i> one. <i>This is</i> the main [“]” SR: “<i>Can we stop? Can we stop? This is</i> [name of location]. OK, <i>let's have</i> a look” S: “<i>This is</i> border, <u>Myanmar</u> and Bangladesh border” SR: “<i>This is</i> the border!”</p>	<p>A1: <u>the Rohingya</u> (SR: <i>people, thousands, Rohingya</i> (x3), <i>they</i> (x2), <i>people</i> (x2), <i>tens and tens of thousands of Rohingya refugees, she, everyone</i>; MAN: <i>a woman; she, our country, our birthplace, our ancestors, we</i> (x4), <i>I, Rohingya people, my whole family</i>)</p>	<p>A1: SR: <u>agentive</u> (<i>were still trying, entering, come across, coming in, stepped on a landmine</i>); <u>stative</u> (<i>were stuck, are trapped, would have nothing, see themselves, wanted to return</i>); <u>receptive</u> (<i>are being allowed, are being housed</i>); MAN: <u>agentive</u> (<i>was crossing, lost, studied, do, can't say</i>), <u>stative</u> (<i>that is our country, were born, have lived, have documents, has the documents, are not from there</i>)</p>	<p>Grave, slow music, keyboard and oriental-sounding string instrument; <u>G# minor key</u> (45:25-48:57)</p> <p>Music stops during part of the interview with the man.</p> <p>Grave, slow music, <u>B minor key</u> (49:17-49:39)</p>	<p>Noises from people at the river/border</p>	<p>Some final ES of the camp; CU of SR with tearful eyes through the car mirror; LS shots of SR's car; LS from the car of roads and a Bangladeshi check-point; CU of S talking from the car to Bangladeshi guard; CU in the car of SR and S talking; MCU of SR and S from behind walking to the river/border; ES, LS and CU of people on either side of the border and of people crossing a wooden bridge to collect aid from the Bangladeshi border; CU of SR (looking in the camera)</p>	<p>A1: <u>the Rohingya</u> - The conversation between SR and Man 2 is shot in an almost devotee/divinity way, with SR shown from a higher angle looking up at the man and the man shown from a lower angle looking down to SR: the audience may be invited to almost look at the Rohingya man as a martyr being praised (also note how SR repeats “you studied psychology” as if the most human admirable action had been disrupted by the break-out of the crisis).</p>	<p>A1: <u>agentive</u> (talking); <u>receptive</u> (being under surveillance); <u>stative</u> (being stuck at the border)</p>	<p>The <i>statives</i> here are: Rohingya people are trapped at the border; there are few crossing points, where the situation is horrific; Bangladesh is too poor a country to be able to cope with the crisis on their own, but without them the Rohingya would have nothing (hedged); relations between the majority of Burmese and Rohingya have never been good, but now the scale is apocalyptic and devastating; Rohingya people were born there and have lived there for centuries; the man's family have citizenship documents but the Burmese government says otherwise; the situation in Burma is not safe. Potential</p>	

	<p>S: "Yeah, <b>this is</b> the border and [[ SR: "Right here?" S: "Yeah" SR: "Along the water" S: "Yeah" SR: "<b>The water is</b> the border?" S: "Yes, <b>this is</b> Bangladesh and <b>that is Myanmar</b>. <b>This is</b> the [unclear] and [pillar?] of Myanmar"</p> <p>SR: "So, <b>they're trapped</b> on, almost <u>on no man's land</u>, almost, between the Myanmar fence and the Myanmar border, <b>which is</b> just here. So <b>they're being allowed to come</b> to this side, <u>just informally</u>"</p> <p>S: "<u>Informally, to take medicines and to take food, to take aid</u> and just <u>to bring water</u> also"</p> <p>SR: "OK"</p> <p>S: "So..."</p> <p>SR: "This little bridge here, <b>there are very few</b> sort of <u>actual crossing points</u>, and <u>informal crossing points</u>. <b>This is utterly horrific</b>. We thank God <b>the Bangladeshis are letting the Rohingya come across to pick up aid</b>, otherwise <b>people would have nothing</b>. But, of course, then <b>we're asking</b> why <b>won't they let everyone cross over the safety of this side</b>. <b>It's a very fair question</b>. Obviously, <b>Bangladesh is a desperately poor country, they've already</b></p>	<p>A3: <b>the military</b> (SR: <i>Burmese soldiers, landmine</i>; SHAMEEM: <i>Burmese military</i>; MEN: <i>they, guns, bomb</i> (x4))</p> <p>A7: <b>Burma</b> (<i>Burma</i> (x2), <i>country, Myanmar</i> (x2), <i>our country</i> (x2), <i>our birthplace</i>)</p> <p>A8: <b>Bamar</b> (<i>many of the Burmese</i>)</p>	<p>A3: SR: <b>agentive</b> (<i>watching</i>), SHAMEEM: <b>agentive</b> (<i>just sitting</i>); MAN: <b>agentive</b> (<i>carrying guns, threaten, say, bomb exploded are killing</i>)</p> <p>A7: <b>stative</b> (<i>that is our country / our birthplace</i>)</p> <p>A8: <b>stative</b> (<i>relations have never been good between many of the Burmese and the Rohingya</i>)</p>		<p>when talking about the Bangladeshi aid and challenges; LS of people and children at the border; LS and CU of Burmese soldiers (also holding guns) sitting along a nearby road; MCU and CU of SR and S pointing at them together with other people observing (45:25-48:10)</p> <p>CU and MCU (low angle) of a man describing the woman bomb accident; LS of the Myanmar border guards; CU of SR (looking up to the man, slight high angle) and man (low angle) talking about the possibility to go back; LS and MCU of people including Bangladeshi Border Guards; CU of SR in the car; LS of camps from the car -48:10-49:39)</p>	<p>A3: <b>the military</b> - The distance to close-up shots of the armed police/soldiers, together with the comments from the small crowd takes the viewer into the action, making them feel the danger of the situation.</p> <p>A7: <b>Burma</b> – shots of the border between Burma and Bangladesh</p> <p>A8: <b>Bamar</b> – the soldiers on the Burmese side would probably be Bamar</p>	<p>A3: <b>stative</b> (<i>sitting</i>), <b>agentive</b> (<i>watching</i>)</p> <p>A7: <b>stative</b> (<i>border</i>)</p> <p>A8: <b>stative</b> (<i>sitting</i>), <b>agentive</b> (<i>watching</i>)</p>	<p>meanings: 1) Rohingya people are stuck at the border and the Bangladeshis are doing the best they can to help them; 2) there is someone other than SR providing testimony that the Rohingya belong to Rakhine and have had for centuries; 3) the generation has completely degenerated in recent times, although was never good; 4) all parties involved but the Burmese (i.e. the Rohingya and Bangladesh) want for the Rohingya to be in Burma rather than in Bangladesh. More "action" shots in the car, through the check-point and walking to the border continue to show SR's active commitment to investigating the issue. Close-up shot of SR also looking in the camera encourage the viewer to respond to the praise of Bangladeshi's aid and challenges.</p>	
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		<p><i>absorbed and are housing</i> <u>tens and tens of thousands of Rohingya refugees</u>. But <i>there are tensions starting to develop</i> between the community here, of course, and <u>the people coming in</u>" (45:58-47:43)</p> <p>SR: Then <i>we spotted Burmese soldiers watching over</i> the camp from the hill above  MAN (subtitled): "Look look! <i>One is running</i>"  SR: "<i>What happened?</i>"  S: "<i>One is running</i>"  SR: "<i>One has just run up</i>"  S (also subtitled): "<i>The Burmese military is just sitting</i> on the road"  MAN (subtitled): "Look over there. <i>They're carrying guns</i>"  SR: "Bloody hell!"  MAN 2 (subtitled): "Sometimes <i>they threaten us</i> by <i>firing</i>. Two months ago, <i>a woman was crossing</i> the path and <i>a bomb exploded</i>"  SR: "So, <i>she stepped on a landmine</i>"  MAN 2: "[unclear] <i>She lost two legs</i>"  SR: "<i>Lost both her legs</i>" (47:47-48:27)</p> <p>SR: "<i>Relations have never been good</i> <u>between many of the Burmese and the Rohingya</u>, but this is, <i>this is apocalyptic; it's a</i></p>								
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		<p>complete... <u>completely devastating</u> situation. <i>How can you ever go back?</i>"</p> <p>MAN 2: "<u>That is our country. It's our birthplace. Our ancestors were born there and we've lived there for centuries</u>"</p> <p>SR: "<i>What did you do before... before you came here, before you had to flee?</i>"</p> <p>MAN 2: "<u>I studied for a degree in Psychology</u>"</p> <p>SR: "<u>You studied Psychology</u>"</p> <p>MAN 2: "<u>But the government won't let the Rohingya people do these jobs. We all have documents proving our citizenship, my whole family has the documents.</u></p> <p>Despite this <i>they say we're not from there. They are killing us, but we won't say – we can't say that it's not our country</i>" (48:30-49:23)</p> <p>SR: <i>The Rohingya see themselves as part of Burma. Everyone I spoke to wanted to return home. The Bangladeshi want them to go, but clearly it's not safe.</i> (49:26-49:36)</p>									
