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Extrapolating the Nigerian Condition in Hangmen Also Die

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Abstract

One Nigerian playwright whose brief pilgrimage on earth has been blessed by providence to create enduring and provocative plays about Nigerian situations and who appears prophetic in his writing, is Esiaba Irobi. In a greatly tumultuous tragic play entitled *Hangmen Also Die*, Irobi in 1989, projected in the play that fragrant abuse and misappropriation of the proceeds of crude oil, the major driver of the nation's economy, by greedy and unconscionable leaders will ostensibly exacerbate poverty and throw the country into Hobbesian state of nature as people struggle to survive by all means Leaning on the theory of prebendalism which Richard [1996] used to describe the nature of Nigerian politics where 'state offices are regarded as prebends that can be appropriated by officeholders, who use them to generate material benefits for themselves and their constituents and kin groups", the paper attempts to dissect *Hangmen Also Die*, through close reading to demonstrate that the current state of anomie faced by many Nigerians in the twenty first century,parallels the actions and utterances of the characters in the play. Because insecurity, kidnapping, youth restiveness and all kinds of oddities dramatised in the play, have continued to cause Nigerians to gasp for breath daily in an environment where human lives are no longer sacrosanct as life appears to be lived on the crest of the waves owing to horrendous terrorist attacks and mass killing of ordinary Nigerians.

Keywords: Insecurity, Leaders, Hobbesian State, Nigeria, Prebendalism, Irobi, Oil

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Introduction

Living in Nigeria has become increasingly opprobrious owing to the fact that everything that makes life meaningful and worthy appears to be progressively deteriorating. For example, the number of people living below poverty line in Nigeria is quite disheartening. In an online article, "Nigeria: How do we expect world poverty capital to be safe?", Alikor (2022) states that Nigeria has maintained the infamous title of "World Poverty Capital", according to the World bank since 2016". He further notes that "the world bank has shown that four in every ten Nigerians live below poverty line of $1.9 per day" (www.businessday.ng). One British Pound is now above one thousand naira in the parallel market, yet many State Governors are unwilling to pay the thirty-thousand naira minimum wage. Roads in Nigeria are death traps while social amenities are in short supply in many places, epileptic and nigh absent in most of the places. Elections are brazenly rigged to perpetuate old, incompetent and self-aggrandizing politicians in power. The quality of education is rapidly lowering as a result of poor and archaic facilities and unacceptable poor remuneration of academic and non-academic staff, which has led to multiple and protracted strikes, especially in the tertiary institutions. According to Ajani (2023), "2023 Choice before Nigerians, May we not be terribly disappointed as Awolowo predicted". "Unemployment is 33%, inflation 22%. Over 130 million Nigerians are living below poverty line, while over 20 million Nigerian kids are out of school (www.vanguardngr.com). All these indices of a failed state are attributed to bad leadership, mismanagement of the natural resources especially the oil revenue as well as lack of industrialization. Living in extremely harsh condition has led to all kinds of social crises, including insurgencies and separatist agitations, wanton destruction of lives and property, kidnapping for ransom, rape and mass exodus of professionals especially nurses, doctors and information technology experts out of the country to advanced countries in an unabated manner. Daily, Nigerians are bombarded with ugly, frightening and tearful news which make people gasp for breath everywhere.

Irobi (1989) in his greatly troubling play *Hangemen Also Die,* articulated the flaming and thunderous path Nigerians seem to be walking today due to oppressive economic laws and oil politics of self-aggrandizement, which have left millions of educated and uneducated youths floundering in diverse unventilated rooms of unemployment and poverty. In this play, the playwright makes it clear that when youths are not constructively engaged, they will toe the path of violence which will erode both the state and human security. In this paper, the researchers will attempt to vigorously and deeply interrogate the text, *Hangemen Also Die* through close reading, in order to unravel how the playwright prophetically used the text to extrapolate the Nigerian condition.

Theoretical Consideration

The theory of prebendalism was propagated by Richard Joseph in 1987 and later validated in 2013. Ezeugwu [manuscript in preparation) explained that the theory seeks to highlight scenarios where (s)elected political office holders, assume unauthorized power over state and national treasury, government revenues and income which they loot to enrich themselves, benefit their families, cronies, and party loyalists, to the detriment of impoverished masses. Similarly, Abada et al, submit that the theory posits that state offices are regarded as prebendal that can be appropriated by political office holders who use them to generate material benefits for themselves and accomplices. The theory provides a framework for examining the issue of corruption and corrupt practices within Nigerian government Ezeugwu (manuscript in preparation) added that prebendal theory captures in vivid terms, the

state of affairs in Nigeria where corruption and embezzlement have become the order of the day in Nigeria and this is captured vividly in *Hangmen Also Die.*

Synopsis

Hangmen Also Die (1989) is Irobi's attempt to prophetically and in dramatic garbs, according to Lenin (1970), "cognitized and problematized the contradictions and alienation in human and social relationships emanating from bourgeois ethics and psychology". It examines the problem of unemployment and oil politics in the oil-rich Niger Delta region of Nigeria. (Eze, 2000) in an article entitled, "Meaning and Significance in Esiaba Irobi's *Nwokedi* and *Hangmen Also Die*", succinctly explains that:

> In this play located in an imagined Izon State, Chief Isokipiri Erekosima, a son of the soil and Commissioner for Employment, Chieftancy Matters and Rural Development is hanged by the unemployed graduates of Izon State, who constituted themselves into a suicide squad because he embezzled the three million naira made out to the people by the Federal Government to compensate them for oil spillage. In the end, the associates of the dubious Commissioner get the members of the suicide squad arrested, tried and hanged.

This scenario of attempting to suppress the youths each time they try to fight against injustice also played out during the 2020 #EndSars protest. Ezeugwu et al (2021), explained that "during the peaceful protest, the Nigerian government instead of paying attention to the root cause of the protest, responded with force, violence, bloodshed, indiscriminate arrests and imprisonment…." In a society where the rule of law exists the government should have looked into the reason why the Commissioner was killed, instead of hurried trial and hanging of the youths to death.

Textual Analysis and Interpretation

The play, *Hangmen Also Die* depicts the nature of social relationship between the oppressed and the oppressors who use the resources of the land to serve only their own interests while the masses grope in abject poverty, unemployment and underdevelopment. It dramatizes the clash of wills between the frustrated youths and the politicians who through horrifying and reckless abuse of power, have continued to keep the people poor and perpetually downtrodden. As the play opens, we are immediately confronted by the youths shown to be well-educated but are unemployed for more than the number of years they spent in the university, even with sound degrees, ready to be hanged by the agents of the government. In phase two of the play, the character code-named Mortuary tells us by way of introduction that:

> I am Waritimi Tamuno alias Mortuary. I hold a first-class degree in Statistics and have been unemployed for the past six years. (Irobi, p.49)

The implication of the above is that even first honors in the university which is coveted in sane countries, is not a guarantee that someone will secure a job in an oil-rich but deracinated world or country of the play. Apart from the fact that there are no ready jobs for the youths, they have to face the government deceit and pretense that its Directorate of Employment is giving loans to graduates who want to start small scale business of their own. Acid, another character in the play, reveals that they visited the Directorate of Employment "seven times a

week", and even on non-juridical days-Sundays, but "we never got a kobo" (Irobi, p.45). This unmasks government's hypocrisy and insincerity in their numerous stories about job creation. Again, part of the youths' dreams is to get involved in the politics of their land. in order to 'change the leadership of the country' and 'create a new lease of life for the citizens', but they are not given any chance in politics, except as thugs, which is a weapon of political vendetta. In fact, as Acid recalls in the play: "The constituent Assembly is filled with same faces of the same ancient chimpanzees" (Irobi, p.46). This is a reflection of a major blot in the Nigerian political landscape where the same politicians who have messed up the country continued to fraudulently hold on to power, even when very senile and insentient. In his very small and but frequently cited book, *The Trouble with Nigeria,* (Achebe, 1983, p.1) posits that, "The trouble with Nigeria is simply and squarely a failure of leadership". He added that, "The Nigerian problem is the unwillingness or inability of the leaders to rise to the responsibility, the challenges of personal example which are the hallmarks of leadership. Chief Isokipiri Erekosima who represents the political class in *Hangmen Also Die* exemplifies leadership failure. He is portrayed as a Machiavellian who feels that politics has nothing to do with morality. He even cites chapter eight of *The Prince* to the members of the suicide squad in phase six of the play to demonstrate that all his actions are consciously driven by the Machiavellian principles of politics. Instead of distributing the compensation money to his people whose means of livelihood and health have been badly affected by the oil spillage, Chief Erekosima embezzles the money. After using part of the money to settle the local government authorities to shut their mouths, he used some to renovate his palace in readiness for a chieftancy title and in sponsoring his children's education abroad specifically in Cambridge and Harvard universities. Training their children overseas is one of the major reasons government officers pay oblique attention to the development of education in the country.

Furthermore, Chief Erekosima is used in the idiom of the play to typify the squander mania mentality for which the Nigerian leaders are known. According to Okolo (1994, p.22) "squander mania mentality is a cultural fact, a habit which places undue emphasis on material social values as a way of life of a people". He further states that its major feature is "unproductive spending". Erekosima's coronation ceremony is a means of wealth exhibitionism. Ibiwari tells Tamara in the play that because Chief Erekosima will be crowned the Amatameso 1 of Izon state, he bought two trailer loads of cows and rice, precisely "sixty cows and one hundred bags of rice" (Irobi, p.38). It is this outrageous and unproductive spending in Nigeria by the elite that has been festering mammon worship, which (Obiechina, 1983) describes as a major reproach in Nigerian social life, and he captures it thus:

> The man afflicted with this disease will adopt any method, fair as well as foul, honest no less than criminal… To such a one no institution is sacred to be degraded, no value too precious to be pulled down by the mammon worshipper in the promotion of a squalid, obsessive egocentricity.

The implication is that while the people languish in unemployment, underdevelopment and poverty, the political elite use the wealth of the country for ego-massage. They weaponize poverty to make ordinary people to grovel and clash for the crumbs that fall from the masters' tables.

Furthermore, the most troubling condition, according to the character, Khomeini, is that the "mineral wealth which we could have used to build this nation and fortified the future for posterity and ourselves for four generations" (Irobi, p.47) has been squandered by wretched

souls, leaving the people groping in dark alleys and abyss of poverty and hopelessness. The wealth talked about here is the crude oil wealth. The discovery of oil and its exploitation in the Niger Delta region, which is the setting of the play, has led to what (Enekwe, 1990) refers to as "Rich land, poor people". As the play suggests, while the proceeds from oil are completely hijacked by the multinational oil companies and government officers as well as a few local leaders, existence becomes nightmarish for the ordinary people who have no access to the oil wealth. To make matters worse, oil spillages as the play shows constantly devastate their land, water and air which endanger the people's means of livelihood and health. (Ibeanu, 2008) in explaining the antimonies of crude oil exploitation in the Niger Delta states:

> Ironically those from whose land it is taken are always on the negative side of the inherent paradoxes-they are poor, insecure and underdeveloped. They only hear of its values in stories of big cities it has built… its ever-soaring price in stock exchanges around the world… Many Nigerian leaders will smile to bank… because of their access to the devil's excreta, while millions of other ordinary Nigerians in the creeks of the Niger Delta will drown in it and have their livelihoods wiped out by oil spillage, and reckless discharge of effluents of crude oil mining and refining into the ecosystems.

In the play, Ibiaye who represent the ordinary people whose health have been impaired by oil spillage gives a pathetic account of how he became blind:

> Ibiaye: It was morning. We woke up to see the sea heaving. The sea was roaring, its face black with anger. The sea was something black… It surged like lava from the armpit of the ocean until it embalmed our little creeks. Covered it, conquered it, cordoned off the mouth of fresh water spring from which we daily drink. Our plants began to die… We fled. In canoes. But somewhere before Opukiri, our canoe capsized in the ambush of water hyacinths. Everything we own was lost except our lives. We swarm… Three days later I could no longer see the sunlight… And now, I who once showed strangers the way through the creeks, I am now being led by the hands. (Irobi, pp.96-97)

In a perceptive article entitled "Environmental Impact Assessment and the Dramatists: A Conceptual study of Esiaba Irobi's *Hangmen Also Die*, (Eze, 2007, pp.46-54) argues that, "Irobi juxtaposes the ostentatious life-style of Chief Erekosima with the plight of Ibiaye, the blind beggar in order to reveal the huge gap between the self-possessed and the dispossessed of the land".

The deprivations which the youths face in *Hangmen Also Die*, like disorienting storms, are life-threatening and, therefore, the root of their indignation and nihilistic tendency toward the society and especially the political class. In a paper, "Meaning and Significance in Esiaba Irobi's *Nwokedi* and *Hangmen Also Die*, Eze (2000, pp. 24-40) expresses the opinion that, "The suicide squad is a child of depravity, a child of necessity, formed as a means of walking out of the terrains of neglect, poverty and futurelessness". As the play illuminates, unemployment can be disorienting and scary for it turns intelligent people bubbling with ideas into persona non grata. The playwright employed the suicide squad to show how fatal unemployment can be if not checked. As they endure years of unemployment, the graduates who see their dreams melting away like a burning candle become increasingly disquieted and a feeling of being marginalized out of existence, compels them to pick up dangerous means of livelihood to survive-kidnapping, assassination, stealing and even hanging perceived

offenders. They become angry with the society for rupturing the dreams and hope it instills in them through education. The suicide squad articulates their fears thus:

Tetanus: Our plea is the cry of the antelope pleading his innocent cause between a tiger's bleeding paws.
Mortuary: Every dream we have, you have stolen from us.

Discharge: Every hope we had; you have also taken from us.

Dayan: Everything we have, you have taken from us.

Khomeini: And even that which we do not have

Chorus: You have us taken from us (Irobi, p.52).

So, if the members of the suicide squad, "hide like Death and clutch at your life", or "clutch in ambush and sniff like jackals" (Irobi, p.54), it is because they have "no solid earth to stand upon" (Irobi, p.52). As R.I.P notes, "If today we have turned to violence as the only weapon to redeem our destiny, redeem our fate, our future", it is because as Dayan retorts, "we have no chance to help in shaping the destiny of this nation" (Irobi, p.46).

Chief Isokipiri Erekosima is hanged in the play because of his pride of coming from a royal family and for belonging to a government which life-style he must sustain through blatant unwillingness to see things from the perspective of the suffering masses. His stubborn refusal to surrender the remaining part of the compensation money to the youths, even as death stares him in the face, symbolizes the unrepentant politicians' unreadiness to relinquish power to the younger generation. His recalcitrance demonstrates that the leadership of the country moves farther and farther away from reasoned argument and rational dialogue, making confrontation like no other inevitable. Even at stake to be hanged, Chief Erekosima remains pugilistic in his utterances, neither words of healing nor reconciliation came from his mouth. Rather like the heartless Nigerian politicians his mouth is filled with arrogant talks. When he is reminded by Tamara that "a great man is he who drinks with the kings and still maintains the common touch" (Irobi, pp.116-117), he uttered:

I prefer to maintain touch only with kings and rich men. I don't want to be soiled by the filth of poverty. My own greatness is different. It does not tolerate meddling with creatures of the swamp. The Crabs, the Mudskippers and Periwinkles.

Chief Erekosima's perception of life as he expresses above, is the reason he and his political types, according to (Eze, 2018, p.276) "subordinate social welfare" to unprofitable philandering and profligacy" (Challenging Impediments to Climate Change Initiatives).

Today, the condition of Nigeria as extrapolated in *Hangmen Also Die*, has been terrifyingly exacerbated. Everything written in the text has been correlated by actuality. The eventual hanging of the members of the suicide squad by the agents of the government finds its parallel in the hanging of Ken Saro-Wiwa and other Ogoni environmental activists by the General Abacha's regime on November 10, 1995. Each scenario is propelled by oil politics. Eze (2000) had observed that, Ken Saro-Wiwa and his group were hanged on "the pretext that they instigated the murder of some of their kinsmen who allied with the military junta to further dehumanize a people crying out against the destruction of their land" (Meaning and

Significance 34-35). The death of the suicide squad in the play and Ken Saro-Wiwa and his fellow activists in Nigeria is foregrounded by oil politics in the Niger Delta, which has continued to widen the gap between the 'haves and the have nots' and constantly breeding mistrust and violence against the people and oil installations, thereby making the oil-rich region an unresolvable war zone.

Moreover, unemployment which frustrated the graduates and cause them to indulge in criminal activities in the play, has reached a frightening and unacceptable height of 33% in Nigeria. This exponential and widening gap of youth unemployment has currently led to multifaceted criminal activities in the country. Kidnapping for ransom, rape, all kinds of insurgencies that daily decimate human lives in their numbers, properties and means of livelihood, have made the country one of the unsafe places to live and do business in the world today. This has continued to cause unabating youth migration out of the country as well as the relocation of many business enterprises to neighbouring countries like Ghana where it is safe to do business.

The politics of self-centeredness we see in *Hangmen Also Die* has become the hallmark of Nigerian politics. Whether during the era of military dictatorship or the current multiparty democracy, the Nigerian political landscape has been largely marred by selfishness and tainted by corruption. Through Chief Erekosima in the play, Irobi allegorically depicts the asymmetrical power structure and relations in Nigeria where a few people who wield power do so with reckless colonial mentality and lack of accountability and fellow-feeling. Political office holders who parade themselves as demigods use the proceeds from national resources to fortify their political spaces and to maintain only their self-interests and those of their cronies and praise singers, while the masses are abandoned to wallow in extreme poverty and self-pity as we see in Ibiaye and the unemployed youths in the play. The political class shows enormous disregard to the well-being of the people. The picture painted is that the current state of underdevelopment and poverty in Nigeria is driven by greed, selfishness and corruption by the politicians who gain and retain power through dubious means against the wish of the people. The politicians engage in abysmal stealing of the resources to weaponize poverty in order to get the people to pander to their base taste. Even though the character, Ibiaye who was blinded by the oil spillage is fully aware that Chief Erekesima stole their compensation money, he nonetheless joined other poor people in the play to attend the Chief's coronation ceremony. As he laments to Tamara:

> I, who once fed people, I am now fed. And why else would I be here, if not to find some crumbs for my empty stomach? Why else would I be here, at this festival of foolishness. (Irobi, pp. 97-98)

Conclusion

In this paper, we made attempt to explore how Esiaba Irobi's *Hangman Also Die* hypothetically through basic facts of the moment of his writing provoked thought about the future of Nigeria. The playwright is clear that unemployment and poor management of oil resources and the environment where they are derived if not properly handled by the political elite, will lead to social cataclysms that may be fatal to the corporate existence of the country. The play is not calculated to soothe the nerves; it affirms vigour, strength and brute force to give expression to Artaud's (1958) view that, "The actions of the (cruel) theatre, like that of a plague, is beneficial, for impelling men to see themselves as they are, it causes the mask to fall off, reveals the lie, the slackness, the baseness and the hypocrisy of the world". The text

shows that self-aggrandizing politics is the reason the country is not industrialized to create employment for the teaming Nigerian youths. In fact, all that Irobi envisaged in the play have been trifled by the current happenings in the country. Invoking the spirit of the suicide squad, "the consciousness and feeling of being victims" (Federalism, oil politics 160) compel the youths in the Niger Delta to form diverse militant groups, which activities have continued to erode both state and human security. As Chidi-Igbokwe and others (2023, p.192) have reiterated, "a sense of victimhood" due to unbearable poverty and unemployment is propelling the youths in other parts of the country to start forming all kinds of insurgent and separatist groups with a view to make people gasp for breath. In fact, the poignant feeling now in Nigeria is better expressed in the words of Fill (1974):

> Depressive conditions, from the subtle agonies of passive discontent to the cold gloom of suicidal despair have now reached epidemic preparations. And everywhere we turn are the horrors of rapidly rising mental disturbances labeled antisocial personality disorders: defacement, vandalism, shoplifting, fraud, theft, robbery, mugging, assault, rape, torture, kidnapping, hijacking, murder and mass assassination. We are surely witnessing the mental breakdown of a nation.

