

A PROFILE PRODUCED BY YI YI (2000): GIFTEDNESS IN ETHICS

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ABSTRACT

Objective: The relationship between ability and ethics does not seem to meet any of the competence, linearity or imperative conditions. Clearly, something as abstract as this relationship may at times appear confusing or even a complex research subject that necessitates the examination of concrete examples. For these reasons the present research is concerned with testing and exploring the influence of giftedness on ethics. To help define such a relationship, the film Yi Yi (2002) directed by Edward Yang was selected to serve as a representative portrayal of "giftedness in ethics". Method: Content analysis was applied within the framework of the narrative approach to note down the ethical and high ability concepts encountered in the film. The features of each concept was described in terms of its potentiality-performance, quantity-quality and time-dependency. Nine such items were recorded. Each definition was then tested for inclusion on the basis of whether it supported all the other items in the list. Thirdly, Gap Theory was to test each conceptual model using the device "Although was done to him, he.... responded by.... ". Results: Concepts were obtained from main theme, general story and specific scenes. Conclusion: The twice-difference situation was showed by (a) opposition to what is dominant ethical understanding and (b) explanations for the high level behaviors. The profile of Giftedness-In-Ethics is depicted in a way that values wisdom and science, can question ethics with high-level of critical thinking, produce original behaviors in the face of social destruction, does not bend self-motivation toward unethical behaviors, and is autonomous with no fear of authority.

Keywords: APA, Qualitative, Quantitative, Research, Academia [4-5 key words or phrases should be included.]

INTRODUCTION

Talent is a power which provides freedom to act in all human activities. Ethics is also a matter inherent in every human activity; whether it's to innovate, to persuade a company manager, or to learn a foreign language. The relationships between the ability that primarily affects human activities and the ethics inherent in these activities bear some oddities. The studies mentioned in this article provide guidance on how we can position special talent in the face of ethics.

First, Terman (1925) found that gifted children had higher moral values than those with typical development, as a result of his study with 1,528 children aged 11 years with an IQ score of 140, which he created with the Stanford-Binet intelligence test to define the psychological, physiological and personality traits of gifted children. The level of each trait detected encouraged Terman to state that ethical understanding cannot be thought of independently of a person's potential. In other words, it can be assumed that an individual with high cognitive ability can more readily resolve ethical problems, dilemmas or dilemmas. Many studies show that there is a high correlation between moral judgment and cognitive ability (Lee et al. 2006; Siverman 1994). Such findings confirm that gifted children are able to use concepts to understand history, politics or ethics, and while their use of moral

reasoning may be a priority for the formation of ethical values (Rest 1979; Walker 1980), it may not be the only factor in their acquisition.

Eric Anderman (2007) observed that 80-90% of high school students with high-level learning have resorted to academic cheating on at least one occasion. A study by Gino and Wilermouth (2014), concluded that those who show dishonesty are more creative than those who do not; creativity has a dark side that allows finding ethical covers for unethical behaviors. While creativity appears as a required skill to commit an unethical violation in regularity; it also facilitates the rationality of unethical behavior. The dual-benefit form of creativity expands and strengthens its use for unethical actions.

On the other hand, creativity is not the only reason why gifted individuals behave unethically. Maupin (2014), examined the reasons for the dishonesty of gifted children through real cases, and sought to understand the relationships between the characteristics of gifted children and their unethical behaviors. Maupin found, in addition to creativity, perfectionism, social isolation, overexcitability and boredom support gifted children's fraudulent behaviors. For example, Arthur, who was suspended from school for two years when it was discovered that he had imitated his mother's signature. His motive was simply to make the boring and formal workload demanded by the school administration more entertaining for himself. Another important reason is that people around gifted children do not expect them to behave unethically due to their admiration of the students' high ability. For example, a teacher can say, "He is my hardworking student, he does not lie." This attitude provides a basis for the child to easily carry out his plans for manipulation.

Research Problem

In this study, the researcher approaches the topic by asking "how can a portrait of giftedness in ethics be drawn with reference to film?"

Importance of the Problem

This study considers the problem important in terms of it being interesting, useful and original.

Being interesting

Heteroscedastic relations

1. In the literature, it is possible to observe that high ability does not establish a linear relationship with ethics, except for "moral reasoning". Four types of gifted individual are described; ones who (in general) are intensely sensitive to ethics-based behaviors, ones
2. who engage in ethically-based behavior (only) when it serves their interests, ones
3. who clearly demonstrate unethical behavior, and ones
4. who endeavor to mask their unethical behavior by deploying an ethical cover. It is known that each of the four different possibilities can be encountered at the same time, and the random distribution of the coincidences shows that there is a heteroscedastic relationship between giftedness and ethics. Heteroskedasticity refers to the unequal distribution of a variable across a range of values relative to a second variable predicting it.

Studying ethics in childhood

Ethical behaviors related to childhood can generally be considered as child innocence or being-as-is, since to be conscious is considered to be a prerequisite for ethics. Maturity is another concept related to ethics, the only difference from consciousness being that maturity is both the result and the determinant of ethics. In other words, behaving with ethical consciousness requires maturity, and being mature requires the existence of ethical

consciousness. Just as maturity is not expected from a child, ethical behavior is not a mandatory expectation from the child either.

The neurological explanation for this is that the frontal lobe of the brain, which controls self-regulation skills in childhood, is not yet developed (Bolat 2016). Cognitive powers of regulation are first inherited from family role models. After the family, the school, where the second transfer takes place, is another extension necessary for the child to become a real citizen in the future. A social consequence of the relations that ethics establishes with the concepts of consciousness and maturity is that courts of law operate in different ways for children and adults.