49:39 - 52:08	The military – a closer look	<p>MAN 4 (subtitled): "Any bandages?"</p> <p>SR: "Yeah, <i>we've got some stuff, we've got some stuff. There's a guy being injured.</i> (2) Yeah, <i>we've got, we've</i></p>	A1: <b>the Rohingya</b> (SR: <i>Kairo, he, you, people, he, the Rohingya</i> (x3), <i>they</i> ; KAIRO: <i>I</i> (x7);	A1: SR: <b>agentive</b> ( <i>went, want to go, have been across, stay out, returned</i> ), <b>receptive</b> ( <i>was</i>	Grave, suspense music with some gentle piano: <b>A1 minor</b> (49:39-51:30)	Road noises; also medical equipment and siren while the man is	LS of SR's car stopping; approaching CU of SR helping a wounded man; CU of the man and of SR	A1: <b>the Rohingya</b> - The close-up "action" shot of SR, K and S take the viewer right in the	A1: <b>receptive</b> (being attacked and injured)	The <i>staves</i> here are: K is lucky to be alive; the military don't want the Rohingya back in Burma; it's hard to know whether the	

	<p><i>got</i> bandages. Here. <b><i>I'll try to find</i></b> a better one. <b><i>That's</i></b> probably the best thing. Not far.”  MAN 4: “Yeah”  SR: “OK. (2) <b><i>If you go</i></b> on here [helping the injured man into the car]. Oh man, <b><i>he's been badly beaten</i></b>”</p> <p>SR: <b><i>Kairo went back into Burma to check on his farm. He was caught by</i></b> Burmese soldiers.</p> <p>SR: “<b><i>Why did you want to go back?</i></b>”  KAIRO (subtitled): “<b><i>I have fields and crops there, I went to check them</i></b>”  S (subtitled): “So <b><i>the military found</i></b> you there?”  K: “<b><i>I was tied up. They asked where I came from. They asked if I spoke</i></b> Burmese. <b><i>I said</i></b> no. When <b><i>I spoke</i></b> Rohingya, <b><i>they clubbed me with the butt of a gun</i></b>”</p> <p>SR: “[to a checkpoint guard] Patient”  GUARD: [indicates to carry on]  SR: “Just here?”  GUARD: “Yes, yes” (49:41-50:45)</p> <p>SR: “<b><i>How often is something like this happening</i></b>, where <b><i>people have been across the border or been still</i></b></p>	<p>SHAMEEM: <i>he, the Rohingya</i></p> <p>A3: <b>the military</b> (SR: <i>Burmese soldiers, the military, they</i> (x2); KAIRO: <i>they</i> (x3); SHAMEEM: <i>the military, they</i>)</p> <p>A5: <b>int. community</b> (<i>an international force</i>)</p> <p>A7: <b>Burma</b> (<i>Burma</i> (x2), <i>Myanmar</i>)</p>	<p><i>caught, been brought, beaten up, attacked, tortured</i>), <b>stative</b> (<i>is, will be able, would need</i>); KAIRO: <b>stative</b> (<i>have, spoke</i>), <b>agentive</b> (<i>went, came from, said, spoke</i>), <b>receptive</b> (<i>was tied up</i>); SHAMEEM: <b>agentive</b> (<i>said, stay</i>)</p> <p>A3: SR: <b>agentive</b> (<i>caught by, found, could have killed</i>), <b>stative</b> (<i>want</i>); KAIRO: <b>agentive</b> (<i>asked</i> (x2), <i>clubbed</i>); SHAMEEM: <b>agentive</b> (<i>let go</i>), <b>stative</b> (<i>don't want</i>)</p> <p>A5: <b>agentive</b> (<i>protect</i>)</p> <p>A7: -</p>	<p>Music stops during the doctor's diagnosis.</p> <p>Slow, traditional type of music starts after the diagnosis; <b>B minor key</b> (51:49-52:08)</p>	<p>being treated in the tent. Noise of the crow at the end</p>	<p>looking for first aid items; LS of people on looking by; CU of the man, SR, S and the driver in the car; MCU of SR and S carrying the man to the hospital tent and CU of them helping him on a stretcher; MCU of SR and doctor talking about frequency of accidents; LS and MCU of the man being treated; CU of SR and S talking about the incident; CU of the scan of a skull on a screen; MCU of SR helping carrying the stretcher; MCU of doctor explaining to SR about the small fracture; CU of wounded man being treated; ES of sunset, farms and a crow cawing (49:39-52:08)  Fade to black.</p>	<p>middle of what is happening, almost creating a sense of participation in helping K. SR is shown very active in helping K (putting initial bandages, helping to the medical tent, carrying K on the stretcher after he's been attended to). The final shots of the sunset and the crow cawing accompany SR's comments about the situation of the Rohingya with regard to going back to Burma and how they would need an international force to protect them.