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Phatic Communion:
How It Works in Face-To-Face and Online Communications

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Abstract
This is a paper that demonstrates how phatic communion works in both face-to-face and online communications. Communication is the act of transferring information from the speaker(s) to the hearer(s). Phatic communion is a type of communication that occurs in social interactions. In many communicative situations, speakers intend to convey information, but in some situations, it is not necessary that information needs to be conveyed. Interactants speak in many social interactions for a variety of reasons, including keeping away silent, maintaining a social relationship, and demonstrating friendliness, to mention a few. This is when phatic communion comes into play. Phatic referred to language used to create an atmosphere or maintain social contact rather than exchanging ideas and information. Nowadays, the internet has increasingly gained an important role in society; thus, communication does not only take place face-to-face, but online communication has become popular, especially among younger generations. A lot of online platforms, such as *Facebook*, *Instagram*, and *Twitter*, emerged to respond to the demand. Instead of only verbal language as in face-to-face communication, phatic communion expands its role into online interactions with this newly emerging communication method such as emoticons, stickers, and GIFs, to name a few. This article discussed what phatic communion is and how it works in both face-to-face and online communications. In addition, the article provides illustrative examples of phatic communion to aid the reader's comprehension. The methodology used in the study was observation in real-world settings and online platforms.

Keywords: Online Interactions, Phatic Communion, Social Interaction

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Introduction

What is phatic communion?

Phatic communion, first introduced by Malinowski (1923), is 'a type of speech in which ties of union are created by a mere exchange of words (Malinowski, 2014: 285).' In line with Crystal (2008: 360) who explains that 'phatic' refers to 'language used for establishing an atmosphere or maintaining social contact rather than exchanging information and ideas (e.g., comments on the weather, or enquiries about health).' According to Malinowski (1923), language is an instrument of thought and the communication of thought but phatic communion is defined as the language used in order not to convey thoughts but to establish a social relationship between the interactants; that is, phatic communion fulfills social functions. Leech (1981: 41) describes it as the function of 'keeping communication lines open and keeping social relationships in good repair (talking about the weather in the British culture).' There might be some people who confused the term 'communication' with the term 'communion' of Malinowski's phatic communion concepts. According to Oxford Dictionary 'communication' is the exchange of information and 'communion' is the exchange of intimate thoughts and feelings, especially on a mental or spiritual level. Adam Kendon (mentioned in Senft, 1995) states that the more general meaning of the term 'communion' is the achievement of 'rapport' through the use of speech. Phatic communion's main purpose is to establish bonds between the speaker and the hearer, not only to convey thoughts or exchange information as 'communication' does. Stereotyped phatic communion phrases are utterances used to avoid silence in interactions such as greeting formulae, apologies, weather comments, small talks. 'Each utterance is an act serving the direct aim of the binding hearer to the speaker by a tie of some social sentiment or other […] (Malinowski, 1936: 145).' Malinowski (2014) states that human beings have a tendency to be together, to enjoy each other's company, and phatic communion facilitates successful communication by preventing the feeling of danger, alarm, unfriendliness in the hearer that could threaten fellowship establishment in social interactions. Senft (1995), in line with Malinowski (2014), asserts that phatic communion is used to establish and maintain friendly atmospheres during the opening and the closing stages of social encounters including greetings and partings, apologies, weather comments, enquiries about someone's health, small talk topics that do not mean to extract information. Laver (1975) expands the definition of Malinowski's 'phatic communion' that it is 'a type of speech in which ties of union are created by a mere exchange of words (Malinowski, 2014: 285).' Malinowski's original definition of phatic communion looks at the interactions through speech only in a limited set of phrases such as greetings, parting, apologies, remarking about the weather, asking about health in general, small talks but Laver J. (1975) looks at interactions through the opening/ the medial/ the closing phases which include not only verbal interactions but also non-verbal interactions and phatic communion functions as part the whole behaviour. It is obvious the literal meaning of 'phatic communion' is 'communion achieved through speech (Laver, 1975: 216)'; however, in my opinion, Malinowski's definition is an establishment to understand 'phatic communion' but it is quite narrow because speech always occurs in contexts and non-verbal acts are essential in the parts. In interactions, sometimes people do not need to exchange words, they understand each other. For example, if you do not want your friend to say something about you in front of others, you could just make eye contact with him/ her in order to indicate your intention, but this is also limited by the social relationship between you and the hearer. Examples by Hymes (1972: 40), in communities such as the Paliyans of South India where very verbal, communicative persons are regarded abnormal or even offensive; or for Wishram Chinook of the Columbia River, 'one does not talk when one has nothing that needs to be said (Hymes,

1974: 127).' Laver (1975) points out that communication cannot be achieved by a mere word exchange, and that phatic communion is one strand of communicative behaviours. In successful communication, there are many communication strands including gestures, body movements, eye contact, facial expressions which create communication. As mentioned, he divides the temporal structure of interaction into three major phases: the opening phase, the medial phase, and the closing phase. He explicates that the opening phase is to break the ice, the medial is the main business, and the closing one is the preparation for the departure. 'The opening phase is the establishment and consolidation of the interpersonal relationship between the two participants. The closing phase is the comfortable management of the transition from non-interaction to full interaction, and the transition from interaction back to non-interaction' (Laver, 1975: 232).

Some scholars dispute Malinowski's claim that phatic communion is ubiquitous. Dell Hymes, one of those researchers, says that phatic communion is not just greeting routines, apologies, asking about health, weather, and so on, but very varies between cultures. Crystal (1987) provides instances to clarify Hymes' statement. In Burundi, Central Africa, Rundi women commonly exclaim 'I must go home, otherwise my husband will beat me' as they depart. This woman lives in a male-dominated culture. Leaving a party or gathering usually involves parting phrases to ease the hearer's rejection. If this happens in England or Thailand, the argument for fleeing will not be 'my husband will beat me' because both cultures are not male-dominant and consider the behavior cruel and unacceptable. Laver (1975) states that phatic conversations are used to 'build relationship' and 'achieve transition'. I agree with Laver (1975) that phatic communion is not only greeting/parting formulae, little conversations, etc., but also a major basic competence to enable daily psychosocial interactions. I view that phatic communion is more than just exchanging words because the same words can imply different things in different contexts. Successful encounters do not necessarily include talking.

Substance

How does phatic communion work and is it really an important part of social interactions?

1. Phatic Communion in Face-to-Face Interactions

Phatic communion is a really important part of social interactions. If we talk about phatic communion according to Malinowski's definition which is an exchange of words, its primary function is to avoid the hostility of silence in situations as Malinowski states 'a man's silence is alarming and dangerous, the communion of words to break the silence is the first act to establish links of fellowship (Ogden and Richards, 1923: 314).' In society, people do not only talk because they intend to convey their thoughts or want some information but also to maintain a social relationship. For example, this was a situation I encountered. My housemate asked his colleagues for lunch at our house in England (I lived in a shared house); it was the first time I would meet his colleague. She was Vietnamese and the same age as me. She came early, I was the one who opened the door for her and walked her to the kitchen where my housemate was busy cooking. Once I opened the door, I greeted her, and along the way to the kitchen I asked her 'is it cold outside?' I knew it was cold outside because it was in the winter; so, this was not the question for acquiring information but this was phatic communion to keep silence away in order not to make the guest feel alarmed and feel that I was unfriendly to her. The guest replied that 'it is very cold today.' This was not intended to convey the weather information but it was the utterance of phatic communion as well to

maintain or specifically to pave the way for setting up a social relationship between me and her. On the contrary, if I had opened the door, said 'hi' and nothing more, she would have perceived the hostility, or if she had ignored my question, I would have felt alarmed and the companionship to be established as well as the friendly atmosphere during the meal could have been threatened. As a result, our social relationship could have been in danger. Comparatively, if this situation took place in Thailand, my home country, I would ask 'is it hot outside?' because Thailand is a hot country. If I ask 'is it cold outside?', the hearer would think there might be something wrong with me. This is an example showing that phatic communion is culturally variable. It can be seen that the linguistic token used in phatic communion in this situation is specific to the place of utterance. It also seems to me that phatic communion is an automatic act in social interactions for people who are likely to be accepted in society.

English is now a global language. I want to display phatic connectivity with other cultures. English and Thai greetings are examples. The Thai greeting 'Sawasdee' means 'happy' and 'dee' means 'excellent.' 'Sawasdee,' or 'Whaddee,' is employed in superior-inferior relationships like superiors and inferiors, teachers and students, seniors and juniors, parents and children, and so on. Greetings amongst friends are varied. If you meet your friends by chance, you may say 'what?' (to demonstrate that you are astonished to see them), 'how come we have met here?,' 'how are you?' (without saying 'hi/hello'), or just mention their names. According to Berger and Bradac (1982), 'how are you?' does not seek for self-revelation but acknowledges the other. Thus, Thai and English 'how are you?' acknowledge each other's presence. Thais can acknowledge greetings without saying 'Sawasdee.' Sometimes saying 'Sawasdee' or 'Waddee' to everyone seems weird. British people say 'hi/hello' to practically everyone, except in official contexts. In the British community, I can say 'hi/hello' to my friends, colleagues, teachers, and housemates in the morning, no matter their age. In Thailand, I must consider the hierarchy, social standing, and age of my listeners before greeting them and choose my greeting phrases accordingly. For example, 'Sawasdee' is appropriate for greeting professors but not friends or housemates. Thai people greet one other with 'where are you coming from?' or 'where are you going to?' These phatic greeting words are frequent in Thai greeting formulae, but in British cultures, asking these questions instead of saying 'hi/hello' looks impolite. On the Trobriand Islands, people ask 'where are you going to?' or 'where are you coming from?' interpersonally (Senft, 1995: 6). Senft (1995) explains that the Trobriand Islanders' phatic greeting formulas signals and assures that people are acknowledged and greeted and that the community guarantees their protection. Some people will also know their whereabouts if something happens on the way home or to their destination. This interpretation could apply to Thai communities, especially in the countryside where similar greeting formulations are widespread among acquaintances. Most rural residents are family; thus, they care about each other more than city dwellers. In my community, all homes are related, thus they rarely utter 'Sawasdee' in social encounters but instead inquire whereabouts. In British society, asking acquaintances about their whereabouts considered unpleasant and intrusive.

Another example showing that phatic communion differs between cultures. When a guest arrives at a Thai household, the host should invite them to dinner. The house owner would be considered impolite and hostile if they do not invite and only chat about business. Even though they both realize it's just a courteous gesture to invite the guest to dinner. This scenario requires a phatic deed to preserve the social bond. I experienced this in England. The guy fixed the kitchen heater while I ate lunch. I felt awkward and bad not inviting him to the

supper, but I knew if I had asked, he would have thought I was crazy because he is British and my culture is different.

2. Phatic Communion in Online Interactions

Internet is everywhere in this technology-connected world. Social use of internet-related technology is growing. According to Wang, Tucker & Rihll (2011: 44), these technologies include: (1) email systems, such as Microsoft Mail (1988), Yagoo Mail (1997), Google Mail (2004); (2) commercial sites, such as Amazon (1996), eBay (1998); (3) social networking sites, such as The Well (1985), AOL (1989), ICQ (1996), Facebook (2004); and (4) a variety of web-based software programs that allow users to interact and share data through social networking sites, such as Napster (2003). Technology has changed our lives and relationships. Software's social impact has made the Internet part of society. *Instagram*, *Facebook*, *Twitter*, *LinkedIn*, and *WhatsApp* have been popular worldwide during the past decade.

Wang, Tucker & Rihll (2011: 44) term these interfaces as 'phatic technologies' and define the concept of phatic technology as a technology that serves to establish, develop and maintain human relationships. These technologies promote online interactions and currently they are even more popular since Covid-19, the deadly virus transmitted through air, struck the world in 2019. The COVID-19 pandemic has continued to spread around the world, with 623,000,396 confirmed cases and 6,550,033 deaths attributed to the disease so far in October 2022 ("WHO Coronavirus (COVID-19) Dashboard," n.d.). Regarding work, people need to maintain social distancing to stop the virus transmission; thus, the stay-at-home policy was enacted in many workplaces around the globe. A lot of people are required to work from home. New platforms to facilitate online working such as *Zoom*, *Microsoft Teams*, *Google Classrooms* were emerged and become widespread in a very short time. In terms of casual activities, people have less face-to-face interactions because they are afraid of the Covid-19 contraction, more interactions have moved to online platforms. These online interfaces offer typed interactions, and some elements that trigger a phatic feeling of connectedness and presence, for example the 'paralinguistic digital affordances' (Carr, Wohn & Hayes, 2016) on *Facebook* such as acknowledgements (*like*, *love*, *wow*, *sad*, *angry*) and calls for attention ('poke'), together with automated linguistic reminders of initiated interactions (personal emails) (Yus, 2019). The poke is a form of phatic communication that serves the purpose of keeping individuals in touch and make connections without making any substantial information (Wang, Tucker & Haines, 2012). Radovanovic (2008: 12-13) explained that in social networking terms, a 'poke' can be interpreted depending on the contexts and the level of familiarity between the 'poker' and the 'pokee'. It usually denotes the expressions such as: 'Hey, what's up?' or 'Look at me!', or saying 'Hi' to someone whom we already know well. There are more possible meanings and interpretations behind a poke, which can include: a) showing romantic interest for the other; b) a high visibility, low pressure way of getting attention; c) a lightweight interaction.

As far as I remember, I was poked once. It quite surprised me because my Thai friends in *Facebook* hardly sent me a poke; they would just send 'hi/ hello' in the messenger if they wanted my attention. This friend who sent me a poke was a Mexican friend whom I never met in person. We knew each other because she wanted to rent my room after I left the room, so we were not so close. After I left that room for 4-5 months, I saw that she poked me, so I sent her 'hi, how are you? You sent me a poke. What is it?' in her messenger. I expected she wanted to talk to me about something important, asking for help or making a request about

something she assumed I could help her with, but she said she only thought about me when she went into the kitchen since some of my culinary utensils were still there, and that was it. If my Thai pals had prodded me, they would have had something useful to say. It suggested cultural disparities. My Mexican acquaintance was blunt and ended the conversation. Thai friends would talk longer, or phatic communion. I learned about cultural differences without resentment.

Facebook is one of the online platforms that is very popular in Thailand with about 50.75 million users in 2020 ("Thailand: number of Facebook users 2017-2026 | Statista", 2021). I am one of the people who use it frequently. In my opinion, Facebook is used to express oneself, to follow trends, update current situations and more importantly, to connect with people. The acknowledgements 'like' is a phatic signal to express feelings to others without any typed information. In these recent years, there are more various forms of emoticon and smileys (Radovanovic & Ragnedda, 2012) on Facebook such as 'love', 'care', 'wow', 'angry', 'sad' buttons, of which the users cannot only click these buttons on posts but also on comments. They are powerful phatic tools as they can be used to express one's feelings more specifically, which means that they can strengthen relationship or even make strangers become acquaintances. I will give you an example. Facebook friends whom you are not very close to hit the 'like', 'love', or 'care' buttons for your posts from time to time, you would feel closer to them and if they do it regularly, you would feel much closer to them. This feeling occurs because what they did is to acknowledge your existence. They made you feel special. Even if you have never met, you will feel like you are friends. However, this is one-sided because the other person can react whenever they want and can think, rethink, delete, and amend their answers.

Kulkarni (2014) investigated phatic function in instant messaging interactions. She categorized phatic words from the corpus in her study into three categories: establishing contact such as *hi, hello, dude, there?* (*are you there?*); maintaining contact such as *wow!, nice, cool, ok*; terminating contact such as *goodnite, GN, Gnite, ok*. In my opinion, phatic signals are informative, not only used to maintain or establish a relationship because they always send some information to the receiver. For instance, if my friend told me in the messenger about her fabulous skydiving lessons and I type '*wow!*'. This '*wow*' is use to maintain the conversation and also tell my friend that I was excited about her story. Then, it goes to the notion that phatic words can be used to maintain the relationship. Thus, if you say that phatic communion is not informative, it is not necessarily true. Even the emoticons '*sad, happy, care, love*' always send information to the interlocutor. That is, the information is sent through signals, not words.

Computer-mediated communication is different from face-to-face communication, according to Kulkarni (2014). They are online at the same time, but they do not have to acknowledge each other like they do in person. Online conversations often end with one or both parties disappearing. Internet reception or platform crashes may be the cause. Thus, conversations may stop abruptly. Kulkarni (2014) found this in her instant messaging study. Online chats have 'no reaction,' 'without endings,' and 'abrupt endings.' Online users should be aware that internet stability may vary. Interlocutors can also just leave if they want to end the chat, or it may end accidentally. I think these circumstances could cause miscommunication. For instance, I cease talking to my buddies in the messenger. I might disappear because my niece fell into the pond and I have to rescue her, but my friend might be offended. With friends, I can explain later, but with a boss or senior, it could be considered rude. Online conversations might lead to unexpected outcomes, so be understanding.

Conclusion

These examples show that phatic communion is crucial in face-to-face and online social encounters because it establishes and solidifies relationships. Phatic communion is done by persons who want to be social. Phatic communion establishes a social relationship, making encounters more successful. Phatic communion is still the predominant form of communication, even though individuals use more online interfaces. Phatic communion helps people be together and welcomed because humans are social. Since I am most familiar with Thai and British cultures, I have shown how phatic communion differs between cultures. Cultural phatic acts vary. Phatic communion that connects people in one culture may be harsh and odd in another. Thus, social interactions require both phatic communion and cultural awareness.