Considering such examples, studying ethics in childhood is not straightforward. Even the expression 'ethics in childhood' is confusing, particularly in situations where ethical behavior is not expected from the child. Conversely, the greater the child's ability, the more consciousness expected of them. Studies of consciousness in different life forms assume a direct relationship between consciousness and intelligence. For example, consciousness studies with dolphins, monkeys, crows, bees, ants and parrots indicate that a more complex intelligence creates a more complex consciousness (Trewavas and Baluška 2011). This opinion, obtained by examining different sources of life, strengthens the idea of working on giftedness in ethics.

Need

Obligation of Representation for Definition

While there are many studies on the subject of "ethics in adulthood", there are only few studies on gifted children who have the potential to become leaders in ethics. The first reason for the lack of such studies is that adult-examples such as Socrates, Aristotle, Confucius, John Stuart Mill, Immanuel Kant, Mahatma Gandhi, Martin Luther King or Malala are more likely. Secondly, even if the childhood periods of leading adults in ethics are studied, the information obtained about their childhood may provide insufficient saturation. Thirdly, with the understanding of childhood as potential and adulthood as performance (actual), these periods are separated from each other. The ethical portrait drawn from the high-level performances of historical leaders can bring identification problems when carried into the potential field.

Ethics is an abstract concept. When an individual thinks about ethics, he cannot help but think of ideality in behavior. It is known that working through specific examples is important and necessary in order to make the abstract subject concrete. Just as gifted individuals are needed to represent special talents, a similar representative group is needed to define the gifted individual in ethics. In other words, in order to identify representations, the definition of giftedness in ethics must be described.

Ambiguity of the concept

In the literature, it is observed that studies dealing with both high ability and ethical issues are shaped in three ways. The first is *correlational* about how the two concepts are related (Gulati 2011); the second is the *model* in which superiority is redefined by incorporating the concept of ethics (Sternberg 2017); the third is about moral *education and guidance* support for the gifted (Tirri 2010).

The concept of gifted ethics does not feature in the title of any prominent study in the three categories. The two concepts are generally handled separately in the texts (Freeman 2008; Sternberg 2009). While it constitutes the basic steps in terms of handling the concepts separately in the texts and incorporating ethics into the field of special talent, it leaves the

issue of how the concepts will be handled when they come together unclear. This is made explicit by including giftedness in ethics as the first expression in the title of the article.

Originality

Research Method

In order to eliminate the ambiguities regarding the expression of giftedness in ethics, (a) the concepts were deconstructed, (b) they were brought together and restructured, and (c) a theory was developed for analysis. (a) In the first step, (1) potential-performance, (2) quantity-quality, and (3) time-dependent determination properties of the concepts were deciphered. (b) In the second step, the probabilities were decided with the combination of three concepts formed by cluster-oriented modeling. A nine-item list of possibilities for giftedness in ethics was determined. With this list, the inclusivity test was applied to the definition models developed to decide whether they contained the nine possibilities. (c) In the third step, the Gap Theory was constructed, which allows for a comparative analysis of Yang Yang and his surroundings. The steps regarding the research method described here were carried out specifically for this study.

Aesthetic

Similar to the method of the research study, the narrative form of the film is also original. As a masterpiece, the film is the story of moral decadence around a gifted child in the triangle of family, neighbors and school, which drives the audience to the urge to unravel the mess. The originality of the film stems from its ability to capture the philosophical tone which emanates from the gifted child. The philosophical tone is Yang Yang's idea of reaching the truth. Necip Tosun (2014) states in his work titled "Eastern Theory of Story" that eastern stories mainly meet with the idea of "truth" and these stories have a non-didactic line that strengthens the message that involves a call towards the good, the beautiful and the truth from different aspects. In the film, amid events such as the mother's negligence, the sister's fall into a love triangle, the father's need to ignore the dishonest behavior of his boss at work, his uncle's cheating on his pregnant wife, and the next-door girl's romantic relationship with her English teacher, the camera follows the gifted child who tries to find the "truth" in their own way. The fact that the issue of injustice and truth is handled with aesthetic concern not only allows the character to arouse aesthetic pleasure in the audience, but also allows the issue of giftedness in ethics to be raised.

METHOD

Narrating is simply defined as the production of narrative or the act of telling (Sözen 2008). Narrative research design is used in situations where a plot creates meaning.

Table 1. Information about the film Yi Yi (2000)

Features	Explanation	Features	Explanation
Director	Edward Yang	Duration	2 hours 53 minutes
Scriptwriter	Edward Yang	Number of awards	15 awards, 25 award nominations
Genre	Romantic Drama	Characters	NJ (father) Min Min (mother) Ting Ting (sister) Yang Yang (brother)
Year	2000		
Country	Japan		

Note. The information above was obtained from the website <https://www.imdb.com>

The material of narrative research may be subjective life stories, as well as cinema, theater plays and novels (Neuman 2010). In line with this pattern, Yi Yi (2000), a feature-length fictional film, was chosen in this study as in above table 1.

This study used the content analysis method in order to examine the ethics produced by the film and its relationship with high ability. Content analysis, which was introduced by Strauss and Corbin (1990) and has been widely used for a century, requires an in-depth analysis of the collected data and allows the revealing of previously unclear themes and dimensions (Yıldırım and Şimşek 2003, p. 255). Content analysis was thought to be appropriate for this study, as it requires an indirect approach to examine the behavior and nature of the characters in a movie (Büyüköztürk et al. 2012). The conceptualization of situations that are not immediately understood at first sight in content analysis led to the formation of a giftedness in ethics.