</p> <p>A3: the military – not represented</p> <p>A5: int. community - not represented</p> <p>A7: Burma - not represented</p>	<p>A3: not represented</p> <p>A5: not represented</p> <p>A7: not represented</p>	<p>Rohingya will ever be able to go back; the Rohingya need cast-iron guarantees and an international force to protect them; the viewer is asked whether they wouldn't too. Potential meanings: 1) further evidence is provided of the military committing crimes against the Rohingya from people other than SR (i.e. the doctor); 2) there doesn't seem to be a way out of the situation as things stand as the military don't want the Rohingya back (despite ASSK asserting the contrary); 3) the only way for the Rohingya to go back is a military international intervention (ONU? NATO?) which is justified by the fact human rights are being violated; 4) the viewer should sympathise with the Rohingya and agree that is the best solution.</p>	
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		<p><i>brought in now beaten up, attacked, tortured</i>  DOCTOR: "Daily"  SR: "Every day?"  D: "Yeah" (50:55-51:06)</p> <p>SR: "<i>He's lucky to be alive, they could have killed him</i>"  S: "Yeah (1) <i>When he said 'I'll never come here again', then the military let him go</i>"  SR: "<i>They want the Rohingya to stay out of Myanmar</i>"  S: "Yeah, <i>they don't want the Rohingya to stay there</i>" (51:08-51:25)</p> <p>SR: <i>It's hard to know how the Rohingya will ever be able to go safely back to Burma.</i> (51:29-51:33)</p> <p>D: "<i>There is a small fracture</i>"  SR: "<i>There is a fracture on his skull</i>"  D: "<i>Yeah a small fracture, we don't need to operate</i> right now, but <i>we're just taking</i> him to the observation and <i>see through</i> the night, <i>how it goes</i>" (51:39-51:48)</p> <p>SR: After <i>all that's happened, surely the Rohingya would need cast-iron guarantees and an international force to protect them if they returned. Wouldn't you?</i> (51:53-52:02)</p>								
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Part 9: ARSA (52:09-58:15)

Theme: Rohingya militants

Topics: meeting ARSA; final remarks on Aung San Suu Kyi and democracy in Burma

Actors: the Rohingya (A1); ARSA (A2); the Burmese military (A3); Aung San Suu Kyi (A4); the international community (A5); Burma (A7)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representations
		Lexis	Representation of actors and places	Representati on of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
52:09 - 57:00	Meeting ARSA	<p>SR: <i>The Burmese government has always <b>blamed the Rohingya militants for starting the latest bout of violence.</b></i> (52:17-52:23)</p> <p>SR: <i>There is a small violent Rohingya resistance movement, <b>called the Arakan Rohingya Salvation Army, or ARSA.</b></i> In August 2017 <b>they coordinated a series of attacks, mostly with knives and sticks on remote Burmese police outposts.</b> (52:29-52:46)</p> <p>SR: <i>“We are in a blacked-out vehicle because <b>we’re heading to try and meet some of the militants behind the initial attacks</b>”</i></p> <p>SR: <i>I heard about a guy who could help take me to the group. <b>I couldn’t be sure what I was getting into.</b></i></p>	<p>A1: <b>the Rohingya</b> (the Rohingya (x3), their land)</p> <p>A2: <b>ARSA</b> (SR: the Rohingya militants, small violent Rohingya resistance movement, the Arakan Rohingya Salvation Army, or ARSA, they (x3), some of the militants, the group (x2), ARSA, you (x6), the Rohingya, those international fighters, al-Qaeda, these people, that group, international jihadi groups; MILITANTS: we (x22), own farmland, women (x2), young children, my father, my mother,</p>	<p>A1: <b>receptive</b> (are given, atrocities being committed against)</p> <p>A2: SR: <b>agentive</b> (starting, coordinated, behind the initial attacks, lunched, are starting to latch on, get involved, will poison), <b>stative</b> (called, have regrets, want us to know, are you part (x2), are (x2), have been through), <b>receptive</b> (take me to the group, has been accused, what</p>	<p>Slow, grave music; <b>G# minor key</b> (52:09-53:15)</p> <p>Slow, grave music; <b>F# minor key</b> (53:54-55:20)</p> <p>Slow, grave music; <b>A minor key</b> (55:42-56:30)</p>	<p>Road noises; sound of rain at the beginning of this scene, but then fades away toward the end of the final comments</p>	<p>MCU, CU and LS of harmless Rohingya men and women in camps; MCU of SR in the back of a jeep, also talking into camera and LS of roads and users; CU and MCU following SR and his lead to meet the ARSA members; CU of