Online and face-to-face phatic communion differ. Due to the distance between them, online chatters must be more specific to avoid misunderstandings. Instead of leaving the messenger empty, you might message 'thinking...' to your friend if they asked you something on it. If your friends comment on your Facebook post and you have nothing to say, tap the acknowledgement button to show you appreciate their opinion and strengthen the friendship. Facial expressions and body language will describe you in person. I believe internet phatic signals let people connect while separated. According to Radovanovic & Ragnedda (2012: 12), phatic expressions in online conversations build, maintain, and strengthen connections. This article shows that social relationships require phatic communion, whether online or in person.

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The Correlations Between Sound and Meaning in Fuzûlî's Su Kasidesi (The Eulogy with the Repeated Word "Su")

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Abstract

Repetition of sounds, i.e. alliteration and assonance, supports, and even sometimes forms, various meanings in literary works. Literary scholars argue that the well-known poet Fuzûlî uses repetitions of sounds masterfully in his poems. In this study, we provide evidence for this claim by analyzing Su Kasidesi (The Eulogy with the Repeated Word "Su") in the light of sound-meaning correlations. We examine which consonants and vowels are repeated with respect to specific emotions, whether these repetitions and the frequency of those change from line to line, and if they do, whether these lines reflect particular meanings. As a result, we show that plosive consonants increase in lines expressing strong emotions. In the 8th line, for instance, which corresponds to a climax of emotions in the poem we find 17 plosive consonants (44%), the significance of which can be appreciated by observing that in the lines preceding and following the 8th, the proportion of plosives is only 15% and 33% respectively. Instead, in the 8th line, the ratio of fricative and liquid consonants (56%) decreases compared to the preceding (85%) and following (67%) lines. The proportion of front vowels rises in lines with an optimistic mood or where the water gently flows. In line 25, for instance, 73% of the vowels are front (compare this to the preceding and the following lines where the ratio of front vowels is 48% and 55%, respectively). Thus, this study provides quantitative evidence for the use of sound-meaning correspondences in Fuzûlî's Su Kasidesi.

Keywords: Fuzûlî, "Su Kasidesi" (The Eulogy with the Repeated Word "Su"), Sound Repetitions, Sound and Meaning Correlations, Alliteration, Assonance

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Introduction

The term "style" can be described as telling the same thing in different ways and includes the text creator's devices to effectively express his ideas and purposes to the reader (Torusdağ & Aydın, 2020, p. 219). Moreover, it describes a situation in which the creator of the text goes beyond any language's vocabulary and grammar standards, reshapes the existing order, and differentiates the object from the text from which it came (Gürgün, 2016, p. 1867). Recurring elements of the text, unique narrative styles, grammatical structures, different groups of sounds and noun phrases are gathered to express certain things, and special attitudes developed for different circumstances all together form the style of the creator of the text (1867). One of the essential aspects that play a role in the creation of style is the repetition of sounds, which leads to harmony in a poem, increases its effect, creates a rhythm, and emphasizes certain concepts and statements (Kaplan, 2014, p. 209). Repetitions of sounds, i.e., alliteration and assonance, have maintained their existence since the oldest epochs of Turkish literature and their significance in the eyes of poets and have sometimes been used unconsciously but mostly intentionally in literary works. The meaning is emphasized through those repetitions, and a musical effect is produced (209). This effect is produced by "the repetition of similar vowels or consonants in one or more lines, according to the meaning and the subject" (209); thus, the inner harmony of the poem is formed. Fuzûlî, who grew up in the heyday of classical Ottoman literature in the sixteenth century and whose fame is not specific to his era but has endured until today (İsen, 2017, p. 114), also wrote poems with such inner harmony. His poems "were top in musicality and inner harmony" and are literary works in which all sound-based figures of speech are successfully used (Dilçin, 2010, p. 111).

Furthermore, in his poems, harmony is not only the repetition of sounds and words, but also has a "function as an axis that manages and directs meaning" (111). Hence, in Fuzûlî's poems, the meaning directs the sounds while the sounds emphasize the signification of the poem, and eventually, these literary works become harmonious in terms of content, form, and musicality (Karahan, 1996, p. 243). In this study, we will try to provide evidence for these claims by analyzing Su Kasidesi (The Eulogy with the Repeated Word "Su"), in which Fuzûlî reflects "the rhetorical, intellectual, and informational power" he possesses (Çalışkan, 1999, p. 52). We will initially show that there is a correlation between sound and meaning, and after that, by means of alliteration and assonance, each of which is a figure of speech, we will demonstrate what the quantity and quality of this correlation is. To show this, we will first examine how alliteration and assonance are applied: which vowels and consonants are repeated in which couplets, including specific meanings and emotional states, and at what frequency. Subsequently, we will look at whether these repetitions and frequencies change from couplet to couplet and, if they do, whether the couplets, including some changes, also differ from others in meaning and emotional state. We will, eventually, provide graphs indicating which sounds are used and repeated consistently with the notable meanings and emotions in each couplet. In this way, we will propose that firstly, in *Su Kasidesi*, the repetition of sounds, i.e. alliteration, and assonance, is used in parallel with meanings and emotional states; secondly, a particular type of sound increases and another type of sound decreases proportionally in the couplets containing certain meanings, and thirdly, when a meaning changes in any couplet, the proportions of the sounds also change. In conclusion, at the end of this study, we will have shown a correlation between the sounds and meanings of *Su Kasidesi*.

1.   Alliteration in *Su Kasidesi (The Eulogy with the Repeated Word "Su")*

Alliteration provides harmony, makes utterances easy to remember, and is a figure of speech in which the same letters, syllables, and especially consonants are repeated frequently in each couplet, line, or sentence (Çelik, 2019, p. 353). On the other hand, these repetitions are not random, and the classification of consonants plays a prominent role in this. Because of that, it is necessary to touch upon the issue of how consonants should be categorized. Consonants are divided into two categories in terms of voicing. These are those that vibrate the vocal cord like vowels (Coşkun, 2003b, p. 46) (b, c, d, g, ġ, j, l, m, n, ñ, r, v, y, z, ẕ, ż, ẓ) and the others that produce their sounds not by vibration but by friction and beat (47) (ç, f, h, ḥ, ḫ, k, ḳ, p, s, ṣ, ṣ, ş, t, ṭ). Regarding the vocal tract, consonants are divided into two groups, those formed in the blocked and the unblocked vocal tract. The first ones, i.e. the plosives (b, c, ç, d, g, ġ, k, ḳ, p, t, ṭ), are produced when the air stream passes the obstacles in the vocal tract by exploding, and this plosiveness can be felt more obviously in fortis consonants compared to those lenis (49). The second ones, formed in the unblocked vocal tract, are also separated into two: Fricative consonants (f, h, ḥ, ḫ, j, s, ṣ, ṣ, ş, v, z, ẕ, ż, ẓ), which are produced by the free flow of air, without any stop but with a little restriction and liquid consonants (l, m, n, ñ, r, y), which are produced by the free flow of air around the mouth openings[1] (50). Since which consonants are repeated in a text, and how many of them are lenis, fortis, plosives, fricatives, or liquids, are so important both in terms of musicality and the correspondence between form and meaning, the masters of writing have paid special attention to this subject; Fuzûli was one of them. By looking at our quantitative evidence, we can see that he was meticulous about the quality and quantity of the consonants repeated in his literary works. There are 2229 sounds in Su Kasidesi, and 1292 of them are consonants, 58% of all sounds. Among the consonants, 906 (about 70%) are lenis, and 386 (about 30%) are fortis. If we look at the consonants in relation to the vocal tract, we see that 392 are plosives (about 30%), 295 are fricatives (about 23%), and 605 are liquids (about 47%). Finally, for lenis consonants, 220 of them (about 24%) are plosives, 81 of them (about 9%) are fricatives, 605 of them (about 67%) are liquids, and for fortis consonants, 172 of them (about 45%) are plosives, 214 of them (about 55%) are fricatives. "r" (172 / about 22%), "n/ñ" (147 / 19%), "m" (127 / 16%) and "l" (101 / 13%), which are mostly repeated consonants in the poem, are lenis-plosive consonants, as it would be accepted as natural when looking at the data given below. Accordingly, we can say that lenis-plosive consonants mainly create alliteration in Su Kasidesi. On the other hand, another interesting detail about the relationship between lenis and fortis consonants is that their distribution is inversely proportional to each other, and two lines in the graph representing them seem to look at each other in a mirror. The only exception to this is the 16th couplet which, because it is the center of the poem and is a bridge connecting the following and preceding couplets, has a balanced appearance, including fortis and lenis consonants equally. This situation is reflected in Graph 1.

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[1] Here, we have primarily taken into account the classification of sounds made by Coşkun, but we have also benefited from some attempts at classification made by other researchers in their articles. For more information, see also (Coşkun, 2003a; Coşkun, 2003b; Allahverdiyeva & Bulduk, 2013; Dursunoğlu, 2017; Türkmen, 2019).
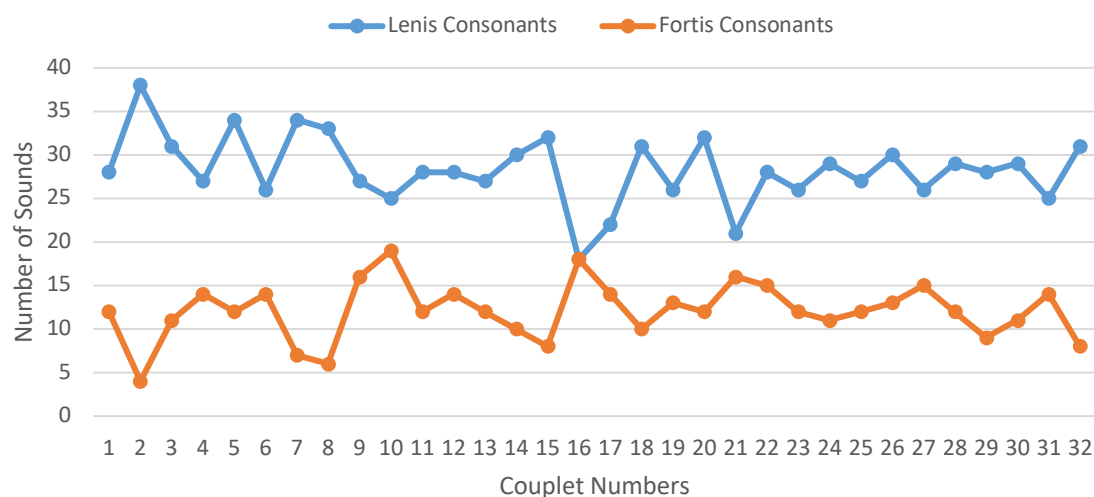
Graph 1: Distribution of Fortis and Lenis Consonants in the Couplets

1.1.   Plosives, Fricatives, and Liquids

There is also a statistical opposition between consonants formed in the blocked vocal tract (plosives) and the open vocal tract (fricatives and liquids), as there is between fortis and lenis consonants. In other words, while fricative and liquid consonants decrease in the couplets where plosive consonants are numerous, they increase in those where plosives are few. This is because the plosive consonants are concentrated in the couplets where the poet raises his voice or reaches a climax after the utterances that have been narrated so far. Up to this point of climax, plosives increase gradually; after that, they decrease slowly. For example, after the high-pitched address to the eye in the 1st and 2nd couplets, a decline begins and continues until the 5th couplet, in which an exciting description of the uniqueness of the beloved is made. Other points of climax are the 8th couplet, where the lover implores the beloved by crying; 12th couplet, where the lover expresses that he is risking his life for the beloved; 15th couplet, which is the last stage before understanding what the real goal of the water is; 20th couplet, including a climax of those told about the miracles of Prophet Mohammad; 23rd couplet, where the water addresses Prophet Mohammad and its challenging journey is told; 28th couplet, where the poet addresses Prophet Mohammad and praises him; and finally, 31st couplet in which the poet touchingly describes the situation on the Day of Judgement. Plosives are the most common in these couplets. As for fricatives and liquids, they make the reader hear the water's usually smooth but sometimes rustling flow in the couplets where there is no high voice or excitement. Consequently, alliteration and harmony in the text are formed by the distribution of these sounds throughout the poem. Graph 2 is the statistical manifestation of this situation.
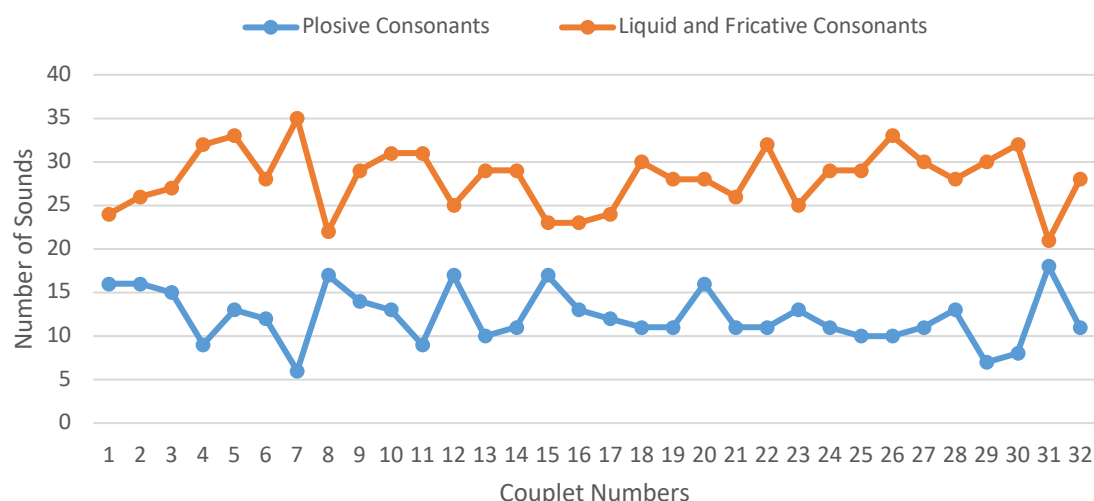
Graph 2: Distribution of The Plosives, Liquids and Fricatives

## 2. Assonance in *Su Kasidesi (The Eulogy with the Repeated Word "Su")*

Assonance is "the repetition of syllables whose vowels are the same but whose consonants are different in each poem" (Çelik 2019: 368), and it can be considered a part of alliteration because vowels and consonants are often used together in these repetitions (353). In *Su Kasidesi*, 937 vowels correspond to 42% of all sounds. While 459 of them (49%) are back vowels (a, ā, ı, o, ō, u, ū)[2], 478 of them (51%) are front vowels (e, i, ī, ö, ü); consequently, front and back vowels are almost equal in number. As for the assonance, it is formed by these vowels from more to less: The back vowel "a/ā" (258 / 28%), the front vowel "e" (225 / 24%), the front vowel "i/ī" (175 / 19%), the back vowel "u/ū" (114 / 12%), the front vowel "ü" (63 / 7%), the back vowel "ı" (53 / 6%), the back vowel "o/ ō" (34 / 3%) and the front vowel "ö" (15 / 2%). As we can see from these numbers, although the number of back vowels is relatively higher than the number of front vowels, the gap between them is not massive, and they are approximately equal. Furthermore, we encounter another situation when we look at the distribution of the back and front vowels in the poem. As with the fortis and lenis consonants, there is also a proportional contradiction between the back and front vowels. While the back vowels outnumber the couplets with obstacles and feelings, such as pain and sorrow, the front vowels outnumber the couplets in which there is a balanced mood or a gentle flow. For instance, the number of back vowels is high in the 1st couplet, in which there is an address to the eyes with the despair of knowing that it is impossible to extinguish the fires in the heart; in the 3rd couplet, in which the wall and the heart stop the flow of water and the strength of the sword respectively; in the 6th couplet, in which the impossibility of making the scribe's handwriting look like the beloved's facial hair is emphasized; in the 7th couplet, in which the tears that fall from the eyes and the water that waters the rose are stopped by eyelashes and thorns, respectively; in the 8th couplet, in which the beloved's sword (eyelashes) slowly cuts the lover's heart, that is, the lover, who is portrayed as a sick person, drinks the water little by little; in the 11th couplet, in which the water travels to the beloved's

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[2] Because the letter 'ayn (ع), which is a fricative consonant in Arabic, is not pronounced in Turkish and can only have a sound through vowel points (ḥarakāt) and vowels such as alef (ا), waw (و), and yā' (ى), we ignored 'ayns in the poem and included only their vocalized parts in the list. For example; in the word "'āşıḳ (عاشق)", we ignored the 'ayn pronounced by an alef as "'ā (ع)" and focused only on the vowel sound "ā" (ا) formed by the alef.

garden and tries to overcome obstacles along the way; in the 12th couplet, in which the poet wants to prevent the water from reaching his beloved by forming a hill from the earth of his grave; in the 13th couplet, in which the death is depicted as an obstacle for the lover to kiss the hands of his beloved; in the 14th couplet, in which the cypress ignores the water and the laughing dove; in the 21st couplet, in which the poison of a snake is mentioned; in the 22nd couplet, in which the water for ablution meets with the Prophet's cheek as an obstacle; in the 23rd couplet, in which it is said that the water travels for a long time and tries to come over a lof of physical obstacles; in the 24th couplet, in which it is said that the water does not give up this journey even if it is broken into pieces; in the 29th couplet, in which the poet tells of his fear of hell and deep sorrow, and lastly; in the 32nd couplet, in which the poet mentions his fear of being away from the Prophet.