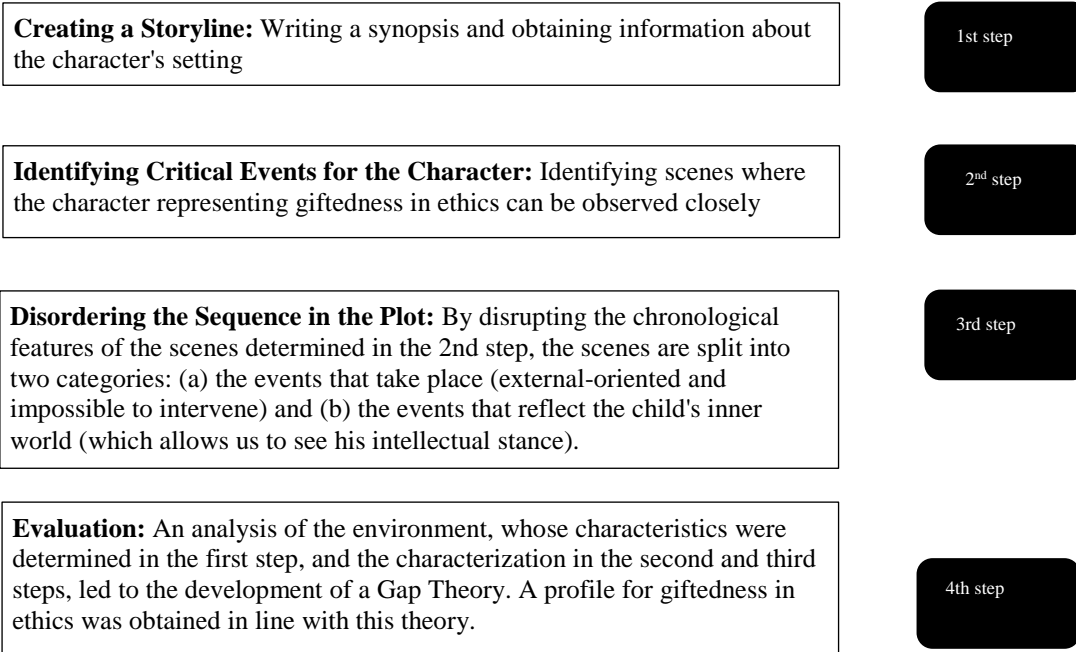


Figure 1. Steps performed in content analysis in line with the film narrative method

The data of the research consists of the film plot, monologue, dialogue and non-verbal behaviors. The fact that the film lasted for 2 hours and 53 minutes provided an opportunity to offer a deep solution for ethical issues. For this purpose, the collected data were arranged in a logical way, the order was distorted in line with the conceptualization, and a profile of giftedness in ethics was determined (See Figure 1)

How to Examine the Subject of "Giftedness in Ethics"

The analyses included in this section form the basis for valid and reliable examination (See Table 2).

Table 2. Structure of ability and ethics

Ability	Ethics
Potential priority	Performance priority
Quantity priority	Quality priority
Can be determined at a random time.	Can be determined in a holistic time.

Deconstruction

The structural differences of the two concepts, ability and ethics, in (a) potential-performance, (b) quantity-quality and (c) instant-developmental contexts are explained below:

(a) Cognitive ability basically refers to potential, while ethics refers to a certain effort or performance. If ethics were defined as only potential or ability were defined as only effort/performance, the linearity of the relationship would be easier to establish.

(b) While cognitive ability usually refers to a quantity (For example, how smart is it?), ethics is concerned with where the individual stands or how he or she views life (For example, is this behavior ethical?). However, the differentiation process cannot be completed by stating the quantitative dominance of one concept and the qualitative dominance of the other. Because while intelligence points to quantity, it also brings about some changes in the field of quality. For example, it has been observed that gifted children rarely prefer the behavior of their typically developing peers (Dunn and Price 1980; Feldhusen 2001; Silverman 1990).

(c) Despite the fact that both ability and ethics contain developmental processes, ability can be determined at any time while ethics can be determined not at a random moment, but by evaluating the whole of a certain period. The most important reason for this is that the result obtained by describing ability by randomly checking on the individual is likely to be accidental with very little probability. However, the same cannot be observed for ethics. An individual behaves in the face of any event that happens to him. Even if we define the behavior of the individual that appears with the first event he encounters as coincidental, his behavior can be reshaped with subsequent behaviors towards him. In this process, as the behaviors are shaped, they will be able to move away from randomness and become more self-oriented (See Table 2).

Construction

As seen in Table 2, ability and ethics are neither separate constructs that do not affect each other, nor completely overlapping ones (See Figure 2).

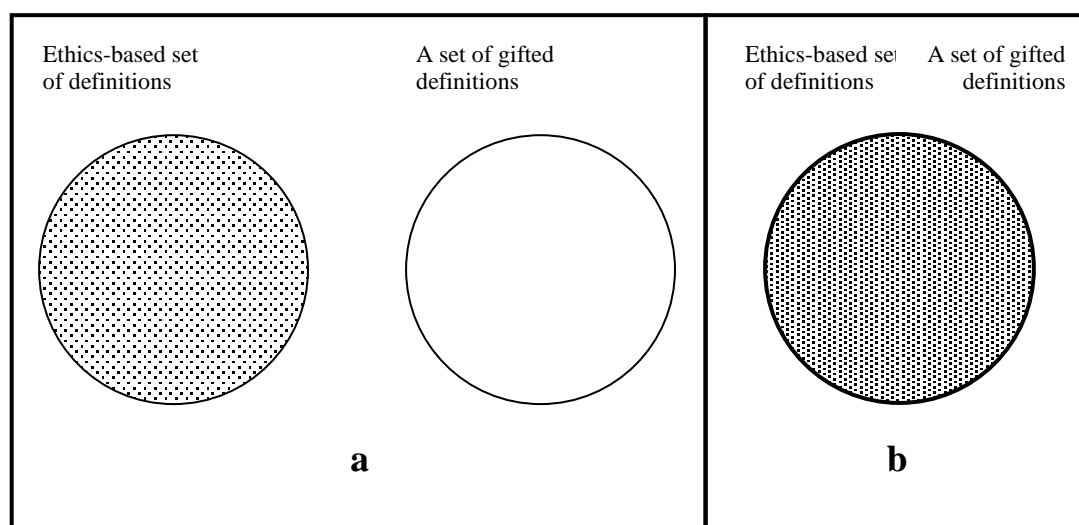


Figure 2. Impossible cluster-oriented review models for giftedness in ethics

In this case, the question we need to answer is how and in which partnerships the two concepts with different structures can be examined. If we can talk about what we can describe as 'giftedness in ethics', it makes sense at first to think that both concepts have intersecting aspects and to follow the cluster-oriented models shown in **c**, **d** or **e** in Figure 2.