SR and ARSA members (for them ECU of eyes or other parts of their bodies, mainly hands and including bullet wound, or MCU with their face pixelated,) during interview (52:09-56:06)</p> <p>ES of vegetation under the rain;</p>	<p>A1: <b>the Rohingya</b> - The shots of harmless people accompany the remark made about the government blaming Rohingya militants, almost establishing a paradoxical association in the viewer’s mind; “action” shots again show SR’s commitment to investigate the situation and make the audience take part in it</p> <p>A2: <b>ARSA</b> - close-up and pixelated shots of the militants are used to conceal identities for their safety, but the closeness also encourages the viewer to sympathise with them while they talk about the</p>	<p>A1: <b>agentive</b> (working)</p> <p>A2: <b>agentive</b> (talking)</p>	<p>The <i>statives</i> here are: there is a <i>small</i> (not big) <i>resistance</i> (not terrorist) <i>movement</i> (not organised group); the members (and the Rohingya in general? unclear) are farmers who had their own land; they put up with the Burmese violence until they could no longer; they don’t regret fighting for their cause and committing violent actions (although <i>mostly with knives and sticks</i>), because they hate the Burmese military; the military wants to destroy Islam; they are ready to continue their fight if they are not given their land back and if security forces</p>	<p>P1: I thought it was a good representation of the people, like, if I think when he joins the jihadis, I think they sounded like I’d... this is... I don’t wanna talk down on them... they sounded frustrated, which I could... you can understand why they’ve gone into what they did. But also, in some way smartened, I don’t know if that’s because of the translation or because it’s just of a rural way of life [...] there was a sort of like naivety to them, but you can see that their actions were borne of that... of their situation. (I, lines 466-475)</p>

	<p>SR: “<u>Are these the guys</u> here? As-salamu alaykum”</p> <p>SR: <u>ARSA has been accused of receiving support from foreign terror groups.</u></p> <p>SR: “<u>What inspired you? What forced you to join the group?</u>”</p> <p>M: “<u>We are farmers, we had our own farmland. We’ve been persecuted since 1982, women were beaten and killed, they were killing young children. My father was killed, my mother was killed. They slaughtered my 8-year-old son. We couldn’t bear it</u> anymore, so <u>I decided to join jihad</u>”</p> <p>SR: “<u>What did you do?</u>”</p> <p>M1: <u>We took knives and sticks and went to attack them. We attacked their camp at 3am. We killed 3 or 4 people with knives and sticks.</u></p> <p>MILITANT 2 (subtitled): “<u>I slaughtered them with a long knife. I slashed them</u>”</p> <p>M1: “<u>We came up behind them and killed them. I was hit by a bullet but I recovered. He still hasn’t healed yet</u>”</p> <p>SR: “[is shown the wound] Oh my God”</p> <p>M2: “<u>We were returning after an attack</u> where we</p>	<p>my 8-year-old son, I (x6), he, our houses, small children, our religion, our land (x2), local Rohingya, our rights, foreigners, they (x6), our leader, some people</p>	<p>inspired you, what forced you); MILITANTS : <b>stative</b> (are (x2), had, couldn’t bear, recovered, hasn’t healed, were on fire, do not regret, hate, was, are not (x2), want to put on and grow and go and do jihad), <b>receptive</b> (have been persecuted, were beaten and killed, was killed (x3), was hit, was shot, were being raped), <b>agentive</b> (decided to join, took, went to attack, attacked, killed (x2), slaughtered, slashed, came up, were returning, got home, fled, fought, came out, would return (x2), do jihad, fighting,</p>		<p>MCU of SR walking in the rain expressing his final comments (slight low angle, also looking in the camera); LS of the jihadists disappearing in the vegetation 56:06-57:00)</p>	<p>crimes committed by the military.