However, the number of front vowels is high in the 2nd couplet, in which there is a flow of tears to the extent that the sky is full of them; in the 4th couplet, in which the flow of water and the production of sound are at a low level but consistent; in the 5th couplet, in which the poet says that it is better for the rose garden to be flooded by the unstoppable flow of water, because it is fruitless for the gardener to water it; in the 9th couplet, in which the lover's heart freely searches the water; in the 10th couplet, in which wine and water flow and are drunk in abundance; in the 15th couplet, in which the rose wants to drink the nightingale's blood and the water flows through the rose's branches; in the 17th couplet, in which a small amount of the sea of the Prophet's miracles splashed on the fires of evil can extinguish all these fires; in the 18th couplet, in which the Prophet extracts water from marbles in such large quantities that the Prophetic Garden can be watered and made shiny again; in the 19th couplet, in which the Prophet's miracles are described as a sea that reaches to the Temples of Fire of the unbelievers and Zoroastrians to extinguish their fires; in the 20th couplet, in which it is mentioned that the Prophet made water come out of his fingers as a miracle for his companions during the hard and waterless days of the war; in the 25th couplet, in which the words praising the Prophet are described as chants constantly repeated by the wrongdoers; in the 26th couplet, in which the poet says that he longs for the Prophet; in the 27th couplet, in which it is said that the dewdrop of the Prophet's virtues makes the water reach to heavens; in the 28th couplet, in which the pure water of abundance that comes from the fountain of the Sun is mentioned; in the 30th couplet, in which the poet says that his words become jewels due to the abundance of words praising the Prophet, On the other hand, in the 16th couplet, which is the very middle of the poem and an introduction to the chapter of praising the Prophet, and in which the water flows abundantly to the Prophet's tomb in spite of every obstacle, the number of back and front vowels is equal. In the same way, in the 31st couplet, which contains the last sentence of the poem, which concludes the poem and ends in the other couplet, they are also equal. We can see this clearly in the Graph 3.
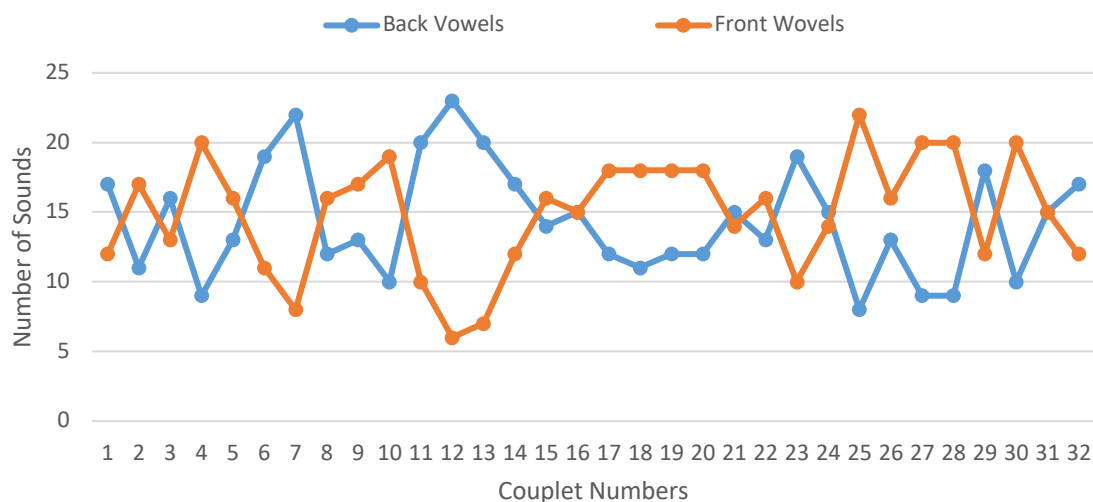
Graph 3: Distribution of The Back and Front Vowels

Conclusion

Style is a concept that includes all the characteristics that distinguish a text producer from others. One of the most important aspects forming the style is the repetitions of sounds that provide harmony in poetry and whose technical analysis is carried out under the headings of alliteration and assonance. Apart from creating a style and producing a pleasing harmony, these repetitions also perform tasks such as supporting the meaning in any literary work, sometimes even helping to form the meaning itself. As a great poet of the Ottoman tradition of poetry, Fuzûlî masterfully used harmony and repetition of sounds, sometimes reinforcing the meaning in his work and sometimes directly creating the meaning. *Su Kasidesi* is also an artwork that, in addition to all the elements that point to Fuzûlî's capability as a poet, also shows his masterful use of sound and sound repetitions. In this poem, consonants, most of them lenis, are predominantly used, and liquid consonants make up the majority of all sounds regarding the vocal tract. That causes the dominance of lenis consonants in the poem is the high number of liquid consonants. Plosive and fricative consonants follow liquid consonants, and these sounds are distributed in every couplet of the poem to be the axis of the poem's meaning. Plosive consonants are used in couplets where the voice is at its highest or where the climax has been reached after all that has been said to create an atmosphere of a scream. Fuzûlî, on the other hand, uses fricative and liquid consonants to convey to the reader the sometimes soft, sometimes rustling, but abundant and continuous flow of water in musical harmony. If we look at the back and front vowels used in the poem, we see that they are present in almost equal numbers, but their distribution in the couplets varies. In couplets where there is a balanced or positive mood or a smooth flow, there are more front vowels, whereas in couplets where there are feelings such as pain and anguish or where the water flows in a rustling or smooth way and some obstacles exist in the way, there are more back vowels. So, the couplets' emotional states or certain physical events are also depicted by sounds. In conclusion, in Su Kasidesi, the events that happen to the water, which has a symbolic pattern, and to the lover/poet who observes it during the journey, and the emotional changes of both of them, on the one hand, are told directly in words and, on the other hand, described to the reader through sounds. Thus, a deep and robust correlation between sound and meaning is established in the poem, and a structure is constructed in which sound reinforces and is shaped by meaning.

Text of Su Kasidesi

Ḳaṣīde Der-Naʿt-ı Ḥażret-i Nebevī[3]
(The Eulogy Praising Prophet Muhammad)

1. ṣaçma ey göz eşkden göñlümdeki odlara ṣu
   kim bu deñlü dutuşan odlara ḳılmaz çāre ṣu[4]

2. āb-gūndur günbed-i devvār rengi bilmezem
   yā muḥīṭ olmış gözümden günbed-i devvāra ṣu[5]

3. ẕevḳ-i tīġuñdan ʿaceb yoḫ olsa göñlüm çāk çāk
   kim mürūr ilen bıraġur raḫneler dīvāra ṣu[6]

4. vehm ilen söyler dil-i mecrūḥ peykānuñ sözin
   iḫtiyāṭ ilen içer her kimde olsa yara ṣu[7]

5. ṣuya virsün bāġ-bān gül-zārı zaḥmet çekmesün
   bir gül açılmaz yüzüñ tek virse miñ gül-zāra ṣu[8]

6. oḫşadabilmez ġubārını muḥarrir ḫaṭṭuña
   ḫāme tek baḫmaḫdan inse gözlerine ḳara ṣu[9]

7. ʿārıżuñ yādıyla nem-nāk olsa müjgānum n'ola
   żāyiʿ olmaz gül temennāsıyla virmek ḫāra ṣu[10]

8. ġamm güni itme dil-i bīmārdan tīġuñ diriġ
   ḫayrdur virmek ḳarañu gicede bīmāra ṣu[11]

9. iste peykānın göñül hecrinde şevḳüm sākin it
   ṣusuzam bir gez bu ṣaḥrāda menüm'çün ara ṣu[12]

10. men lebüñ müştāḳıyam zühhād kevẟer ṭālibi
    nite kim meste mey içmek ḫōş gelür hūş-yāra ṣu[13]

11. ravża-i kūyına her dem durmayup eyler güẕār
    ʿāşıḳ olmış ġālibā ol serv-i ḫōş-reftāra ṣu[14]

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[3] Although we have changed a few parts of the poem, the text is mainly taken from Özkan Öztekten's article (see Öztekin, 2007).

[4] Oh, my eyes! Do not shed your tears on the fires in my heart, for they cannot help to extinguish the fires that have burned to this extent.

[5] I do not know if the swirling skies are in the color of the water or if the tears of my eyes cover all these skies.

[6] No wonder my heart is shattered by the pleasure of the sword of your gaze, for the constant flow of water leaves holes in the wall.

[7] As a wounded man drinks water cautiously, so my wounded heart is afraid to speak of your arrow.

[8] Let the gardener take no trouble and even destroy the rose garden, for even if he watered a thousand rose gardens, he could not grow a single rose like your face.

[9] Even if "black water descends on the scribe's eyes," that is, even if he goes blind, because he looks at the paper like a pen, he cannot make his handwriting look like the hairs on your face.

[10] There is no harm in my eyelashes getting wet as I remember your cheek, for water is not wasted when it is given to the thorn to make the rose grow.

[11] Do not withhold the sword of your gaze from my sick heart on my dark day, for it is good to give water to the sick in the dark night.

[12] O my heart, ask for the arrow of her eyelashes in her separation and quench my desire for her. I am thirsty, travel through this desert and seek water for me.

[13] As it is pleasant for the sober to drink water and for the drunkard to drink wine, so I want her lips, and the ascetics want the River Kevser in Paradise.

[14] The water seems to have fallen in love with this good walking cypress, because it goes to the garden in your village without stopping for a moment.

12. ṣu yolın ol kūydan ṭopraġ olup dutsam gerek
çün raḳībümdür daḫı[15] ol kūya ḳoyman[16] vara ṣu[17]

13. dest-būsı ārzūsıyla ger ölsem dōstlar
kūze eyleñ ṭopraġum ṣunuñ anuñla yāra ṣu[18]

14. serv ser-keşlük ḳılur ḳumrī niyāzından meger
dāmenin duta ayaġına düşe yalvara ṣu[19]

15. içmek ister bülbülüñ ḳanın meger bū/bu reng ile
gül budaġınuñ mizācına gire ḳurtara ṣu[20]

16. ṭıynet-i pākini rūşen ḳılmış ehl-i ‘āleme
iḳtidā ḳılmış ṭarīḳ-i Aḥmed-i Muḫtāra ṣu[21]

17. seyyid-i nev‘-i beşer deryā-yı dürr-i ıṣṭıfā[22]
kim sepüpdür mu‘cizātı āteş-i eşrāra ṣu[23]

18. ḳılmaġ içün tāze gül-zār-ı nübüvvet revnāḳın
mu‘cizinden eylemiş iẓhār seng-i ḫāre ṣu[24]

19. mu‘cizi bir baḥr-i bī-pāyān imiş ‘ālemde kim
yetmiş andan miñ miñ āteş-ḫāne-i küffāra ṣu[25]

20. ḥayret ilen barmaġın dişler kim itse istimā‘
barmaġından virdügin şiddet güni Enṣāra ṣu[26]

21. dōstı ger zehr-i mār içse olur āb-ı ḥayāt
ḫaṣmı ṣu içse döner elbette zehr-i māra ṣu[27]

22. eylemiş her ḳaṭreden miñ baḥr-i raḥmet mevc-ḫīz
el ṣunup urġaç vużū içün gül-i ruḫsāra ṣu[28]

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[15] In the text in the article, this conjunction is spelled as "daḫı".

[16] There is some uncertainty about what "ḳoyman (I should not / will not allow it)" is grammatically in Su Kasidesi, although it is a first-person singular negative imperative or subjunctive. For example, Özkan Öztekten, probably seeing this reading as a spelling error in the manuscripts, considers this verb to be "(siz) ḳoymañ (You do not let it / I asked you not to let it)" (second person plural negative imperative or subjunctive). See (2007, p. 504). Indeed, the negative imperative or subjunctive suffix "-mAn" is not well known. However, we found such a usage in the book of poems of Shah Ismail with the pseudonym Hatâî, who also wrote in Azerbaijani. See (Kanar, 2017, p. 48). Therefore, with a cursory inference, we can say that such a usage is unique and correct for the Turkish of that area.

[17] I must block the water's path to the beloved's village by being a mound of earth. Because he is my rival, I will not let him reach the village.

[18] O friends, if I die wanting to kiss his hand, make a jar from the earth of my grave and offer water to my beloved with it.

[19] The cypress does not listen to the pleas of the laughing dove, because it wants the water to hold its skirt and beg it on its knees.

[20] The rose wants to drink the nightingale's blood, unless the water tricks the rose bud and prevents it.

[21] Water has made it clear to the whole world that its nature is immaculate because it follows the path of the Prophet Muhammad.

[22] In the text in the article, this noun is spelled as "ıṣṭıfā."

[23] The master of humanity and the sea of chosen pearls, his miracles poured water on the fire of evil

[24] He miraculously drew water from a very hard stone to refresh the splendour of the Rose Garden of Prophethood.

[25] His miracles are an endless sea of water that reaches thousands of fire temples of the unbelievers in the world.

[26] Anyone who hears that he gave the Companions water from his finger on the day of hardship bites his finger in astonishment.

[27] If his friend drinks snake poison, it turns into water that gives eternal life. His enemies, even if they drink water, it turns into poison.

23. ḫāk-i pāyına yetem dir 'ömrlerdür muttaṣıl
     başını daşdan daşa urup gezer āvāre ṣu[29]

24. ẕerre ẕerre ḫāk-i der-gāhına ister ṣalınur[30]
     dönmez ol der-gāhdan ger olsa pāre pāre ṣu[31]

25. ẕikr-i na'tin virdini dermān bilür ehl-i ḫaṭā
     eyle kim def'-i ḫumār içün içer mey-ḫᵛāre ṣu[32]

26. yā ḥabība'llah yā ḫayre'l-beşer müştāḳuñam
     eyle kim leb-teşneler yanup diler hem-vāre ṣu[33]

27. senseñ ol baḥr-i kerāmet kim şeb-i mi'rācda
     şeb-nem-i feyżüñ yetürmiş s̱ābit ü seyyāra ṣu[34]

28. çeşme-i ḫūrşīdden her dem zülāl-i feyż iner
     ḥācet olsa merḳadüñ tecdīd iden mi'māra ṣu[35]

29. bīm-i dūzaḫ nār-ı ġamm ṣalmış dil-i sūzānuma
     var ümīdüm ebr-i iḥsānuñ sepe ol nāra ṣu[36]

30. yümn-i na'tüñden güher olmış Fużūlī sözleri
     ebr-i nīsāndan dönen tek lü'lü'-i şeh-vāra ṣu[37]

31. ḫᵛāb-ı ġafletden olup bīdār olanda rūz-ı ḥaşr
     eşk-i ḥasretden tökende dīde-i bīdāre ṣu[38]

32. umduġum oldur ki maḥrūm olmayam dīdārdan
     çeşme-i vaṣluñ vire men teşne-i dīdāra ṣu[39]

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[28] As the water reached out to her rosy cheeks and splashed them for the ritual ablution, thousands of oceans of mercy rippled from every drop of that water.

[29] The water has been wandering for a very long time, beating its head from stone to stone to reach the ground at his feet.

[30] In the most of Latinised and transcribed texts of Su Kasidesi, this word is often read as "ṣala nūr (صاله نور) (let it shine)". However, Dilçin, in his article in which he argues that this spelling of the mentioned phrase is incorrect, based on the context and the comparison of the variants and by presenting convincing arguments, states that the correct reading is "ṣalınur (صالنور) (it swings)". In this study, this view is used on the grounds that it is more appropriate to the context in terms of meaning. For more information on this topic, see (Dilçin, 2000).

[31] It wants to go to your presence with every particle and will not return from here even if it is shattered.

[32] Just as those who drink wine drink water to cure the headache caused by drinking wine, so those who make mistakes find the repetition of words praising you a cure.

[33] O beloved of Allah and best of men! As the thirsty with parched lips yearn for water, so do I yearn for you.

[34] You are a sea of miracles whose dewdrops reached the stars and planets on the night of Miraj (the night the Prophet Muhammad ascended to heaven).

[35] If your tomb needs to be rebuilt, the architect who will build it will receive the sweet water of abundance from the well of the sun.

[36] Though the fear of hell kindles the fire of grief in my burning heart, I trust that the water of your grace will sprinkle on that fire.

[37] Like the rainwater that falls in April and becomes a single pearl, Fuzuli's words have become jewels with the blessing of your praise.

[38] On the Day of Judgement, when I wake up from the sleep of heedlessness and my awake eyes shed tears of longing…

[39] …my only hope is that I will not be deprived of seeing your face and that the fountain of reunion with you will give water to me who is thirsty.

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Indonesian Young Muslim Voters and Their Views on Political Islam

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Abstract

Indonesia as one the biggest Muslim populated country, political Islam is important case to discuss because voters' political preference can highly be affected by their believe in this sense, it could be religion. In addition, young Moslem voters although they are important political asset, there are rarely any research in exploring their perspective toward political Islam. Therefore, this research is conducted. In conducting the research, I used mixed method as mean to prove the hypothesis and answer the research question. Non probability method with nested sampling design technique is used in this research. The participants in this research are young Moslem voters who I categorized as middle and live in Sumatera and Java Island where they come from rural and urban background. Based on the data finding and analysis, it is found that Indonesian young Muslim voters prefers post Islamism in associated with political Islam compared to Islamism and 70% of them recognize the outcome of political Islam is sharia'ization. Furthermore, post Islamism group in the research disagree with the establishment of Islamic state due to tolerance issue.

Keywords: Political Islam, Islamism, Post Islamism, Mixed Method

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Introduction

In Prince, Machiavelli shows a prudent ruler struggling to maintain power as proof of the reality of politics (Prince, 2005). He argues that politics does not refer to an ideal form but a realistic condition. We can perceive politics as something that is not normative but conditional as well as fluid. The role of reason is dominant in choosing your political orientation, ideology, party, and leader. However, that fact is different when inner belief or emotion intervenes with logic. Politics can become something very personal, like faith or religion. The phenomenon can be seen in the rise of Muslim political identity like what happened in Indonesia during the Jakarta governor election in Ahok's case (Nawab et al., 2018). Although perceived as a strong candidate the presence of Ahok as a non-Muslim candidate in the election where Muslim voters are dominant triggered strong sentiment which led to an Islamism campaign against him. The empirical evidence in Ahok's case showed that politic although theoretical needs to rely on solely reality and rational choice yet emotion is highly involved.

Regarding that discussion, political Islam as a variety of politics that infuse Islamic values can have an interesting dimension to discuss. As Ayoob (2004) stated at the most basic level, adherents of political Islam believe that Islam as a body of faith has something important to say about how politics and society should be ordered in the contemporary Muslim world and implemented in some fashion. In the struggle for political Islam, several case studies occurred to frame the faces of political Islam especially related to how parties navigate themselves through the endless debate of religion vs democracy as well as gather voters. For instance, in the case of Adalet ve Kalkınma Partisi (AKP), the fact that it is considered a religious populist party led by populist leaders as well (Nukhet, 2021) there is an unanswered question about either the party's Islamism, post-Islamism, or turkey conservatism (Tugal in Bayat, 2013). Although it consistently campaigns on infusing Islamic values to capitalize voters. In addition, the existence of the Ennahda dan Justice and Development (PJD) party in Tunisia and Morocco also enriches the discussion on the discourse.

Indonesia is the largest Muslim-populated nation (World Population Review, 2022), and young Muslim voters might be a great political asset. However, there has not been clear research on how young Muslim voters embrace political Islam. If we refer to the most sound form of political Islam within political struggle, the alternatives will lead to the two most recognized forms (later on called Faces) of political Islam, Islamism, and post-Islamism. The interesting issue is since the dominant Islamic parties in Turkey, Morocco, and Tunisia employ faces, they produced different political results. It means that there was various perspective when voters in Turkey, Morocco, and Tunisia perceived the faces. Based on that finding, the researcher assumes a diverse perspective will also occur when young Indonesian Muslim voters are confronted with the faces of political Islam in this case Islamism and post-Islamism. However, because Indonesia is a majority Muslim-populated country, political Islam is still assumed to gain momentum like what happens in Malaysia (Saat and Alatas, 2022). Although in Indonesia, the fact that political Islam is generated by political parties is weaker due to Muslim voters becoming more flexible in choosing secular parties that create pro-Muslim agenda according to Tanuwidjaja's claim (2010). Based on that discussion, the researcher argues that Indonesian young Muslim voters will prefer post-Islamism compared to Islamism because they perceive political Islam more like creating a pro-Muslim agenda rather than symbolistic Islamic provocation such as creating an Islamic state.