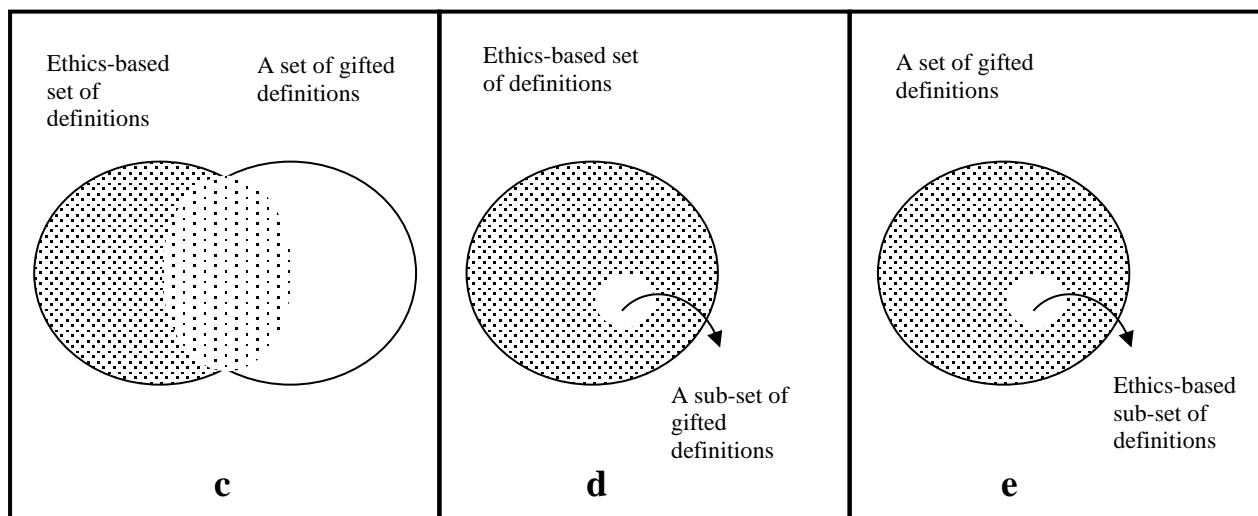


Figure 3. Cluster-oriented model possibilities for giftedness in ethics

As observed in Figure 3, the definition of giftedness in ethics can be made by

- defining high-performance individuals in both ethical and talented individuals -**c** model.
- separating gifted individuals from the set of ethics-based definitions -**d** model and
- choosing those who are ethically sensitive among the gifted -**e** model.

These models aid conceptual understanding. On the other hand, when examining how to achieve "giftedness in ethics" in real life, the list below becomes a very concrete roadmap. In practice, the profile of "giftedness in ethics" can be achieved by individuals who have

1. High level of performance in ethics
2. Outstanding performance in both ability and ethics
3. Giftedness and special or intense interest in ethics
4. Brightness and outstanding performance in ethics
5. Brightness and special or intense interest in ethics
6. High level of creativity and outstanding performance in ethics
7. High level of creativity and special or intense interest in ethics
8. High level of motivation and outstanding performance in ethics
9. High level of motivation and special or intense interest in ethics

When we check whether or not each of the cluster-oriented model probabilities shown in Figure 3 includes the items in this list, in other words when we test for inclusivity, we obtain the result.

FINDINGS

Theme of the movie

Yi Yi (2000) is a Japanese-made romantic drama directed by Edward Yang, with 15 awards and 25 award nominations (See Table 1). Marshall and Rossman (1999) state that an advantage of film reviews is the detection of recorded events or behaviors that are difficult to repeat and rarely develop (Cited in Yıldırım and Şimşek 2016). Yang Yang, the youngest in

the family, is the portrait of a child with a high ability level who is difficult to come across in real life and who has a different ethical understanding of "neither oppressed nor oppressor".

"Yi" means "one" as a Chinese character. With the repeated "yi", the integrity of the expression gains one or another meaning (Li 2003). "Yi Yi" as an expression takes on a deep meaning that "one's life actually points to a whole". Increasing individuality with modernization causes social ruptures. These ruptures make ethical practices in daily life even more complex.

Plot

The film is the story of the middle-class Jian family residing in Taipei. The Jian family consists of father NJ, mother Min-Min, daughter Ting-Ting and son Yang-Yang. The movie begins with the wedding of Min-Min's brother, A-Di, at the Grand Hotel. NJ runs into his ex-girlfriend Sherry at the hotel reception and gives NJ her phone number before leaving. The grandmother, who lives with Min-Min's family, suffers from a stroke and falls into a coma. Doctor Jians recommends that the family be given home life support by talking to her daily.

The characters reveal their inner worlds to the audience as they talk to the unconscious grandmother every day. Thus, while the events happen outside, their effects on the individual, emotional evaluations, the relief that comes with expressing regrets and uneasiness are witnessed in the room where the grandmother sleeps. Each external event is the continuation of an ethical disorder. NJ is not satisfied with the disorganization of the company he works for. Min-Min falls into depression when she sees her mother's about-to-die condition. Newly married A-Di has financial difficulties due to her bad habits. Ting-Ting gets stuck in a triangle of love, and Yang Yang is constantly humiliated by her class teacher and friends.