</p> <p>A3: the military – not represented</p> <p>A4: ASSK – not represented</p> <p>A7: Burma – not represented</p>	<p>A3: not represented</p> <p>A4: not represented</p> <p>A7: not represented</p>	<p>(Burmese or international is not clear) are not deployed to protect them; SR and the viewer would at least sympathise with them had they been through the same violence; the situation is <i>appalling</i>; SR fears for the safety of Myanmar and the wider region. Potential meanings: 1) Rohingya are generally harmless people and the few who are violent have been forced into the situation by the Burmese military and their crimes against them; 2) the crimes ARSA have committed are nothing compared to the crimes the military has committed: they are not armed properly and they only attacked <i>remote police outposts</i>; 3) viewers would certainly at least sympathise with the reasons why ARSA is committing violent actions, if</p>	<p>P1: I think he sounds like troubled when he talks to the jihadis. Like, you can see there’s a conflict in him of what they’re doing is clearly wrong, but if you’re in that situation, you might be driven to do a similar... to a similar thing (I, lines 248-250)</p> <p>P1: I think he’s just trying to get to the heart of the place, not so much an issue, but the heart of the place, the current contemporary climate there. And, also, when there’s... in a country that’s quite dominated with, like, right-wing media, he’s trying to say ‘actually people doing this... this is why they’re doing this’. So, it’s not just like ‘oh, I’m gonna join jihadis who have gone radical’ JC: which country are you talking about?</p> <p>P1: I’m saying in the UK, so, from all our media, if you think about</p>
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		<p><u>killed 8 soldiers and I was shot by the military</u>"</p> <p>SR: "During <u>one of the attacks</u> that <u>the Burmese say was responsible for causing their, their military crackdown</u>, as <u>they put it</u>"</p> <p>M1: "When <u>we got home, our houses were on fire, women were being raped, they were kicking small children into fires</u>. So <u>we fled to Bangladesh</u>"</p> <p>SR: "<u>Do you have any regrets about the attacks that you launched?</u>"</p> <p>M1: "No, <u>we do not regret it. We hate the Burmese military. We fought for our religion, for Islam. They want to destroy Islam; that is why we came out for jihad</u>"</p> <p>SR: "<u>What is it that you want us to know?</u>"</p> <p>M1: "<u>If they give us our land back peacefully, we'd return to Burma now. We'd also return if security forces protect us. If they force us to fight, we'll do jihad to get our land back</u>. By the Grace of Allah <u>we're all ready</u>"</p> <p>SR: "<u>Are you part of an international group or organisation, or are you just for the Rohingya?</u>"</p> <p>M1: "At first <u>it was just local Rohingya fighting for our rights</u>. Later, <u>foreigners came to help us</u>"</p>	<p>A3: <b>the military</b> (SR: <i>remote Burmese police outposts, their military crackdown; MILITANTS: they (x5), their camp, them (x5), 3 or 4 people, 8 soldiers, the military, the Burmese military, security forces)</i></p> <p>A4: <b>ASSK</b> (SR: <i>The Burmese government, the Burmese, they; MILITANTS: they</i>)</p> <p>A7: <b>Burma</b> (Burma, Myanmar)</p>	<p>came to help, came (x3), said (x2), would train, asked)</p> <p>A3: SR: <b>receptive</b> (attacks on), <b>agentive</b> (attack); MILITANTS : <b>agentive</b> (were killing, slaughtered, shooting, were kicking, protect, force), <b>receptive</b> (were attacked, were killed (x2), were slaughtered, were slashed), <b>stative</b> (want to destroy)</p> <p>A4: SR: <b>agentive</b> (blamed, say, put it), MILITANTS : <b>agentive</b> (give)</p> <p>A7: -</p>						<p>they had been through what they have been through – but hasn't the programme done that for you? 4) there is the risk that this conflict gets even more out of hand if international terrorists groups get involved, so security forces (international based on previous reference) do not act promptly; 5) the repercussions of failing to act would have consequences not only on Myanmar but also on the wider region (only the bordering Bangladesh? Further afield? Unclear). The final shot of SR sharing his final comments encourage the viewer to respond to what he is saying – SR also speaks from a somehow vulnerable position (under the rain, looking/feeling very tired) which could influence the viewer in sympathising with what he is saying even more.</p>	<p>the BBC turning everything is 'oh, they must be [inaudible]'. Not right wing in the extreme, but when people talk about Muslims, perhaps, Islam, people talk about extremists. They don't ever look at what happened to them before, it's like 'these people have done these terrible crimes', no why they've been pushed to that extreme. So he's uncovering that a bit (1, lines 259-269)</p>