There is a lot of research conducted on the issue of Political Islam (Robe, 2019, Schwedler, 2011), religious parties (Nukhet, 2021), as well as Islamism and Post-Islamism (Bayat, 2013) However, there is rarely research on Indonesian young Muslim voters and how they perceive political Islam, especially related to two faces of political Islam, the Islamism and post-Islamism. Due to those notions, the researcher frames the research to answer a research question on how Indonesian Muslim voters perceive Political Islam.

Theoretical and Conceptual Framework

Political Islam defines as generally any interpretation of Islam that serves as a basic political identity (Voll & Son, 2011). If we go deeper to see the implementation of what researchers define as the faces of political Islam, it leads to lots of terms; however, some alternatives lead to the Islamic political struggle happening in Tunisia, Morocco, Egypt, and Turkey. From there, we see two major terms used by scholars to describe political Islam, either it is Islamism or post-Islamism. Islamism is a term used interchangeably with political Islam. Bayat (2013) refers to those ideologies and movements that strive to establish some kind of an "Islamic order"—a religious state, sharia law, and moral codes in Muslim societies and communities. On the other hand, he adds that Post Islamism expressed in acknowledging secular exigencies, freedom from rigidity, in breaking down the monopoly of religious truth (Bayat, 2013). He also mentioned that post-Islamism emphasizes religiosity and rights. Yet, while it favors a civil and nonreligious state, it accords an active role for religion in the public sphere. In referring to the theories, the researcher develops a theoretical framework as follow:
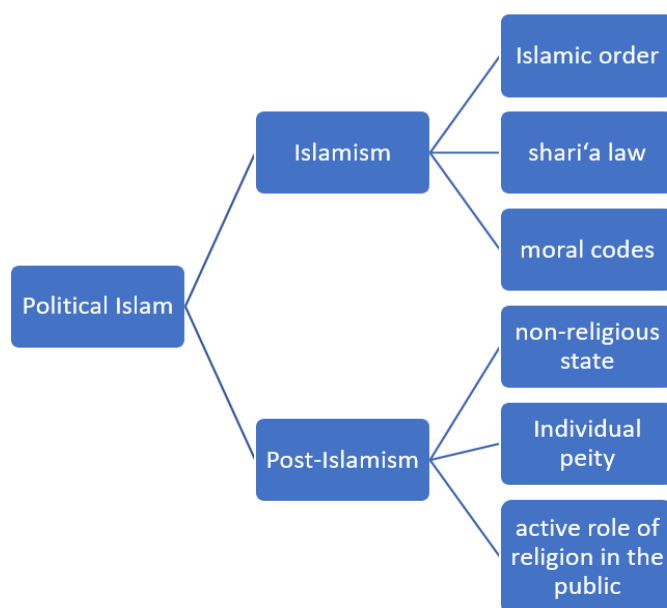
Figure 1: Theoretical framework

From theoretical framework, researcher designs conceptual framework. Researcher categorized the three indicators for Islamism and another three for post Islamism which will be used on the data collecting technique. From there, participants of the research will be led to choose from two cluster of indicators and asked to present their reason. The conceptual framework that can be seen in the figure below:
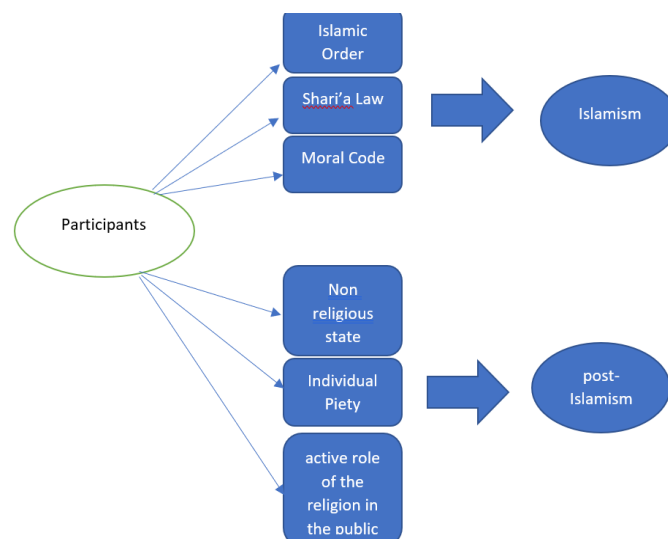
Figure 2: Conceptual framework

Methodology

This research will use the mixed method with a nested sampling design in collecting and analyzing data. According to Small (2011), mixed methods: are mixed data–collection studies, which combine two or more kinds of data; and mixed data–analysis studies, which combine two or more analytical strategies, examine qualitative data with quantitative methods, or explore quantitative data with qualitative techniques. Based on that definition, the researcher tends to observe two kinds of data quantitative, and it is followed by qualitative data by means to test the hypothesis and to answer the research question. This method is chosen as it enables the exploration of society and individuals as its unit of analysis. Meanwhile, the nested design is the most possible sampling design that can link quantitative data and qualitative data by capturing a bigger sample for quantitative data and a smaller sample extracted for qualitative data.

This research will examine the 167 participants who are considered as the middle class. Taking a middle class as the sample is considered an important strategy due to the richness of the potential to accumulate information on political perspectives in democracy, political system as well as political Islam. It happens because compared to other classes like the lower class (labor) and upper class (elite) middle class is concerned more about political issues. Taking the case of the United Kingdom, its democratization process was strongly influenced by the middle class (Barrington More Jr. 1993). The argument resonated with the finding from Diwan (2014) on the reason why the Middle East was experiencing huge protest for changing the autocratic system to a more democratic, one is due to the middle-class effect.

Indonesian young Muslim voters that I used as the sample are considered the middle class. They spread in urban and rural areas in both Sumatra and Java Island. The sampling method is a nonprobability method with a purposeful sampling technique. According to Patton (In Onwuegbuzie and Collins, 2007), in purposeful sampling, the sample is individuals, groups, and settings are considered for selection if they are "information rich". For the data collecting technique, the researcher used close-ended questionnaires and semi-structured interviews. The questionnaire is used to reveal quantitative findings. Meanwhile, the semi-structured interview is for exploring qualitative data.

Result and Discussion

For the data analysis, the researcher approaches it with two analyses. First, the data from the questionnaire is analyzed using descriptive statistics. From there, it will be followed by in-depth interview toward selected participants based on purposeful sampling. The result can be seen below:

No	Statement	Value	Yes	No	Mean	Standard deviation
1	Does political Islam have to produce an Islamic state?	75	45.7%	54.3%	0.457317073	0.499700644
2	Do you agree that the product of Islamic politics is sharia law?	116	71.2%	28.8%	0.707317073	0.456387653
3	Does Islamic politics mean giving power to the state to regulate the morals of its citizens?	86	52.8%	47.2%	0.524390244	0.500934336
Total Islamism score		277			0.56300813	0.496518937

Table 1. Means and standard deviation on the questionnaire of Islamism

No	Statement	Value	Yes	No	Mean	Standard deviation
1	Does Islamic politics have to be in harmony with democratic values even though they are imported from Western civilization?	101	62.%	38%	0.615853659	0.487882494
2	Does Islamic politics mean that we have to focus more on improving individual piety (bottom up) rather than implementing sharia laws (top down)?	77	47.2%	52.8%	0.469512195	0.500598176
3	Should Political Islam encourage the active role of religion in society rather than changing the ideology or structure of the state?	129	79.1%	20.9%	0.786585366	0.410972868
Total Post-Islamism score		307			0.62398374	0.48487719

Table 2. Means and standard deviation on the questionnaire of Post Islamism

Table (1) showed participants' perspectives toward Political Islam which can be associated with Islamism while Table (2) is linked with post-Islamism. Based on the finding, it can be seen that the majority of respondents perceived political Islam as post-Islamism rather than

Islamism with a mean of 0.62398374 over 0.56300813 mean from Islamism. The finding proves the hypothesis that Indonesian young Muslim voters will prefer post-Islamism compared to Islamism, yet the majority still perceive political Islam as using creating sharia law.

On the contrary, although the majority of respondents associated political Islam with post-Islamism, the second highest score in the two questionnaires are in the question "Do you agree that the product of Islamic politics is sharia law?" and approximately 71.2 % of respondents answered "yes" with 0.707317073 mean score. The finding in the research showed although young Muslim voters do not support the establishment of an Islamic state as the product of political Islam, they agree that political Islam in the end generates shariah law. It means that there is a strong indication that young Muslim voters in Indonesia are politically secular yet individually Islamist.

In addition, the researcher interviewed two groups, Islamism and post Islamism group who are categorized through questionnaires that have been answered. Based on the interview, it is found that the Islamism group is significantly from a rural area with a majority of bachelor graduates and prefers Islamic parties. Although they consider an Islamism group majority do not agree with the Islamic state establishment due to tolerance issue and it can be seen from one of the transcripts as follow:

Transcript 1

interviewer	*Does Islamic politics have to produce an Islamic state? Why?*
interviewee	*No. Because if you create an Islamic state, it is worried that the Islamic community will find it difficult to tolerate non-Islamic people in a country (as long as it doesn't interfere with matters of worship). This also concerns the freedom of the people in choosing their beliefs*

Significantly, they agree with Shariah law implementation as well as moral code enforcement by the state. However, one of the respondents agree with the Islamic state notion because if the ideology is still secular, the Islamic political agenda is not going to work well. as it is stated in the transcript below:

Transcript 2

interviewer	*Does Islamic politics have to produce an Islamic state? Why?*
interviewee	*Yes, for me if this is implemented it will be better and easier to regulate a country (totality) especially with the creation of a pure Islamic state, it will minimize the occurrence of violations and immorality*

On the other hand, post Islamism group respondent majority graduated from bachelor's programs, yet the majority of urban people significantly prefer Secular parties. In the interview, all respondents agree on how political Islam should go side by side with democratic values although it comes from Western civilization. One interviewee even urges that political Islam has to correlate with democratic values since political Islam that creates a

monarch system is not compatible with a state with diverse races as can be seen from the transcript below:

Transcript 3	
interviewer	*Does Islamic Politics have to be in harmony with democratic values even though they are imported from Western civilization? Why!*
interviewee	*it is a must. Because there is indeed a correlation between democracy and Islamic values. If you really want to use hereditary Islamic politics, sometimes it produces leaders who do not meet the criteria. Especially for a large and diverse population*

Finally, from quantitative and qualitative data analysis, we can conclude that Indonesian young Muslim voters perceive political Islam as a way to infuse moral code into the public domain as well as sharia implementation. Despite the idea of Sharia implementation yet they neglect the idea of establishing an Islamic state and prefer to choose to live side by side with the democratic system since it prevents intolerance acts. The finding resonates with research conducted by (Ahmad, n.d.) where he found that Muslim youths have multiple personalities in which they want to be entirely religious and apply Islam in all aspects. However, he also added that they are also aware of Pancasila as the state base (Five principles) and the right choice in a pluralistic Indonesian context.

Conclusion

To sum up, the majority of young Muslim voters in this research perceive political Islam as post Islamism which endorses the hypothesis. Although the majority prefer political Islam as post-Islamism, more than 70% agree that rather than other outcomes, sharia law is the main result of political Islam. It means that sharia'ization is the end road of political Islam. The last, based on the interview majority of interviewees who are categorized as Islamism groups do not support the Islamic state even though they are sharia'ization and moral code enforcement by the state because it will be more tolerant to the non-Muslim citizen.

In addition, this research was using the nonprobability method with a nested sampling design with 167 respondents from rural and urban areas. Therefore, further research is highly suggested to use probability sampling or big data since it can help to capture more accurate reality in Indonesia. However, this research can be used as a steppingstone to understand that fact Indonesia is the biggest Muslim-populated country, in this study young Muslim voters still prefers to have democracy as a state system, and post-Islamism is the majority chosen by the respondent as the form of political Islam where the finding is confirming another result finding which is conducted in a different area in Indonesia.

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"That Goes Against My Philosophy": Examining the Emotional Labor and Identity Negotiation of ESL Pre-service Teacher

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Abstract

The graduate school experience can be quite intense, specifically for international students who currently teach English to multilingual students. Despite their dynamic and fluid identity, they also undergo a range of emotions as they strive to assimilate into a specific community of practice and to be professionally accepted. The purpose of this narrative analysis is to examine the emotional labor and identity of an international student working as a pre-service ESL teacher in an English program in one of the U.S research-integrated Universities. Theories on language teacher identity propose that LTI is a complex and multifaceted concept encompasses the beliefs, value, attitude, and experiences that shape the sense of self in addition to the role as language educator. In addition, this study adapted poststructuralist approach that the identity is constructed through a combination of individual agency and social influences, consisting of various roles and subject positions. The participant provided her experiences and thoughts during two times of open-ended interviews and her class observation to better understand her complex identity and the factors that had successfully contributed to its construction. The findings indicate a contrasting relationship between the institution's policies and practices and the participant's teaching philosophy, which, in turn, impacted the participant's emotions and identity negotiation. Moreover, the study also contributes to the significant discovery regarding the impact of intersectionality, specifically race and non-native speakerism, as crucial factors contributing to the participant's emotional labor and identity.

Keywords: LTI, Emotional Labor, Race and Non-native Speakerism, Policy and Practice

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Introduction

The present study aimed to explore the emotional labor and identity (re)construction of an international student who is currently working as a pre-service ESL teacher in a language program in her affiliation that contributes to several factors influencing her investment and engagement in her community of practice. It is obvious that the graduate school journey holds significant value for students, particularly those pursuing a language teaching degree, as it provides an opportunity to apply their knowledge. This experience can be quite intense for graduate students, particularly for international students who are not native English speakers and are currently teaching English. Due to the growing number of NNES students being accepted to study in the United States and despite their status as international students who have dynamic identity, they also undergo a range of emotions as they strive to assimilate into a specific community of practice, aiming to gain acceptance. Numerous research studies have explored the transformative evolution of teachers' identity, as examined by Barkhuizen (2017), Wolff & De Costa (2017), and Yuan & Lee (2016). These studies have expanded our understanding and perspectives on teacher education. Additionally, the poststructuralist perspective has gained significant recognition for its role in defining the construction of language teacher identity. According to Pennycook (2001), emotions and identity are not fixed concepts in objective reality or individual minds, but instead, they are complex processes shaped by social, cultural, historical, and political contexts, through which our perception of the world is formed.

The concept of emotions as a form of agency has been the subject of exploration in various studies, including Nazari & Karimpour (2022) and Kocabaş-Gedika & Ortaçtepe Hart (2021). These studies highlight the interconnectedness between emotions and various aspects of language teaching and teacher well-being. Emotions play a crucial role in influencing factors such as motivation, self-esteem, relationships with students and other stakeholders, pedagogical decisions, job satisfaction or dissatisfaction, and burnout experienced by language teachers. The undergirding premise of emotion labor is the way institutional expectations clash with teachers' internal subjectivity and perceptions, and the way teachers manage their emotions considering institutional work (e.g., Benesch, 2017, 2018, 2020a, b; Gkonou & Miller, 2019; Song, 2021 as cited in Nazari & Karimpour, 2022). Furthermore, research on language teacher identity and emotion focused on the in-service or experienced NNES teachers. While the emotional labor and identity construction of international graduate students have not been widely explored.

Language Teacher Identity in the Lens of CoP

Past studies on LTI highlight how we understood teacher identity is not fixed, stable, unitary, and internally coherent phenomenon but it is multiple, shifting, and in conflict (Gergen, 1991; Peirce, 1995; Sarup, 1996 as cited in Varghese et al, 2005), by the same token it is also transformative and transformational. Moreover, they also highlight the importance of how the teachers understand who they are. Duff and Uchida (1997) as cited in Sang (2022) stated that as teachers or students, as gendered and cultured individuals, as expatriates or nationals, as native speakers, or nonnative speakers, as content-area or TESL/English language specialists, as individuals with political convictions, and as members of families, organizations, and society at large. Moreover, Identity shifts are likely to occur throughout a teacher's career because of interactions within schools and in broader communities (Beauchamp and Thomas, 2009). Social groups and discourses constantly promote pivotal influence in the construction of teacher identities as well as the institutional practices and policies. Skinner, Leavey, and

Rothi (2019) explains that a teachers' professional identity and their sense of competence and worth are achieved and mediated through interactions with others.

These interactions between language teachers and their students, colleagues, administrators, and other educators play a significant role in shaping the nature of Language Teacher Identity (LTI) through discursive processes (Barkhuizen, 2017). Researchers have also adopted the concept of a "community of practice" to better understand LTI. In the context of a community of practice, members develop relationships over time and their shared activities create a sense of common purpose and identity (Lave & Wenger, 1991, as cited in Nazari et al., 2023). Wenger (2008) explains that as individuals engage in a community of practice, they form a sense of identification that helps them understand both the social system and their roles within it. Moreover, Wenger 1998, as cited in Nazari et al., 2023, describes engagement as an active process of participating in the mutual negotiation of meaning, imagination as a means of constructing identity beyond the confines of engagement, and alignment as the process of adapting one's engaged practices to the nature of the community of practice.

The correlation between Language Teacher Identity (LTI) and Community of Practice (CoP) has been examined in various studies. A recent investigation by Nazari, Seyri, & Karimpour (2023) focused on the emotional labor and identity of three novice language teachers in Iran, analyzing their experiences through the lens of a community of practice. The findings indicated that each community of practice, whether it be a Teacher Education Program (TEP) or a school context, influenced the relational aspects of emotional labor experienced by the teachers. Notably, the study highlighted that identity construction either preceded or followed the emotional labor experienced by the novice teachers. Additionally, the research demonstrated that as these novice teachers progressed in their careers, their emotional labor manifested in diverse forms and was intricately connected to the temporal and spatial trajectories that shaped and reconstructed their identities.