Demonstrative Scenes from the Film

Yang Yang is the second and youngest child of a middle-class family, and the film chronicles the period from his grandmother's care at home as a bedridden patient until her death. At first glance, he stands out as a calm, positive and docile child in the family, but Yang Yang makes his ethical depth felt through his actions. The five scenes in Table 4 are ones where we see Yang Yang's actions.

Table 4. Some information about scenes selected for analysis depicting yang yang's actions

No	Time	Theme	Place	Dialogue
1	00:20:46	Balloon	Class	With his teacher
2	01:01:50	Seeking the Truth	Lift, Parking	With his father
3	01:04:51	Flies	In front of the outside gate	With his neighbor
4	01:13:10	Art Lessons!	Class	With his teacher
5	02:48:52	The Letter	Funeral	For his grandmother

Scene 1: Balloon [with his teacher]

Teacher: Today... one of you has brought something bad to class. Who is it?

Who has brought a condom? Stand up!

If he won't admit it, I'll name him! Jian Yang-Yang, it's you! Stand up!

(going to him) Hand over your condom!

Yang Yang: What's a condom?

Teacher: Playing dumb? Don't laugh! You're shameless! You can't hide it! I know everything!

Yang Yang: Who's telling lies about me?

Teacher: Never you mind!

Yang Yang: You just heard something, you didn't see it

Teacher: So I'm wrong, am I? You think I need to see it to know?

I even know which pocket it's in. Your left pocket... come on! What's this?

Yang Yang: A balloon!

(The class laughs) Quiet!

Teacher: I'll let it go this time...but you'd better watch out!

Scene 2: Seeking the Truth [with his father]

Father: Yang-Yang, the lift's here

(After taking the lift down to the car park) Don't stare at people like that. It's rude.

Yang Yang: I wanted to know why she's unhappy. I can't see from behind.

...

Yang Yang: Daddy, I can't see what you see and you can't see what I see. How can I know what you see?

Father: Good question. I never thought of that. That's why we need a camera. Do you want to play with one?

Yang Yang: Daddy, can we only know half of the truth?

Father: What? I don't get it.

Yang Yang: I can only see what's in front, not what's behind. So I can only know half of the truth, right?

Father: You have a lot of questions today! Let me ask you one...

(Switches to a different topic.)

Scene 3: Flies [with his neighbor]

Neighbor: What are you doing? What are you snapping?

Yang Yang: I want to show Mummy the mosquitoes

Neighbor: Mosquitoes? Can you snap them?

Yang Yang: Daddy said so, or people won't believe me.

Scene 4: Art lesson [with his teacher]

Teacher: (Looking at Yang Yang's photos) What the...? What the hell are all these? Oh, I get it. This is what they call avant-garde art! Amazing! Class, time for some art appreciation! (Distributes photos mockingly to other students.)

A student: Why take so many?

Teacher: Look at him! Our newfound maestro!. A rare genius in our school!

Didn't you love to talk back? Take after your father, right? Tell him you are caught in the act. Call him and ask for help! Scared? Stand there until he comes! Don't pull that face at me! Turn around against the wall! I dare you to do that again!

Scene 5: A Letter [to his grandmother]

I'm sorry, Grandma. It wasn't that I didn't want to talk to you. I think all the stuff I could tell you... you must already know. Otherwise, you wouldn't always tell me to "Listen!" They all say you've gone away. But you didn't tell me where you went. I guess it's some place you think I should know. But, Grandma, I know so little. Do you know what I want to do...when I grow up? I want to tell people things they don't know. Show them stuff they haven't seen. It'll be so much fun. Perhaps one day... I'll find out where you've gone. If I do, can I tell everyone... and bring them to visit you? Grandma... I miss you. Especially when I see...my newborn cousin who still doesn't have a name. He reminds me that you always said you felt old. I want to tell him that I feel I am old too.

DISCUSSION AND CONCLUSION

Gap theory parses Yang Yang's relations with the environment and the environment's relations with Yang Yang. Explanations were made in terms of ethical theories and high-level of behaviors based on the events, monologues and dialogues in the movie.

The Relationship Established by the Environment with Yang Yang

When the story is evaluated with reference to Kohlberg's Moral Development Stages, we see that daily events in the film are solely based on individual interest and mutual benefit. Life prevailing in this way, the social order is disrupted from within. Here, ethics in daily life corresponds to the level of "Individual Benefit-Mutual Interest", which belongs to the 2nd Stage named as "Pre-Tradition Morality" (Kohlberg and Hersh 1977).

The school, which we can define as a subsystem in the formation of social order, reinforces the understanding of obedience and punishment. This means that it is at the "Obedience and Punishment Tendency" level, which is the 1st Stage of "Preconventional Morality" mentioned in Kohlberg's theory. The state of "ignoring the negative psychology that punishment can create in the child" infiltrates into the home environment as well. While the house should be a relaxing space, the house has also become a dull task. Every day, the elder sister dumps the garbage, and the dying grandmother is talked to in turn; The mother, who is tired of doing everything as a duty, leaves the house but returns without finding an answer to the emptiness she feels. The home literally depicts a body togetherness which is emotionally disconnected from itself.