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		<p>SR: “<i>Are those international fighters, are they al-Qaeda?</i>”</p> <p>M1: “<i>They’re not al-Qaeda. Our leader came from Saudi Arabia; some people came from Pakistan. They are not al-Qaeda. They came to do jihad because of all the atrocities being committed against the Rohingya. They said they would train us; they asked if we want to put on tunics and grow beards and go and do jihad. We said yes</i>” (52:49- 56:06)</p> <p>SR: “<i>Look, I’m gonna get out on a limb here. I’m gonna say that if you or I had been through what these people have been through, there is every chance that many of us would at least sympathise with that group. What an appalling situation this is. I tell you, what worries me is that international jihadi groups are starting to latch onto this situation: if they get involved in the conflict, they will poison relations around this region between the different ethnic groups and different religions. Unless the Rohingya are given safety and security and their land back, then I fear for the safety of Myanmar and of this</i></p>								
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		wider region.” (56:13-56:59)									
57:00 - 58:15	Final remarks on Aung San Suu Kyi and democracy in Burma	<p>SR: <b>The Burmese government claims they welcome the Rohingya back</b> into <u>Burma</u>, but from <u>everything I’ve seen, that seems more than unlikely. Evidence suggest that Burmese army attacks were systematic and organised, possibly in advance. Many of the Rohingya villages attacked by the soldiers have now been bulldozed. The state-run media in Burma is busy spreading fear of Muslims and anti-Rohingya feeling inside Burma is shockingly widespread.</u></p> <p>SR: <b>“I confess I hadn’t realised how bad things are for the Rohingya until coming here. The point is, they’ve been bad for decades. I can’t really understand why the rest of the world hasn’t spoken up about their treatment more assertively. I think it was because recently we’ve been a bit blinded by the fact that Burma has supposed to have changed into a democracy. We haven’t wanted to criticise it, and we haven’t wanted to criticise the country’s de facto leader Aung San Suu Kyi. We thought she was an</b></p>	<p>A1: <b>the Rohingya</b> (Rohingya villages, Muslims, anti-Rohingya feeling)</p> <p>A3: <b>the military</b> (Burmese army attacks, soldiers)</p> <p>A4: <b>ASSK</b> (The Burmese government, they, the country’s de facto leader ASSK, she, an Asian Nelson Mandela)</p> <p>A5: <b>int. community</b> (the rest of the world, we (x5))</p> <p>A7: <b>Burma</b> (Burma (x4), the country)</p>	<p>A1: <b>receptive</b> (attacked, have been bulldozed), <b>stative</b> (is widespread).</p> <p>A3: <b>stative</b> (were systematic and organised); <b>agentive</b> (attacked by the soldiers)</p> <p>A4: SR: <b>agentive stative</b> (welcome, de facto leader, was), <b>receptive</b> (being criticised)</p> <p>A5: <b>agentive</b> (hasn’t spoken up), <b>receptive stative</b> (have been blinded), <b>stative</b> (haven’t wanted (x2), thought, were)</p> <p>A7: <b>agentive</b> (Burma has supposed to have changed)</p>	Slow, traditional type of music; <b>B minor key</b> (57:00-58:15)	LS and MCU of people in a village; LS of SR walking through the camp; LS of children playing with a white kite; MCU of SR talking by the camp (looking in the camera, slight low angle) and LS shots of children in the camp; final ES (landscape) of the camp (57:00-58:15)	<p>A1: the Rohingya - All the final shots of Rohingya people and of the camp have a certain innocence to them (men and women in everyday life, many children, a white kite) – this could help creating a sympathy in the viewer for their situation.</p> <p>A3: the military – not represented</p> <p>A4: ASSK - the close-up shot of SR also looking straight in the camera asks the viewer to respond to his comments regarding the West being silent and blinded by Burma’s democratic transition and the opinion the West has of ASSK being wrong.