Emotional Labor

As discussed by Zembylas (2003), cited in Kocabaş-Gedika & Ortaçtepe Hart (2021), emotions and teacher identity have a reciprocal and mutually informative relationship on both conceptual and personal levels. This connection is primarily due to the involvement of emotional labor in teaching, a concept originally introduced by Hochschild (1983) to explore the interplay between unequal power dynamics and emotional work in the workplace. Emotions play a central role in teachers' professional development, shaping their self-perception and professional identities (Mehdizadeh et al., 2023; Ruohotie-Lyhty & Moate, 2016; Shapiro, 2010; Song, 2016; Wolff & De Costa, 2017; Yazan & Lindahl, 2020, as cited in Nazari, Seyri, & Karimpour, 2023). Recently, Zembylas (2005a) reconceptualized the notion of "emotional labor" by exploring its connection to three interconnected concepts: emotional suffering, emotional freedom, and emotional navigation.

According to Hochschild (1979), as cited in Miller & Gkonou (2018), there are socially accepted and desired emotions that are considered appropriate in specific situations or contexts. Hochschild further referred to these norms, which often remain implicit, as "feeling rules." Emotional labor comes into play when these feeling rules become linked to the workplace and impact how one's job performance is evaluated, recognized, and rewarded. For instance, Hochschild examined the significant emotional labor demanded of flight attendants who are expected to maintain a pleasant and accommodating demeanor towards all passengers, even in challenging and confrontational situations, to fulfill their work

responsibilities effectively. Kocabaş-Gedika & Ortaçtepe Hart (2021) investigated emotional labor and LTI of two novice NEST with no prior teaching experiences in a formal setting and that by the time of the study, it would be their first-year teaching in the institution in Private University, Ankara, Turkey. The study indicated that conflicts between the imagined and current community of practice hinder NESTs' emotional navigation, and accordingly frame their investment and teacher identity construction and alignments between imagined and present communities enable novice teachers to reframe emotional suffering, enabling a more skilled emotional navigation, more investment, and a facilitated LTI construction.

Poststructuralist Approach

Accordingly, different theoretical perspectives and terminologies contribute to varying viewpoints on identity across disciplines. Poststructuralist theory regards identity as both socially conditioned and constrained, while acknowledging the active role individuals play in shaping their own identities (Benson, Barkhuizen, Bodycott, & Brown, 2013). Identities are seen as evolving over time, influenced by diverse contexts, and therefore characterized by their dynamic, multifaceted, and intricate nature. Furthermore, Pennycook (2001), as cited in Kocabaş-Gedika & Hartb (2021), argues that emotions and identity should not be perceived as fixed concepts corresponding to objective reality or individual minds. Instead, they are understood as mediated processes through which our perception of the world is constructed, influenced by social, cultural, historical, and political contexts.

According to this perspective, language teachers position themselves within various aspects of the world, which can significantly influence the (re)shaping of their identities. Norton (2000) characterizes identity as "multiple and contradictory," representing a site of struggle that reflects the cultural divisions, inequalities, and disagreements highlighted by Atkinson (1999), as cited in Morgan (2007). Additionally, Norton (1997) cited in Morgan (2007) introduces the concept of investment, which is relevant not only for language learners but also for language teachers. The construct of investment implies that language teachers have complex histories and multiple desires. Investing in teaching philosophy and pedagogy of language learning is also an investment in their own social identity, which undergoes changes over time and in different contexts.

Furthermore, the poststructuralist perspective considers identity as a constantly evolving process shaped by intersubjective discourses, experiences, and emotions. This understanding acknowledges that as discourses change, new configurations of identity emerge over time (Zembylas, 2003). Even seemingly small events within specific cultural and political contexts hold significance in constructing social meanings as they are subjected to discourse practices. As language teachers are embedded within institutions with their own policies and practices, the construction of language teacher identity (LTI) is also significantly influenced and transformed. Within this discourse, the dynamic process of identity formation plays a crucial role in shaping emotional well-being and affective aspects. Haviland and Kahlbaugh (1993), as cited in Zembylas (2003), suggest that emotions serve as a connective element between people's thoughts, judgments, beliefs, and ultimately contribute to the cohesiveness of one's identity.

The Present Study

This study was conducted throughout the spring semester of 2023 from Mid-February to early May. Na Ri is an international student originally coming from Ho Chi Min city,

Vietnam. She is currently a Master graduate student majoring in Linguistics and Applied Linguistics in one of the research-integrated Universities in Arizona, United States. Furthermore, Na Ri is a pre-service ESL teacher in a language pathway program that is collaborating with the University she attends. She has been working as an ESL teacher for a year and teaching basic to advanced English. She teaches international students who will be pursuing their study in higher education. As it is a single subject study, regarding the selection of the participant, I included only NNEST with prior teaching experience in the United States and no teaching experience in the home country. Na Ri started her first teaching experience while doing an internship in one of the high schools in Arizona as an ESL teacher. Therefore, she did not have any teaching experience in Vietnam. She moved to Arizona 8 years ago to pursue a high school. Moreover, she is a passionate and dedicated student and teacher.

To gather data for my research, I employed a combination of open-ended interviews with Na Ri and made detailed field notes. The primary aim of these interviews was to explore emotional labor experienced by Na Ri's and how it influenced the process of her identity negotiation. The interviews took place mainly after Na Ri's teaching sessions. Given that Na Ri's work schedule spans from Monday to Friday, I conducted the interviews towards the end of the week. In addition to interviews, I also conducted field observations to gain insight into the teaching methods employed by Na Ri and to observe any tensions present within the classroom and workplace environment. Furthermore, I paid close attention to the conversations Na Ri had with her colleagues and students outside of the classroom setting. Furthermore, I employed narrative inquiry to analyze the data. Barkhuizen (2013) describes narrative inquiry to do research that focuses on stories we tell about our lives. He further explains that narrative inquiry can help us understand, contextualized knowledge of those intimately involved in teaching and learning; in other words, the meaning they make of their practices in the particular contexts in which they experience their lives.

Findings and Discussion

The findings show that there are several things affecting Na Ri's emotional labor and identity negotiation. The first is the battle between the institutional policy and her own teaching philosophy which prompted her to choose to disobey the rules. While the second important factor is the intersectionality which contributed to the notion of race and non-native speakerism.
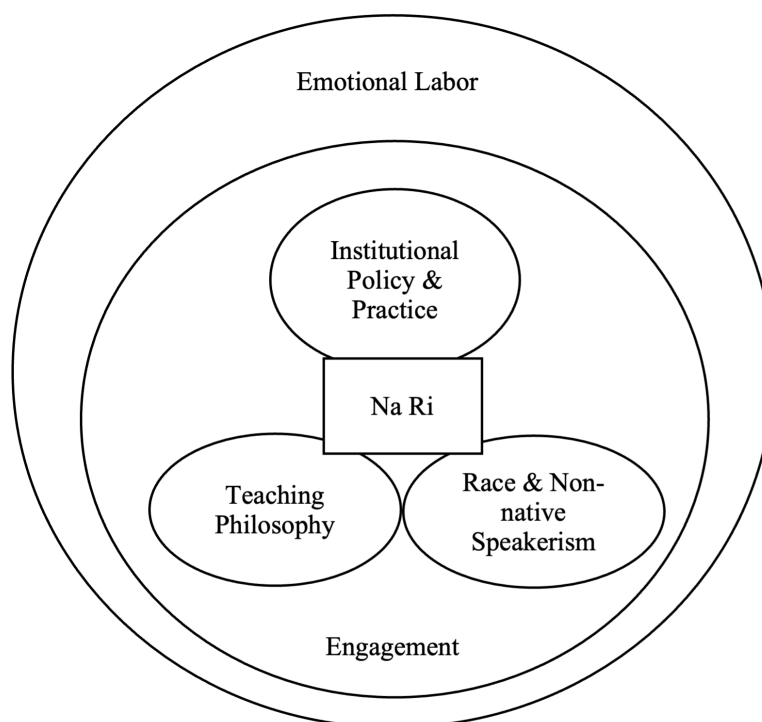
Fig. 1. Factors affecting Na Ri's emotional labor and identity

Institution Policy and Practice vs. Teaching Philosophy

As an international student working as NNES teacher, Na Ri works for 20 hours a week and teaches advanced communication English. Her students come from different part of the world and speak different languages. Since the language program is aimed for the students to work on their English, so the institution highlights several expectations to be fulfilled by both the teachers and students. During the interview, Na Ri oftentimes mentioned the certain policy and expectation employed by her institution was quite difficult for her to adapt. She addressed the policy practically and indirectly discourages the students to use and practice the language outside and inside the classroom.

> I, to be honest, feel really under pressure when my manager kept saying I have to stick to the policy even though I tell her what happen or if something happens and, you know, I also should think of my students. I can't just not see or ignore them. But you know, I can't also disobey my boss. (1st interview)

During the discussion about workplace policies, Na Ri displayed strong emotions. She conveyed the challenges of being an individual with no authority to influence administrative decisions, which compelled her to act in a contradictory manner. Among the most disheartening policies was the 'missed-minute' rule, which she found to be inhumane and devoid of any positive impact on the students, only resulting in negative consequences. as agreed upon that teachers' practices and sociocultural contexts affect the construction of identity, and that identity in turn significantly affects those practices (Menard-Warwick, 2008, 2011; Morgan, 2004; Tsui, 2007; Varghese et al., 2005).

> I wish I could change the missed-minute policy. I mean what if the students are struggling with their personal life. They are here far from the parents and family, and some of them living far from campus and have to take bus. If we keep counting the

minutes they are missing, it is discouraging them to develop their English skills or to just doing their tasks because they feel they are not being understood.

Na Ri's teaching philosophy revolves around fostering strong relationships with her students. She places great importance on being perceived as a proficient teacher by her students. Thanks to her friendly and open-minded approach, her students find it much easier to discuss their problems and goals with her compared to other teachers. However, this approach sometimes conflicts with the institution's expectations, which has been a significant challenge for Na Ri during her time working there.

> I never count the students' missed-minute. One time I was substituting a teacher and there was a student coming late due to mobility because she had to use the bus and well sometimes the bus is late. I reported her attendance as fully participating but then the teacher was angry at me instead of saying thank you. I had clash with her because of that policy. I know that the purpose of the policy was supposedly positive but overtime it becomes really toxic.

The disparity between the policy and Na Ri's teaching philosophy causes anxiety and drains her emotion. Many students have expressed dissatisfaction with other teachers' behavior, which discourages them from expressing themselves freely. Na Ri's frustration mainly stems from her inability to argue with higher-level administrators at her workplace, leading her to take matters into her own hands and implement different rules in her classroom, going against the opinions of other teachers. Her story also shows she does not necessarily hide her true self from what she does to the students, as discussed in works by Menard-Warwick (2008) and Morgan (2004) as cited in Song (2016).

> For example, the policy in my campus is quite flexible and that helps us to work on our progress as well as expressing ourselves. I am not saying my workplace should follow it, but I mean it can be flexible to meet the students' need and for them to be able to progress.

Furthermore, Na Ri also explains her battle attending both institutions as teacher and a student. She mentions her classes have flexible time for students to develop compared to her workplace where the students are afraid to express themselves.

Her view specifically takes on the importance of making the institution for the students to feel like "home" instead of making them feel more stressed with internal and external struggles that the students may have encountered.

> I want to closely pay more attention to my students' mental health because I don't want to see them struggling because the rules and, we don't know what happen to them outside classroom and maybe they are struggling inside. Obviously, I don't want them to fail. They come from far places, different countries. I can't just make them feel uncomfortable or stranger in their own classes.

Na Ri emphasizes her students' sense of belonging since she teaches multilingual students who come from several linguistic and cultural backgrounds which she also reflects her own journey whether she belongs in the community. Na Ri's concern regarding her students' belonging corroborates with Pham's (2017) finding on students should feel comfortable and relaxed during classrooms without being bothered by the policies. Thus, Na Ri always

provides activities and students collaboration to unify them as well as incorporating sense of security, respect, and tolerance among the students and her.

Intersectionality: Race and Non-native Speakerism

The second major finding is related to how race and non-native speakerism affecting Na Ri's emotional labor and identity. Given the fact that she is an Asian and a NNES teacher allow the students to perceive her as a proficient teacher. Furthermore, Na Ri cares about what the students and her co-workers think of her status. However, according to her story, she has less experience in term of non-native phenomena in her current workplace compared to the time when she did her internship in a public high school.

> My students know I am Asian, but they think I am Asian American and have spent the rest of my life here. I guess because I have improved my English and I have been using it in many professional occasions such as during teaching and discussion in classes I take. Well, compared to my time doing internship, the place I work now is better.

Na Ri's teaching experience is intriguing as she often finds herself frustrated with the prevalent requirement in many teaching jobs for candidates to be "native speakers." Regardless of a person's teaching certifications, institutions may overlook them simply due to their non-native speaker status. However, Houghton and Rivers (2013) argue that while being a "native speaker" may initially provide an advantage, there is a glass ceiling for such individuals working in English as a Foreign Language (EFL) contexts, leaving them feeling ineffective and powerless (Lawrence, 2016). These issues also involve notions of respect and value judgments regarding skills, which position "native speakers" as unqualified, lacking competence, and unaware of local social and cultural norms, while considering "non-native speakers" as culturally knowledgeable and highly qualified (Keaney, 2016; Lowe & Kiczkowiak, 2016). However, Na Ri's case defies these stereotypes, as her quality, evident through various certifications, exams, and educational achievements, enables her to compete and secure a good teaching position despite being a non-native English speaker and a continuing student.

> I personally feel super angry when there is a job ad and one of the requirements is native speaker. I mean that is one thing that I cannot change naturally. I was born Asian. I also think that they are being racist, you know, because they should know that we, non-native speaker, can do better work than native speaker. You see, students are very open to me, and they respect me more because I care about how they feel instead of asking them to be perfect.

Na Ri's response to the issue corresponds with Medyges's (1992, 2001) observations that non-native English-speaking (NNES) teachers serve as better role models for language learning due to the evident relevance of their hard work and understanding of language difficulties. Medyges also explains that NNES teachers tend to be more sensitive, as Na Ri described, leading to students being more open with them compared to native English-speaking (NES) teachers. Additionally, Medyges's research aligns significantly with Na Ri's experience, indicating that NNES teachers tend to design more insightful and creative lesson plans, as well as incorporate higher-order thinking materials, driven by their awareness of their status and a desire to show their capabilities.

The presence of racial factors and non-native speakerism significantly impacts Na Ri's emotions and sense of identity. As highlighted by Martel and Wang (2015), language teachers' perceptions of their own or others' native/non-native speaker status represent complex and challenging aspects of identity formation. This process can lead to emotional suffering, as described by Zembylas (2005a), resulting from conflicts and tensions in various aspects such as goals, ideology, institutional, professional, and personal spheres of power. This emotional suffering may encompass feelings of shame, guilt, low self-esteem, powerlessness, personal inadequacy, failure, inferiority, and discomfort (Benesch, 2017; Hochschild, 1983; Loh & Liew, 2016; Zembylas, 2005b as cited in Kocabaş-Gedika & Hartb, 2021). These interconnected factors play a significant role in shaping Na Ri's emotional experiences and self-perception as a language teacher.

> In my workplace, of course I want to be considered proficient teacher without people questioning where I am coming from. I know I said there are students who think I sound like American, but some students expect native speaker to teach them. That's kind of obvious because they spend money coming to America and they want to learn with American. This makes me sad especially because I am also still a student, and the pressure is kinda making me anxious and difficult to focus on the job and study.

Na Ri's experience has a profound emotional and psychological impact on her, leading to moments of self-doubt so intense that she often finds herself in tears. According to Na Ri, she believes that no matter how excellent her performance, achieving complete confidence seems unattainable. Nevertheless, she remains determined, continuously striving to do her best, and actively motivating others. She emphasizes that being Asian, she can still be a proficient English teacher, serving as a positive role model for her students.

Conclusion

The workplace emerges as the primary influence on how a teacher navigates their identity and emotions. This is evident in Na Ri's story, as she finds herself pushing to the brink of emotional distress due to the mismatch between institutional policies and her teaching philosophy, leading to conflicts with other teachers who hold differing perspectives. Zembylas (2002, 2003) demonstrates how school culture shapes emotional norms, encouraging teachers to suppress "negative" emotions like anger, anxiety, and vulnerability, while promoting the expression of "legitimate" emotions such as empathy, calmness, and kindness. Another important thing to pay attention is the interconnectedness of race and non-native speakerism that cannot be fully eliminated in the case of Asian ESL teacher, and it is gained even more impact to teachers' emotional and identity negotiation.

Na Ri's narrative presents several noteworthy pedagogical implications. Firstly, language programs and institutions should prioritize students' needs and remain receptive to adapting policies based on real-world experiences rather than being inflexible. Secondly, the requirement for teachers to be native speakers should be reconsidered, as numerous studies have shown that non-native English-speaking (NNES) teachers can be equally effective as native speakers. It's worth noting that the study's limitations include the absence of classroom observations due to access restrictions and policy constraints. However, the investigation of gender, emotions, and identity negotiation emerges as a significant area of interest for future research.

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Nora Fantasia: Transferring Nora's Folk Tune to Wind Band

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Abstract

Nora, a southern Thai folk-dance theatre, was awarded UNESCO status in 2021. The music of Nora is distinctive because the performer must improvise a long oral devotion singing together with dance, including being compatible with the rhythm. Nora's overture, called *Dam Noen* or proceed in English, is typically played on a *Pi Nora,* a double reed wind instrument with rhythmic patterns. *Ko, Nad, and Ta Kru are* commonly played on a *Klong Tab, a* one-framed drum played using the hands. Although Nora is recognized internationally, it is still for certain people and has been known to influence younger generations. It inspired the researcher to select the Nora musical elements to arrange music entitled "Nora Fantasia for Wind Band" by using the cross-cultural musical dialect between Western and Eastern music cultures. For example, the wind instrument tonguing and trill technique to imitate Nora's music style is ornamenting with improvisation simultaneously. The researcher trialed this music with the university's wind band and found that students were more aware of their folk culture through the material in this music for dissemination which aims to transfer the philosophy of Nora to the new generations of musicians and audiences to appreciate Nora's sensation.

Keywords: Southern Thai Folksong, Wind Band, Transferring

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Introduction

Sukanya Suchaya (2002: 10-11) said that folk songs were classified as oral literature, which included poetry and music together inherited from word of mouth have a distinctive feature. The simplicity of words, singing, and expressions is also a well-known song and popular in that locality, including the use of a request in a local language. The content of folk songs, often conveys feelings, thoughts, ideology, well-being, and folk wisdom. Expert folklorist Folk songs emphasize the value and importance of intellectual products of Thai villagers and shows that the creation of linguistic beauty is not limited by gender, age, and social class, the simplicity of language, and the straightforwardness of the flesh. The sound that scholars generally call that "Folk music."

Nora is a traditional Southern dance. There is a chorus of musical compositions, including drums, thap, mong, cymbal, pi, and tara, which are the originals of the Chatree plays from the Ayutthaya period to the Rattanakosin period. Some scholars say that Nora dancing is probably an Indian culture originally spread into Javanese and Malay during the prosperity of the Srivijaya Kingdom.