While we see moral collapse at the major level, the characters are not deprived of acts of kindness when examined at the minor level. French philosopher Henri Bergson's (2016) article on Courtesy begins with an inquiry if politeness is simply "remembering the birthday of someone close to us, getting a lady to take a taxi earlier than a man, opening the exit door for someone older than us, asking 'do you want too?'" He does not regard these acts as kindness arguing in counter-proposition, the term can also mean "an individual giving another person the opportunity to show the best version of himself". This definition offers a crystallized or summary explanation of how the Yang Yang is surrounded. In the film, the principle character is clearly not treated in accordance with Bergson's definition of kindness. Instead we see Yang Yang being constantly deprived of the appreciation and motivation he needs to reveal his potential.

Yang Yang's Relationship with the Environment

Here, Yang Yang's relationship with his environment is explained based on his characteristics. These traits, in turn, are love of science and wisdom, high-level critical thinking, originality, motivation, autonomy, and not shying away from authority.

Wisdom and Curiosity of Science

Knowledge of everything happening in the world creates a sense of value in us (Kane 2010). We also know it is Yang Yang's positive feelings towards wisdom that form the basis of his ethical value. Witness his ways of acquiring knowledge through love of wisdom and science. It is possible to characterize this in four step-ways. First, the character gains knowledge through intense observation. This skill enabling him to go about acquiring first-hand experience. He is aware that as experience changes hands, its reliability decreases. He reaches the information he trusts only through his own experiences and observations. Second, Yang Yang's probabilistic behaviors; in short, his acts are based on evidence and proof which shapes the state of acquiring knowledge experientially. Third is the motivation to show what people don't see, by using the abstract form of knowledge to convey an idea by carrying it to

the level of being concrete and understandable by others. Arriving at this step frees him from looking over his shoulder with uncertainty, essentially having the confidence to only know half of the truth being indicative of abstract thinking. We also know that the task of science is to find the truth, and the task of the scientist is to show the truth without hesitation (Türkeri 2011). Every photo shoot was essentially Yang Yang's own act of thinking or seeking the truth. Fourth and lastly, the established form of the scientific view in character is not a brand new thing; they are remedies to look at the familiar in an unfamiliar way.

High level of Critical Thinking

In order to understand Yang Yang's critical thinking skills, the same action scenes in Table 4 are divided into (1) those that happened to Yang Yang [Event] and (2) Yang Yang's evaluations on the events he experienced [Reflection] (See Table 5).

Table 5. Reflective analysis of selected action scenes

Order	Theme	Place	Dialogue/Monologue	Event (E) Reflection (R)
1	Balloon	Class	With his teacher	E
3	Flies	In front of the outside gate	With his neighbor	E
4	Art Lessons!	Class	With his teacher	E
2	Seeking the Truth	Lift, Car park	With his father	R
5	The Letter	Funeral	For his grandmother	R

In the Balloon, Flies and Art Lesson! Scenes (See Table 2), we witness Yang-Yang being battered by people's wrong judgments. In Scene 1, he is judged by his teacher for a fake-rumor made up by his classmates. In Scene 3, the neighbor feels strange when she sees Yang Yang is trying to take a photo of the mosquitoes that are almost invisible. In Scene 4, after Yang Yang returns from the photographer with his own printed photos, his teacher expresses while flicking through them "a new art!" in a sarcastic manner. Yet, while distributing his photos to fellow students in the classroom they express in bursts into laughter. In front of the other students, the teacher then punishes Yang Yang in an endeavour to halt such acts.

In such a situation, Yang Yang is always limited in behavior due to his age and social status. He has to act as directed by his teacher, to react in accordance with his neighbor's inquiries. He does not show anxiety or worry. However, what Scene 2 and Scene 5 tell the audience is completely different. "Yang Yang, what is your stance on these events? How does it affect Yang Yang in the long run?" The answer to such questions is only found in these scenes.

In scene 2, Yang Yang's conversation with his father is quite philosophical, and in this conversation, the character arrives at an argument as shown in Table 6.

Table 6. Yang Yang's reasoning based on his experiences about the Balloon

Premise 1	I cannot see what you see.
Premise 2	You cannot see what I see, either.
Conclusion	So people can only know half the truth.

His father understood the questioning of his son, who had similar characteristics to him. He solves his son's problem by offering to buy him a camera. Yang Yang took a lot of photos

with the camera, but when they got into the hands of the teacher, it did not take long before he was humiliated. On top of that, he couldn't really reach his goal throughout the movie, and he couldn't show the truth to anyone. In the letter he wrote to his grandmother in Scene 5, we realize that Yang Yang is aware that all of his experiences are due to the same reason, people do not know the truth. Yang Yang's inductive conclusion emerges through experience as simplified in Table 7.

Table 7. Yang Yang's reasoning based on his experiences about the Balloon, Flies and Art Lessons

Experience 1	My teacher would not have treated me wrong if he knew I had a balloon in my pocket.
Experience 2	If my mother saw mosquitoes, she would believe that there are mosquitoes around us.
Experience 3	If our neighbor knew that things can be seen by means of tools, she would understand me.
Conclusion	So, people can behave correctly only if they know the truth.

The film ends with Yang Yang explaining in a letter to his grandmother that he had decided that his life purpose was to show people the truth. Also, in this letter, we see that the act of photographing, which he initially considered as the practice of his future dream, does not take a step back due to the strangeness that appears around him, on the contrary, he is happy and will enjoy doing it in the future. Moreover, in the letter he wrote to his grandmother, we see from his experience that he came to a conclusion that the truth cannot be seen simply, naively and in the same way by everyone. This is also an indication that Yang Yang can use critical thinking on a scientific level (See Table 8.)

Table 8. Yang Yang's reasoning based on his experiences about the Balloon, and Flies

Experience 1	He knows as described because he did not see (Teacher)
Experience 2	She does not believe in the existence of what I see because she has not seen it herself. (Anne)
Experience 3	She thinks everyone can see things the same way. (Neighbor)
Experience 4	My grandmother is older than me, and I am older than my niece.
Conclusion	So, truth is relative.