</p> <p>A5: int. community – not represented</p> <p>A7: Burma – not represented</p>	<p>A1: <b>agentive</b> (working, playing)</p> <p>A3: not represented</p> <p>A4: not represented</p> <p>A5: not represented</p> <p>A7: not represented</p>	<p>The <i>statives</i> here are: it seems unlikely that the Burmese government wants to welcome the Rohingya back; evidence (whose?) suggests the army is systematically attacking Rohingya villages and many of these have been bulldozed; the state-run media is spreading fear of Muslims and there is a widespread anti-Rohingya feeling in Burma; SR hadn’t realised how bad things are (and have been for decades); the world has not spoken up regarding this; the world has been blinded by Burma’s apparent democracy; the world did not want to criticise Burma and ASSK (but why? Left vague); the world was wrong in thinking that ASSK is a human rights heroine. Potential meanings: 1) the Burmese government doesn’t want to</p>	<p>JC: you put ‘sympathy to the cause of the Rohingya’</p> <p>P1: Yeah, definitely</p> <p>JC: erm ‘shocked at the scale of the issue and how it is not a recent issue’</p> <p>P1: completely. I thought it began last year, basically. I didn’t know that this is been going on for decades and they had sort of lived in apartheid in a different area of Burma. Yeah, I was quite mind blown to know, I thought why didn’t we know this previously? Why have I got no prior knowledge of this? (I, lines 162-168)</p> <p>P1: I think that, probably, he was frustrated on the part of the Burmese people. Frustrated that... I can’t... I don’t know her name, the democratic leader or saviour of Burma, Aung Suu Kyi or something like that, but I think</p>	

		<p><u>Asian Mandela. How wrong we were</u>" (57:03-58:10)</p>								<p>help the situation and, in fact, is doing all they can from a military and propaganda point of view to complete the ethnic cleansing; 2) the world has not done anything so far, so maybe it is time the West opens its eyes and do something about it (but what? Left vague); 3) ASSK is not the human rights heroine people believe(d) she is</p>	<p>there was real... yeah, he was disappointed that she wasn't being more proactive in making it stop (I, lines 402-405)</p>
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## Part 10 – Coda (58:15-59:02)

Time	Themes/ topics	Linguistic Analysis			Audio Analysis		Visual Analysis			Overall meaning- making	Audience representation of the event
		Lexis	Representation of actors and places	Representation of processes	Music	Sounds	Shots	Representation of actors and places	Representation of processes		
58:15 - 59:02	Intro to next episode	<p>SR: Next time <i>I journey</i> deeper into <u>Burma to discover a land that's been cut off</u> for decades.</p> <p>SR: "<u>This is like Burma's version of Venice</u>"</p> <p>SR: And <i>I travel</i> secretly to <u>one of Burma's conflict zones to meet a rebel army who waged a long war against the brutal Burmese military.</u> (58:16-58:31)</p> <p><b>End credits:</b> "Written and Presented by SIMON REEVE, Camera JONATHAN YOUNG, Archive UNHCR, On-line Editor BARRIE PEASE, Colourist PETER LYNCH, Dubbing Mixer MATT SKILTON, Original Music TY UNWIN, Graphic Designer TOMORROW ISCLOSED, Production Team JORDAN DOWNER, HARRY BARKER, Production Coordinator ISMA IQBAL, Production Managers CLARE LUCAS, CARLY WALLIS, Unit Manager REBECCA LAVENDER, Fixers GRACE THU,</p>	<p>A3: <b>the military</b> (the brutal Burmese military)</p> <p>A7: <b>Burma</b> (Burma, a land, Burma's version of Venice, one of Burma's conflict zones)</p>	<p>A3: <b>receptive</b> (against the brutal...)</p> <p>A7: <b>receptive</b> (discover a land cut off); <b>stative</b> (this is Burma's version..., 'implied' has conflict zones)</p>	<p>Same music as in the intro, <b>A minor key</b> (58:15-59:01)</p>	-	<p>ES of a winding road going through a verdant landscape; ES of 'Burma's Venice' and CU of SR on the boat; CU from inside a car of SR at night; LS, MCU and CU of the rebel army; fade to black; followed by end credits (58:15-59:02)</p>	<p>A3: the military – not represented</p> <p>A4: <b>Burma</b> – is shown through the landscape and 'Burma's Venice'</p>	<p>A3: not represented</p> <p>A4: <b>stative</b> (landscape, beautiful town)</p>	<p>This final scene introduces the next episode. Again, the general meaning seems to be that Burma is a beautiful place but hindered by the presence of the military.</p>	

		ABDULLAH AL MUYID, ALI ZOHAR SHAMIM, Assistant Producer POPPY MCPHERSON, Producer ALI FOWLE, Edit Producer CHRIS ALCOCK, Film Editor CHRIS BRAINWOOD, Produced and Directed by RUTH MAYER, this world, Executive Producers SARAH WALDRON, SAM BAGNALL, BBC Current Affairs, @ BBC MMXVIII (58:33-59:02)									
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