If you look at the master dance of Norachatree many of the poses are like the Karna posture in the scriptures of Drama and are very similar to the dance in stone etched tablets at Borobudur in Central Java. In addition, the playing method of the Chatree puppet show is also like a type of Indian drama which played in the ancient Bengal region called "Yatra." From this evidence, it can be confirmed that Nora is a civilization of southern India that entered the Malay Peninsula and southern Thailand.

Inspired creations are created through seeing, cultivating, and forming experiences and the impression of the researcher presenting and conveying the methods of development of southern folk music by creating new things that are suitable for the context of the global society, and the transition dynamics. Resulting in the change for the existence of the former. due to the background in which the researcher was born and grew up during the local culture in the south, therefore, experiencing the folk performance therefore the researcher realized that it was something worth preserving. When studying Western music to a certain extent, therefore, took the opportunity to return to the roots of the local culture of their homeland and found that self is the most important thing in creative work The researcher, therefore, uses the Southern Folk Art Nora to represent the expression of identity through this creative work.

Research Objectives

To create musical works that combine concepts, techniques, and methods between Western and Eastern music.

Content

Kittisak Laosuk (2008:43-45) Prelude is the playing of an instrument in an independent rhythm at the beginning of a melody. The performance of the overture song consists of Overture I, Overture II, boarding, Tam Noen, and landing. In terms of meaning of the prelude song is a song used to play before performing Nora, it is a form to announce that the stage is starting to perform. Please all interested parties and viewers came to the front of the stage. Another is for musicians to be familiar with the instrument or let the instrument enter the musician's hand. It is also to check the readiness of the instrument. Both to check whether the

audio device can be heard clearly or not was able to fix it in a timely manner. Lastly, it is a notice of respect for teachers, practitioner of knowledge about Nora.

Wirat Liangsomboon (2001:51-53) said that the overture song has a definite form which can be divided into three parts: boarding, Location and landing. The tap is a musical instrument that directs the chakra and changes the rhythm in each period of play. The style of Southern music is crisp, heavy, sharp, fast, provocative, loud, and not sweet after listening to it. The style is like the sound of waves crashing against the shore according to the geographical characteristics of the southern region.

Hom-Rong Nora song is the first song of Nora's performance. It is a song that invites people to come and watch the show. Which the show will start showing at the right time people often hear this song and remember it. It is a song that Nora will play and can recognize that Nora is going to perform. The first step, also known as the first impression, tends to make people remember it better than the other steps. This makes the prelude song a song that people can remember and perceive better than other songs. Nora's prelude song, it's a folk song, that has the uniqueness of being a southerner, hardy, not sweet when observed from the speaking style effect expression. Let the music be straightforward, not sweet, and heavy.

Analysis of the melody of Hom-Rong Nora song:

Figure 1: Hom-Rong Nora harmonious melody

Hom-Rong Nora song, it's on the Db Major Pentatonic scale. The interval found were m3, M2, P4, P5, and m2, with time signature 4/4, using bagpipes and drumheads by repeating the same melody repeatedly.

Creative Process

The creative process of the Songkhla Bo Yang versus the lead verse (1st – 15th room) is a slow tempo. The researcher presents the colorful use of the timpani drum instrument and a group of percussion instruments to express the great music mood by timpani drums. Using the Arpaio technique, a woodwind and xylophone marimba, played in a very fast six-syllable ratio, adds color to the opening melody of the song by the clarinet. Play the main melody Piccolo, flute, Styrofoam, and marimba instruments play as a blackout harmony.

To make the melody more interesting, bassoon musical instruments, alto saxophones, Tenor saxophones, French honks, trumpets, trombones, and euphoniums play harmonies and alternating rhythmic characteristics to play with the main melody. This makes the melody more focused. In the 6th room, Piccolo, flute, and clarinet are used to add a fingering technique: to play 2 notes alternately, quickly, which maintains the genealogy of Thai folk songs. Played in a very fast six-syllable note ratio, the transitions bring in a new hue by bassoon instruments, Alto saxophones, French horns, and trumpets. Play the main melodies bass clarinet instrument, Baritone saxophone, trombone, bass trombone, euphonium, tuba, and double bass. In bars 12-15, the researcher presents the main melodies for piccolo and flute solos, along with the bass class. Rimet, Bassoon, Baritone, Saxophone, French Horn, Trombone, Bass Trombone, Euphonium, Tuba, Double Bass, and Timpani all play in harmony and gradually decrease in volume to send to the next verse.

Figure 2: Black Harmony

In the first verse (Bars 16 – 34) in this verse, there is a change in key and an increase in tempo from the previous verse. The researcher will gradually increase the instrument to make the song grander to create a new color for the wind orchestra. And the researcher presented the main melody by adding a vibraphone instrument to play Nora's rhythmic style to import the melody using percussion and marimba to create a harmonious transition to change the melody, and color of the song. By allowing trombone, bass trombone, and euphonium instruments to play harmoniously into the main part of this piece, letting the clarinet instrument play the main melody, will be wheeled with other lines of the wind orchestra. Bassoons and trumpets play the counter melody. Wind orchestras play one note and two floors support the main melody by increasing the sound intensity from light to loud and gradually increasing the volume little by little. Gradually decreases in volume. In bar 25, the time markers are changed to a 2/4 beat ratio. In room 26, the time signs are changed to a tempo ratio.

4/4 in bars 27-30, the researcher added color to the music by allowing piccolo and flute instruments to play the Menorah melody. In bar 33, a wooden wind instrument was brought in to play a double note ratio to control the sound characteristics. In bar 34, the tempo markers were changed to tempo ratios for wind orchestra, trumpet fanfare to add color to create different moods. Most notes have control over the accent mark's characteristic to move on to the next verse.

(Bars 35 – 51) The researcher has brought Nora's rhythmic melody back again with vibraphones and marimbas playing in this melody by giving a clarinet instrument, Tenor saxophone, French horn, trombone, and euphonium to play the main melody in a question-and-answer format to increase the sound of the sound more dimensionally. Let clarinet and bassoon instruments add to Nora's rhythmic melody. The whole wind orchestra plays the melody, and chorus, supporting the main melody. By increasing the sound intensity from light to loud and gradually increasing the volume little by little, gradually reducing the volume little by little is a colorful presentation of Western instruments and the melody form of the Menorah folk song in the wind orchestra. In bar 35, the researcher changed and developed the melody. There are other melodies that go on and on from the preceding parts, starting with the alto saxophone, the French horn, and the euphonium playing the main line. The researcher has added color to the song by letting piccolo, flute, clarinet, glockenspiel, and xylophone instruments play as black chords and the orchestra plays as stick chords. And rhythmic characteristics supporting the main melody then stretched the tempo slows down in rooms 49-51, used to add a fingering technique, that is, playing 2 notes alternately to present the next section.

(Bars 52 – 65) is a slow tempo. It is the part that the researcher has presented for the bassoon, alto saxophone, and French horn instruments to play the main melody and has added an interlocking melody to the wind orchestra to make the rhythmic feeling more complex. Give a vibraphone, the marimba played rhythmic features for the orchestra. Bar 61 had a flute and clarinet instrument, a glockenspiel, and a vibraphone, played in a very fast double-note and six-syllable ratio. To create a dimension of changing the main melody, in bars 62 – 65 the researcher has flute, clarinet, and trumpet instruments played as the main melody. A French horn, euphonium, play as an accompaniment to the main melody. Then gradually accelerated the stroke rate. to present in the passage.

Figure 3: Main melody and harmonious melody

(Bars 66 – 72) This verse has an increased tempo from the previous verse. To create new colors of wind orchestra the researcher had the bassoon, clarinet, and euphonium instruments play the main melody. Wind orchestra playing black notes, one layer notes, accent mark sound style is controlled and is a rhythmic style to support the main melody. Vibraphones, and marimbas play Nora's rhythmic melody again. In bars 69 – 71, the researcher has changed the clarinet, trumpet, and trombone to play the main melody to add color to create a different mood in this section.

(Bars 73 – 81) In this section, there is a change in the key to the song. During this period, the researcher was inspired by the Nora melody in the traditional southern folk songs. Piccolo, flute, and clarinet instruments were given to play southern folk melodies in a question-and-answer format, and vibraphone instruments were given. It plays Nora's rhythmic melody to create excitement. The researchers developed an orchestra in which the entire instrument played the main melody and harmonies in the same rhythmic ratio.

Figure 4: Original Nora melody

The ending of Songkhla Bo Yang (Bars 82-108). The researcher has continuously changed other styles. The note, which is a question-and-answer sentence developed by expanding the rhythmic part, from single-note to double-note. One deck of notes is black notes. By having the whole wind orchestra play glockenspiel, xylophones, vibraphones, and marimbas play the rhythmic melody of Nora and a melody with a closed chorus to make the melody interesting. There is a control of the sound characteristics to present a folk melody along with the normal rhythm in other genres to add flavor to the song and complicate the sense of rhythm. Then the whole wind orchestra dragged the chords, increase the sound intensity to make the Songkhla pond rubber. It ended up combining Western music with the taste of folk music in a graceful and exciting Western style.

Conclusion

The interviews for the evaluation of Nora Fantasia: Transferring Nora's Folk Tune to Wind Band, can be divided into 3 topics as follows.

1. It is a suitable medium for distributing folk songs in the South as well. Because generally folk songs are played on certain occasions only and the opportunity to play it is quite difficult to find. Reinventing folk songs using international instruments is another way to increase publicity opportunities making folk songs more popular and accessible, because sheet music is recorded in Western and international music styles brought to play immediately. This Nora Suite for Saxophone Quartet is a musical novelty in which the creators combine Western and oriental music and convey folklore as well because the melody of Nora Prelude is a familiar melody and conveys the identity of the South very well. It is a charming song of music that is instinctively based on folklore. Bringing the melody to create a variety of harmonies makes it unique and adds color to the song as well.

2. Techniques of playing an international music expert who is a musician, commented that the sound range of the soprano saxophone is good and easy to play, not too technically difficult. But there are some periods where trill is used in soprano saxophones that require a specific technique of the performer which is a problem in playing the low to high range. Some relatively high notes require speed to play and the ratio of notes that are difficult to play, requires more instrumental skills. The baritone saxophone has too much continuous playing, shortening the breaking of breathing. This may result in playing for a long time. The style of the melody line is harmonized, each instrument has a different instrumental line that has more than one melody line, causing the playing to have no direction in the direction. Much the same this requires regular training of the players, including a good level of competence to play this poem out perfectly. Overall harmonious melody some parts of the melody have no breaks, so the breaks of breathing may affect the playing.

3. On the creation of songs by who has expertise in composing songs, commented that the composing still maintains good folklore. Uses uncomplicated chord travel and uses a variety of harmonious melodies to create a musical dimension creating a different mood in each section makes it interesting to follow this poem. And each part of the song conveys the uniqueness of folk very well.

The use of color in the instrument's sound in playing the melody is very different from the instrument. The main melody is played on every instrument to show the exciting different colors of the melody. But there are times when the sound bar is changed too quickly, which can cause the listener to stumble.

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The Recollection of Khun Yuam: Music Evokes Memories

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Abstract

Khun Yuam, a small district in Mae Hong Son, northern Thailand, is known as a wood and border trade area. From 1943-1945, the Japanese army retreated to Khun Yuam, and this period became part of the local people's memories. Furthermore, during music fieldwork in 2021, the researcher interviewed the Ruam Dao Khun Yuam Ensemble, a contemporary Lanna traditional ensemble. Most of the band members were alive during the occupation period. They insisted that they had learnt a song entitled Yipun (Japanese) from Japanese soldiers by oral tradition but there was no evidence of this in the Japanese language pronunciation because of language dynamics combined with the local pronunciation of Tai Yai. The researcher was inspired to examine this by using the Cross-Cultural Music Process, the creative method, which includes 1) Learning the original tunes from local musicians and consulting with language experts, 2) Interpreting by arranging for a string quartet by combining music in the same context, 3) Rehearsing and performing, and 4) Transmission, designing showcases with narration and seeing the reflection. The result was an arrangement for a string quartet in "Recollection", which combined two Yipun and O Te, children's Japanese tunes, which Pang Tanu, a legendary local person, sang. The music demonstrated a human legacy of humanity and empathy that is apparent through the audience engagement during the performances.

Keywords: Recollection, Cross-Cultural Music Process, Khun Yuam

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Introduction

Recall is the information that humans have stored for a lifetime; most forgetting occurs rapidly and then levels off over time, they are not really forgotten but our minds just lose access to them. Recalling recently stored information can be difficult, as human memory is typically approximate rather than literal in nature. People have global memories of conversations or events rather than word-for-word transcriptions. Although humans regret when forgetting something, cognitive psychology or the mind treats long-term remembering as an asset (Neuliep, 2009, pp. 156-60). Likewise, Music is the legacy of humankind entrenched in each culture's roots. The story is revealed through sound, noise, dialect, and song to conserve the philosophies and identities of every era through narratives, lullabies, rituals, traditions, and personal experiences. Music fieldwork experience is the aspect of a continuing transformation in the humanities that moves towards reflection between experience, ethnographers and the people who understand and can share the same story (Kisliuk, 2008, pp. 183-4). This will all be affected by blurred boundaries.

This article will unravel the method of musical field trips and creative approach in a case study located in Khun Yuam district, Mae Hong Son province, upper northern Thailand. It uses the Cross-Cultural Process in Music which is a method of finding by focusing on four processes: Learning, Interpreting, Rehearsing and Performing, and Transmission (Suwanpakdee, 2018). These processes were applied via an in-depth-study and performing techniques to make music culture a contemporary approach and keep the original essence of a musical dialect[1].

Mae Hon Son Province is surrounded by mountains and covered by mist in all the seasons in Thailand; winter, summer, and rain. It has a rich natural and cultural heritage—ethnic people still appear with cultural diversity. Mae Hong Son is regarded as a source of historical knowledge from many eras and attracts people to visit in different aspects as tourists, scholars, or musicians. Historian Nootnapang Chumdee mentioned that there are various ethnicities of people in the Pai, Pangmapha, and Khun Yuam districts, and they can adjust their way of living together with the dynamic changes in societal and cultural contexts (Chumdee, 2015, p. 2445). Following the ethnic group's diversity in Mae Hong Son, music has different kinds of sounds based on the function of their lives in traditions, rituals, and beliefs. Each ethnic group has its style of musical instrument, primarily wind instrument. The footstep pattern for local dance or trance-like movements is usually accompanied by music, performed by gurus who are usually shamans or spirit community leaders. The simplicity of the melody, like the idea of minimalism, can be improved by improvisation. Folk music in Mae Hong Son reflects people's intelligence and nature, which relates to and emphasises the uniqueness of Mae Hong Son.

Archeologist Rasmi Shoocongdej found that Khun Yuam, before 1957, experienced a period of migration with mainly; Tai Yai and Karen, groups settling in the area (Shoocongdej et al., 2012, pp. 56-8) because of unusual political conditions at the border or due to the trading of wood with the Bombay Burma Company (BBC). The settlers lived in a particular area but as the community expanded they had to find new places to live. In the past, there was evidence

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[1] This study was a musical part of an interdisciplinary research method entitled "Upgrading Cultural Heritage for Creative Tourism in Mae Hong Son Province", supported by Program Management Unit Competitiveness, Thailand Science Research and Innovation (TSRI).

to support the idea that Mae Hong Son had an abundance of natural teak; then, people from outside entered the business, the BBC (Chumdee, 2015, p. 2451), was the wood trade company with the teak concession in the Salween River area (Betgem, 2021). This formed part of the border of Thailand and Myanmar and became Mae Hong Son. The arrival of the BBC established settlements, illustrating that Khun Yuam was a notable community from the past.

The Mae Hong Son area is considered a strategic location for many reasons. Both Khun Yuam and Pai districts served as entry and retreat routes to Burma for the Japanese army during 1943-45; Mae Hong Son was full of Japanese, resulting in stories and relationships between local people and the Japanese (Chumdee, 2013). The study of Kanoksilpatham (2021) et al. found that after 1987, the Khun Yuam community gave precedence to World War II under the flow of tourism such as the renovation of a museum and the expansion of a tourism route. In memory of the Khun Yuam people, there are many reminiscences of places that link to World War II (1939-45); for instance, the Thai-Japanese Friendship Memorial displays Japanese military uniforms, weapons, medical equipment, wrecks, and the appliances of Tai Yai people, which show the traditions and customs of people in Khun Yuam; Wat To Phae was used to print banknotes, a medical facility and a cemetery for Japanese soldiers. A scenic point in this temple, which appeared as a local story, was that when the Japanese army saw this temple, it seemed to be heaven; it means that this area remained inhabited and survived the war. Figure 1 shows the retreat route of the Japanese army; Wat Muai To, the Japanese army constructed a road to Kayah state in Burma. There is evidence that during the period that the Japanese army had retreated to Khun Yuam (1943-45), this temple was used as a medical facility for the Japanese army. An area inside the temple was dedicated to recalling this event through a sculpture, which depicts the moment that Japanese soldiers talked and exchanged food and medicines with Khun Yuam people and thus illustrated the relationship between them. Some stories revealed their relationship, such as a girl who had her hand cut by a knife, and suddenly a Japanese soldier carefully helped her apply the plaster affectionately. In another story, a boy got a samurai sword from a Japanese soldier as a gift to recall their friendship (Kanoksilapatham, Phetluan, Kachajiva, Chumdee, & Suwanpakdee, 2021).

Figure 1: A scenic point at Wat To Phae, Khun Yuam, Mae Hong Son.

In an impressive moment of an interview, Jorleeya Uppara, one of the ensemble members, told stories about his memory which recalled meaningfully to him. This memory was from

1943-45; there are many places which connect to World War II whether Wat Muai To, Wat Hua Wiang as field hospitals and many places in his memory. The interview also revealed that more than three thousand Japanese soldiers passed away in the area during this period. At that time, he recalled a Japanese soldier named Ojima, with the characteristic big eyes, tall and overweight in his Japanese military uniform. Jorleeya normally helped to carry water for this soldier for a Japanese bath, with the remuneration at 1.50 Baht per day. Following the interview, the researcher asked if he could turn back time if he want to tell him anything, and he suddenly said, "I want to say, miss you" (Uppara, personal communication, Oct 28, 2021).

In the documentary entitled "Shade and Shadow," Pang Tanu, a legendary local person, was interviewed about remembering things about this event; the passage she said, "We remembered, remembered it in the brain, song O te." (Shoocongdej, 2014). This tune is in Japanese, entitled Kutsuganaru (Teichiku Records, 2010), and it is possible to understand what it is talking about with translation into English as follows:

Holding our hands, we will go together. We walk through the beautiful garden. Birds sing. The wind blows, the children's hair and footsteps tap the floor. Clear sky and clear air, when everyone rejoices, let us play together.