Genuineness

Yang Yang is a calm person, but he is constantly teased. While all this is going on, no freedom is allowed for the character to form expressions that reflect himself as he is. Because of this lack of freedom, he must always find his own way. It is precisely this issue, the way he finds his own way, that has shaped the discourse on special talent in ethics. We observe that Yang Yang is learning ethics by experiencing, questioning and re-experiencing ethics in his life. The way of living in ethics, which has no definite boundaries and can change according to the situation, is spiral, experimental, and experienced (See Figure 4).

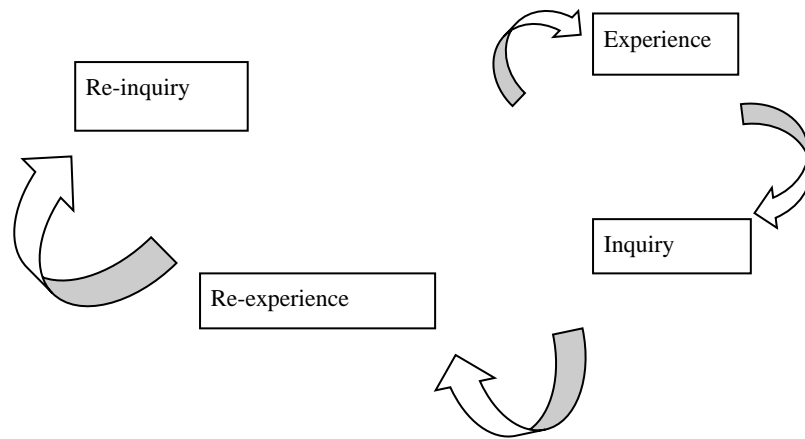


Figure 4. Yang Yang's way of learning ethics: The experimental and spiral loop

Yang Yang's photographic performance develops existentially not necessarily due to his talent but the motivation he has to convey and evoke, even provoke. It is also an indication of behavior that does not necessarily embrace memorization or repetition. Even more original is the evidence we see that he does not feel the audience-pressure to perform as he is being an authentic individual, himself. Yang Yang simply rejects all notions of does the desire to impress, or endear himself reminiscent of Montaigne's writing-style. Montaigne (1997) wrote in the foreword of his masterpiece *Essays* that if he had the intention of making himself popular with everyone, he would embellish and reveal himself at his most flamboyant. In his book, he wants to appear plain, natural and in his everyday form, without pretensions, because he describes himself as he is. The fact that Montaigne articulates that he has no desire to impress is what distinguishes him from others. For Yang Yang, his style of influencing the audience is the same Montaigne established in *Essays*.

Motivation

Ryan and Deci (2000) reconsidered the concept of "motivation" and divided it into four categories: (1) extrinsic motivation, (2) introjected extrinsic motivation, (3) internalized motivation, and (4) intrinsic motivation. According to this current point of view, in extrinsic motivation, the individual performs the action because it is desired to receive a reward or not to be punished. In introverted motivation, the individual performs the (external) criteria expected from him by convincing himself in some way. In internalized motivation, the individual sets the goals (internal) criteria by making the expected (external) criteria as self-expected. Intrinsic motivation is the state of continuing the action simply because one likes the action itself.

Yang Yang doesn't appear to care much for or endorse the notion that "punished behavior is bad, rewarded behavior is good". The "obedience-punishment" pair formed in Kohlberg's first level first phase seems to have little meaning for him. He knows that the incidents that his teacher describes as crimes are not crimes, and he does not hesitate to express this calmly to the accuser. However, Yang Yang does nothing to gain social approval and respect through acceptance; on the contrary, he behaves outside the box in a unique and experimental way. A well-known example is the girl he liked at school who was a swimmer. In order to forge a partnership with her, he does not take help from anyone to learn to swim, turns on the tap, fills the sink with water, calculates how long he stays in the water by dipping his head into the water, then starts to experiment in a real pool. All of this takes place in Kohlberg's second-level first phase of character. This also explains that he does not accept the group

norms around him, exhibits behaviors such as adapting to the atmosphere and getting acceptance.

A child can learn to play football or basketball by himself but the danger of drowning dissuades most people from attempting Yang Yang's endeavor to learn to swim by himself, first in the sink and later in the school pool when no one was around. As such, almost all of his actions show that he is intrinsically motivated. The fact that he goes to a photographer to print his photographs on his own during the school day means that he has completed a task he has been working on with his own will and power. It's unlikely that a child will go to the photographer to get film or print photos, let alone take pictures when they're young.

It is also observed that Yang Yang's actions are based on internal motivation, and he continues his actions when he is defeated by reasons and agents external such as his teacher or friends. In Scene 4, being teased by the teacher and his friends does not cause Yang Yang to doubt any of his pursuits. It doesn't cause him any anxiety, nor does he complain about pressure. Even if he trusts mostly his father, he does not open up to anyone about the problems he has experienced. Each time, he thinks about how to solve the problem himself and goes into practice on his own. He continues to take his sure steps no matter what. In Scene 5, he crowned his love of taking photographs by deciding to become an observing scientist in the future.

Autonomy

Csikszentmihalyi (2013) argues that essence develops as a result of two psychological processes, namely separation and integration. While differentiation describes the movements of the individual towards differentiation from others; integration is the act of being in union with other people. The complexity of development is created by the existence of these two types of action. If the individual is in continuous integration with the environment, he cannot make any progress in essence. If the self only experiences separation, it is more likely to be pushed towards loneliness and selfishness. These two types of actions have a contrast in terms of the developmental consequences of the individual. Development is complex because it requires the individual to reach balance from the same essence.

One suggestion about how to resolve this complexity is Dabrowski's Positive Disintegration Theory. While "decay" describes the situation in which internal conflicts drag the individual into a state of imbalance, the second word "positive" describes the possibility that these conflicts will lead to an increase in the individual over a long period of time. According to Dabrowski's Positive Disintegration Theory, the emotional development of individuals consists of five levels. Yang Yang is somewhere between the 3rd level of Spontaneous Multilevel Disintegration and the 4th level of Unilevel Disintegration. At the 3rd level, the individual says "Where Am I?" and "Where Do I Want To Be?" He is disturbed by his position with his inquiries and seeks remedies for this. At the 4th level, the individual has found the ways of how to succeed, has achieved to be a leader in the society.

Although Yang Yang has developed an awareness and be able to decide for himself, society does not yet recognize or reject his subjectivity. It is obvious where Yang Yang wants to be, and this clarity is shaped by his victimization. Therefore, he is neither at the 3rd nor exactly at the 4th level. Yang Yang's victimization was directed towards building autonomy rather than dragging him into the role of victim (See Scene 5). When we combine Yang Yang's sad experiences and his superior qualities, we predict that he will become an eminent person in the future as an audience. Studies conducted with Olympic athletes, chess champions, movie stars, and Nobel Prize-winning geniuses reveal that these people did not have a peaceful childhood and survived tragic economic or emotional events (Simonton 2003).

If the tragic events experienced in childhood do not lead the individual to extinction, it might turn into a positive infrastructure by creating an existential obstacle for the individual. Besides, we can't talk about constant negative conditions for Yang Yang. For example, Yang Yang's ability to move in a wide area is essentially created by his father. His father bought the machine, which was not given to the children in case it was broken or spoiled. In addition to his father's emancipatory environment, another factor that helped to establish Yang Yang's autonomy is his father's personality. His father is inquisitive, restless and unruly, and therefore he has some problems with his boss at work. Yang Yang is also an autonomous child, because of his autonomy, problems around the school do not leave him.

Not Being Fearful of Authority

Yang Yang's dealings with authority are presented to the audience in two ways: The first is that he responds calmly when he is punished (See Scenes 1 and 2); The second is that he and his friend embarked on a plan that shook his teacher's authority. Faced with unfair pressure and mobbing he acted calmly while the teacher responded with increasing anger. Yang Yang and his friend then go to an upstairs balcony and take satisfaction from soaking the man with a bucket of water as he passed below them.

Yang Yang's willful plan shows that the character is not afraid of the unjust punishments inflicted on him. However, there is an issue that needs to be clarified here. In the first case, it can be clearly stated that Yang Yang displayed an ethical behavior by presenting the truth calmly, while in the second case, it seems unclear whether his rebellion was ethical. In this scene, is it enough to consider the behavior of a child to wet his teacher to be ethical, as he creates the feeling of "he got what he deserves" in the audience?

In the run up to this moment the audience has witnessed the lead character following a realistic and structured approach to making ethical inquiries. Popular as the soaking of his mobbing teacher may be, we know that Yang Yang had not set out to be idealized as an ethics-warrior. His experience reminds us of our own, that schools generally operate in a hierarchical structure form as student, teacher and principal. When faced with ethical dilemmas do we reach out? If Yang Yang had reported his teacher's humiliating actions to the school principal, would the mobbing end or just get worse? If his teacher was in favor of the principal, his complaint might not have had any effect on changing the teacher's behavior. Or, he could make sure that doesn't happen for a while, but then it could continue to be a hot topic. In addition, Yang Yang senses that his friends are in herd-psychology and he regards their silence as a factor in the spread of mobbing.

We witness how Yang Yang calculates that by reporting the teacher he will achieve success with a fifty percent probability or ineffectively. Instead, he thought "If I undermine my teacher's authority, other students will not be afraid of him and will find the balance of justice after a while."; As a reward for what his teacher did, he created a situation that could change the reality of crushing by:

- Planning a mechanism that would not cause injury.
- creating an situation to undermine his authority,
- ensuring that students who are silent/silent/passive in front of the teacher will be more active

This game-like incident between Yang Yang and his teacher, which at first glance does not appear ethical, in fact tests Yang Yang's method of enquiry whereby he is not to act unethically because it is not in his own interest. He points out that he can protect himself in the face of actions that may wound his own essence. In the big picture, Yang Yang deserves to be defined as someone who does not practice ethical behaviors only for his own benefit,

does not follow the standard rules for a good/comfortable life, does not use people as a tool in his behavior, and proceeds in his own line of purpose.

RECOMMENDATION

All kinds of definitions concerning ethics are always dependent on environmental conditions. The situation depicted in the film *Yi Yi* has been considered using the structure “Although have done to him, he.... acted like.... ” What the analysis shows is that when there is any qualitative change in environmental conditions, the concept of giftedness in ethics needs to be reconsidered. Here, two examples can be presented that defeat this difference link.

One of them is "if an extroverted child were characterized, what profile would emerge?" Yang Yang's introversion with unreliable people or the majority strengthens his calm and quiet character. Considering that quiet and calm children are less likely to complain, it is more common that undesirable situations always happen to these students, not to the ones that protest. The film *Yi Yi* depicts their dilemma, portraying how we can cope with the tremendous stress of being mobbed and calmly, ethically find meaning.

Another example that defeats the difference-link is as follows: “How can one be ethical in a world without ethical consciousness?”, a question that leads the individual to a practically-compulsive problem, and solving this problem gracefully makes it easier to establish the definition of giftedness in ethics.

In other words, when an environment where moral collapse does not occur and high-level standards and humane living conditions are established, won't it become impossible to build the idea of giftedness in ethics through the idea of “Although have done to him, he.... acted like.... ” ? It should be considered that ethics 'sensitivity to external conditions and content makes it difficult to produce a generally accepted profile.

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