Following Pang Tanu's rendition in the documentary, the researcher was able to approach translation into Western notation as follows; (see Figure 2)

Figure 2: O te theme approached Pang Tanu's sung.

The Cross-Cultural Music Process

Besides, Learning from the background of the study area as above. The researcher developed the idea of a Cross-Cultural Process in Music to correspond to this study by designing a structured interview for the learning process. In the fieldwork, the researcher interviewed members of the Ruam Dao Khun Yuam Ensemble, a contemporary Lanna traditional ensemble in Khun Yuam, on 25th October 2021 at the house of Weerapol Boonpitak, the ensemble leader and a retired civil servant. The evidence from the interviewing found that this ensemble has performed in various styles in traditional Tai Yai, Lanna and contemporary music. The instrumentation in the band included vocals, Salo, a Lanna spiked fiddle with three strings; So, Thai string fiddle; Seung, a northern Thai musical string instrument like the mandolin; Ching, finger cymbals made from brass; Tapone, two framed-drum play by hands; Krup, wood percussion instruments, usually played on the down beats; Banjo and Accordion (Figure 3).

The ensemble has usually performed for entertainment to represent love, remembrance, welcoming and consoling. The music demonstration mostly applied to contemporary music; the researcher found a collection that systematically used Thai musical notations with the lyrics. The researcher found that one song has no notation, appearing in the title Yipun in Thai or Japanese. The ensemble demonstrated by playing their musical instruments and insisted that there was no lyric for this piece. Once the music repeated, some musicians began to sing, and then, all the musicians slowly joined in by singing along. The researcher immediately recorded this music, while trying to pronounce the lyrics correctly, which was then examined and verified by local musicians. Then, the researcher notated the melody by approaching the pitches and duration, two beats per bar or 2/4 as Figure 4. The interview and evidence of the music demonstration showed that most musicians in the ensemble had good memories of their childhood when the Japanese army retreated to Khun Yuam in 1943-45 (Boonpitak, personal communication, Oct 25, 2021).

Figure 3: Fieldtrip, interviewing the Ruam Dao Khun Yuam Ensemble.

Figure 4: Yipun, notation approach by the pronouncing of the Ruam Dao Khun Yuam Ensemble.

For the interpretation process, the researcher approached the melodic line onto the Western notation approach. Secondly, examining the musical lyric, with the Japanese language expert Siriwon Munintarawong, Thammasat University, Faculty of Liberal Arts, Japanese Section, it was found that words and contents in the lyric were incomplete because the grammar structure in the Japanese language is unclear. The function of each word does not show clear functions in the sentences. The expert interestingly suggested that it might be another Japanese accent, which may be a dialect that is not the standard lingua of Japanese (Munintarawong, personal communication, Nov 14, 2021).

Likewise, the analysis, researcher and expert tried to assume a word that apparently sounds "Mandalay Sakuna", meaning "flower of Mandalay", as a creative approach—a reason which supported the approach using the Japanese culture's context, for instance; "Uta", in Japanese, is the presence of words that is indicating the seasons in the song or poem (Figure 4). Furthermore, the idea of "Sakura", a flower in Japanese culture, namely the Sakura, will bloom in spring for only one week at the beginning of April, which means that when it blooms, it will wither away; Sakura will represents love, bloom, and the transition of time; therefore, Japanese people compare life to people who are uncertain. Following the discussion, the researcher was able to compare the dialect of Tai Yai, used by the ensemble when singing, with the Japanese language which resulted in the meaning by a creative approach (Table 1). The result of a creative approach to the meaning of the Yipun tune follows.

In Japanese,
春よ、沙也と里、沙也と里、マンダレー桜、今日は離れるよ
(haruyo, saya to sato, saya to sato mandare sakura, kyo wa hanareruyo)

In English,
"Oh, springtime, today, I must say goodbye to my Mandalay Sakura.
I miss my home and Saya, my love."

Table 1: Implementation by a creative approach

Lyric sung by Ruam Dao Khun Yuam Ensemble	Approaching to the Japanese language		Meaning
Haleeyo	Haru / Hare	春	Vivid / Spring
Saya	Saya	沙也	Saya (name of woman)
Sato	Sato	里	Homeland
Mandalay Sakuna	Mandalay Sakura	マンダレー桜	Flower of Mandalay
Keaw na	Kyo wa	今日は	Today
Hariyo	Hanareruyo	離れるよ	Goodbye / Getaway / Apart

From the inspiration in Kun Yuam's context, two tunes, including O te or Kutsuganaru, which Pang Tanu sang, and Yipun, a hidden tune approached by the creative method that represents the camaraderie that Khun Yuam people felt in the period of the Japanese army pullback to Khun Yuam. The researcher was inspired by those two tunes, which made an impression on the researcher, reminded him of the beauty of human empathy, and recalled the memory of the Khun Yuam people, especially in friendship between them and the Japanese soldiers.

In an arrangement of "Recollection" for a string quartet, the introduction begins with the padel tone played by the viola to represent an expressive moment for the audience before the coming of the O Te tune played by the cello for the first time. Then, changing the audience's perception into syncopation on the cello line and following with the theme to feel a little movement forward like walking; the melody comes the second time on the first violin and the second voice or accompaniment played by the second violin and viola, which is making the dialogue with the melody, while the cello working on the stressing usually weak beat (Figure 5). The transition transformed from time signature 4/4 into 6/8, compound time to present the second theme of Yipun by using the pizzicato on the open-string (Figure 6). Modulation by

using the common chord to be the E major key signature aims to combine those two melodies by changing the colour of sound to a vivid mood (Figure 7).

Figure 5: Demonstrating that the melody on the first violin corresponds to a second voice on the second violin, and syncopation appears on the cello line.

Figure 6: Transition by using the compound time to change the idea of the arrangement.

Figure 7: Demonstrating combining two tunes between O te, and Yipun tunes.

In the Rehearsal and Performance process, according to the research with the team, this piece is performed in two concerts entitled Uplifting Tunes, Vivid Reminiscence, and Misty Town to promote cultural tourism in Mae Hong Song. The repertoire contained new compositions and arrangements by the researcher written for other districts in Mae Hong Son, including Pangmapha, Mae Sariang, Mueng Mae Hong Son, and Khun Yuam, respectively.

There were two performances, performed by Ensemble Music Makers. The first concert was on Saturday, 12th February 2022, at the Language Learning Centre, Chankalay, Mae Hong Son Community College. The performance combined the original music and new compositions/arrangements, which were developed with the influence of folk tunes and Western classical music; This performance opened the space for folk music gurus to perform in the concert to share the original idea and musical styles with the audience (Figure 8). The feedback was good; on the whole, the audience gained new experiences.

The second performance was on Wednesday, 1st June 2022, at the Thai-Asian Music Centre, Princess Galyani Vadhana Institute of Music (PGVIM) in Bangkok. The concept of this performance was concert and commentary, narrating the story of field study in each district as mentioned above. A highlight was in the Recollection piece, which represented Khun Yuam district; the researcher invited the audience to participate as performers in the show by singing Yipun's lyrics originally sung by the Ruam Dao Khun Yuam ensemble. This was achieved by using shortened workshops with the audience through the idea of oral tradition, and then singing together with the string quartet (Figure 9). Moreover, *Recollection* was recorded and released in streaming together with the other three compositions and arrangements, which are conveyed by Mae Hong Son, in the album entitled *"Uplifting Tune, Vivid Reminiscence and Misty Town"* on the streaming platforms Spotify, Apple Music and *YouTube*, for long-term transmission.

Figure 8: First performance in Mae Hong Son featuring local music gurus.

Figure 9: Singing workshop to the audience for participating in the performance.

Result and Discussion

Firstly, the researcher designed the questionnaire to evaluate both performances. The evaluation was divided into seven questions as follows: 1) quality of organisation, 2) suitability of performance period, 3) generation of interest and benefit to musical knowledge, 4) musical content, 5) importance of cultural tourism in Mae Hong Son, 6) utilising knowledge and experience from the concert, and 7) willingness to participate in the subsequent activities. The audience evaluated each topic on a Likert scale. It was divided into five levels of agreement: 5 -strongly agree, 4 -agree, 3 -neutral, 2 -disagree, and 1-strongly disagree.

Secondly, The Mann-Whitney U test was used to compare the evaluation of two groups, namely the audiences for the first and second concerts. In the first concert, twenty of the audience members responded to the questionnaire and twenty-nine audience members responded from the second concert. The statistical value (W) was compared to the different scores between the two audience groups. The comparison provided a p-value of less than 0.05, meaning the two groups differed significantly (Table 2).

Table 2: Evaluation comparison between two concerts

Topic evaluation	Statistical values (W)	p-value
1) quality of organisation	195	0.77
2) suitability of performance period	195	0.79
3) generation of interest and benefit to musical knowledge	165	0.19
4) musical content	158	0.13
5) importance of cultural tourism in Mae Hong Son	214.5	0.60
6) utilising knowledge and experience from the concert	133	0.04*
7) willingness to participate in the subsequent activities	213.5	0.70

*The p-value < 0.05, means significant difference

Table 2 indicated that the first concert's audience expected to utilise the knowledge and experience differently from the second concert's audience at a level that was significant (p-value = 0.04). The information indicated that the average score of utilising knowledge and experience from the first concert was 4.00 which was less than the second at 4.48. The other evaluation topics showed that the audience understood the story through music. However,

many people have yet to experience Khun Yuam, and the performance could add to the audiences' perceptions through music. Although the same performance repertoire is designed in different curations, performance venues and audience experiences, music can evoke memories and allow people or the audience to feel emotion through sound experience, which depends on each personal background and narrative; here, musicians function in this way. A development for the second concert was the inclusion of a narration of the story of Khun Yuam by an expert, which demonstrated the adaptation of the stage for both performance and transmission. These processes are important for conveying the concept effectively.

There were comments from the experts on different aspects of development in the further study of this. Archeologist Rasmi Shoocongdej, noted that the identities are essential for examining the evidence investigated to understand more in-depth knowledge as the origin of the contexts, which should come before applying it to the product and is definitely essential to creative research. Applied ethnomusicologist Anant Narkkong, illustrated the performance that the audience's experience is the most important in the concert and can encourage them to open their ears to listen, which is the least investment of humankind. Auditory perception always happens from various human perspectives through the story and history of Mae Hong Son from different approaches. This study has shown how the value of ethnomusicology can be added, which should be practised as one of many methods of anthropology, whereas it must come across as creativity. This is consistent with the opinion of composer and music activist Anothai Nitibhon, who mentioned that the addition of music provides a wrapping that helps people to understand the telling of a story. Folk music can be uplifting, combining the narrative and musical material and provoking the story through sound. Correspondingly, Composer and Music Theorist Jiradej Setabundhu mentioned in this study that Recollection is usually an emotional attachment, and discourse may not be an exact representation of reality; nevertheless, it offers a creative perspective that can delve deeper into philosophical ideas. The study unravelled a revisit of something, here meaning the people of Khun Yuam preserve the memory of their past through thoughts that evoke the ideas and emotions of that time.

Conclusion

Recall is more of a memory situation that touches people's minds. Music can cross a bridge to connect the dialogue to the people, even though they may have different accents or dialects, to evoke the people's memories or stories. From the initial case study of Khun Yuam to the collective music arrangement, the Recollection, inspired by tunes O te, or Kutsuganaru and Yipun, underpinned by memories that may not be accurate; but which nevertheless, can create value based on these existing informative facts.

This study has evolved through the development of the Cross-Cultural Music Process. It has involved an in-depth learning process by undertaking fieldwork, which found many stories from the local people in which they shared empathy and kindness to others. Then, in the Interpreting process, the research found the meaning of tunes which were changed by the language dynamics. The creative approach can be a method to uncover meaning, and in the music side, using the elements of music material and idioms to arrange music, making it possible to use a contemporary creative approach. For the rehearsal and performance process, the curation can change to suit the audience in different venues and provide different audience experiences. The knowledge gained from fieldwork can be effectively transmitted to the audience through simplified methods, such as encouraging audience participation in

concerts. A creative approach, in addition to uncovering accurate information, can help to stimulate interest in the subject and ensure its continued transmission.

Acknowledgements

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Music Composition: Lagu J-Mahmad Folk Dance for Jazz Ensemble

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Abstract

This article is about a music composition name "Lagu J-Mahmad Folk Dance." The song composed for Jazz Ensemble. It has 4 musical part that include, part A-B-A-C-A which has been play in 6 minutes long. The composer using the melodic ideas, Motif ideas and rhythmic ideas from the southern of Thailand folk song name "Lagu J-Mahmad" to composed. The Lagu J-hahmad song is kind of the popular Rong-Ngeng Tan Yong folk song which develop from old Rong-Ngeng folk song. It has unique beautiful melodies and native dance rhythmic. The Lagu J-hahmad always play for singing and dancing. The lyric of song used native language that talk about native stories, social stories, epigram, courtship, and some part of native lullaby. This music composition combines jazz ensemble with a solo and rhythmic group of the southern of Thailand musical instruments. intertwining between eastern and western tones. The main idea is 1). Development Lagu J-Mahmad melodies, motifs and rhythmic. 2). Use the stories in Lagu J-Mahmad to compose, such as the introduction of song is like lullaby song but sound so jazzy and making the new sweet melody from Lagu J-Mahmad melodic idea for describe a courtship situation in song. 3). Use modern jazz harmony, quartal harmony and 12 tone. 4). Orchestration song on Duke Ellington style. 5). Use Latin music style make a carnival atmosphere for the song.

Keywords: Rong-Ngeng, J-Mahmad, Composition

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Introduction

In the southern region of Thailand, a diverse array of traditional performances exists, including Nora, Nang Talung, Rong-Ngeng, and Dikhe Hulo. Each of these performances boasts unique characteristics. While one of them has been officially recognized as intangible cultural heritage, another is facing the threat of extinction due to a lack of preservation efforts.

Rong-Ngeng can be considered as a traditional Thai folk performing art that exhibits a synthesis of Western cultural elements and is commonly practiced in the Malay Peninsula region. Rong-Ngeng involves a dance performance characterized by the coordinated movement of male and female dancers, accentuating footwork as a primary element. This style combines Western-like movements with traditional Asian hand gestures, creating a unique blend of choreography. The musical composition draws its origins from a fusion of European folk songs and traditional Malay folk songs.

There are two distinct types of Rong-Ngeng performances. The first type is a region-specific folk performance originating in the bordering provinces of the southern region. It is a performance that originates from within the royal palace. The second type is a traditional wedding ceremony in the western coastal areas of the southern of Thailand region, such as Krabi, Phang Nga, and Phuket. It goes by different names, such as Loh Ngeng, Pleng Tan - Yong, Rong-Ngeng Tan-Yong, and Rong-Ngeng Chao Le.

Rong-Ngeng in each locality, despite having varying forms, shares a common foundational performance style influenced by Western cultures. Studying the performance patterns of Rong-Ngeng reveals the societal conditions, values, beliefs, and diverse perspectives of each region. These reflections encapsulate the wisdom inherent in the Southern of Thailand, extending beyond the mere aesthetic beauty of the southern people, fostering a sense of regional pride.

Currently, Rong-Ngeng is not receiving the same level of popularity as in the past. This has led to adaptations in its characteristics and performance framework to align with societal needs, in order to sustain the livelihoods of artists dedicated to preserving traditional folk performances. Additionally, the scarcity of skilled folk artists, often elderly, has resulted in a lack of successful transmission. As a consequence, the traditional art form of Rong-Ngeng may be at risk of fading away. Therefore, there is a possibility that various insights related to the Rong-Ngeng performance style could be lost before the diverse knowledge about this form of expression disappears.

The lyrics and melodies of Rong-Ngeng from the eastern and western coasts originally employed the Malay language. The composition of Rong-Ngeng melodies was influenced by the Malay language, which has been vital for communication, trade, and religious propagation in the Malay Peninsula since ancient times. The poetic form utilized in the lyrics was in the style of Pantun verses. Subsequently, it evolved into applied Rong-Ngeng, locally referred to as Rong-Ngeng Tan-Yong. This involved adapting the complex Malay lyrics into the southern dialect to enhance comprehension and enjoyment in dance. However, the content still retained elements of metaphor, allegory, and moral instruction, in the form of comparisons and proverbs, particularly in the context of gender relations within the narrative of the performance.

The music of Rong-Ngeng originates from a region that holds significance in maritime trade, leading to interactions among diverse ethnic groups from different nations such as China, India, Java, Malaya, Arabia, Spain, Portugal, and Holland. As a result, the musical instruments of Rong-Ngeng incorporated Western instruments like the violin, alongside indigenous instruments such as ramanalek, ramana, yai, and khong. This fusion created the musical ensemble of Western-coastal Rong-Ngeng. On the other hand, during the era of Khun Jaruwisadsueksa, the ruler of Pattani, the court revitalized the art and introduced international musical instruments like mandolin, accordion, and malacas. The melodies of Rong-Ngeng are believed to have been influenced by Western countries.

Each Rong-Ngeng troupe consists of 10 to 20 performers. The performers of the Pattani Royal Rong-Ngeng, restored by Khun Jaruwisadsueksa, primarily include civil servants from Pattani Province, especially teachers. Additionally, personnel from government agencies and students from schools in Pattani, Yala, and Narathiwat also participate. The performers of the Rong-Ngeng Chao Le group are members of the Chao Le ethnic group, engaged in fishing as their livelihood in the Sangka U village, Ko Lanta District. On the other hand, the Rong-Ngeng Tan-Yong performers are predominantly local Muslims or people from the region. They are mostly engaged in fishing, farming, and have established communities along the coastal areas of La-ngu District, Satun Province.

The dance postures of Rong-Ngeng are studied by analyzing the following points:
1. Dance postures within the same Rong-Ngeng performance, such as the songs "Lagu Du Wa," "Jintasayang," and traditional songs like "Maow Inang," "Ayam Didi" and "Burong Pute."
2. Primary dance postures in different Rong-Ngeng performances, including:
    a. Pattani Royal Rong-Ngeng, featuring "La Nang," "Poo Jo Pasang," and "Bu Hnga Ram Pai"
    b. Chao Le Rong-Ngeng, including "Spa Itu," "Prawu R J," "Ga Yo Sa Pan," and "Ta Be It J"
    c. Rong-Ngeng Tan-Yong, encompassing "La Hupari Haad Yao," "La Husina Dong," "La Hupari J-Mahmad," and "La Hupari Phuket"
3. The main dance postures popularly used in Pattani Royal Rong-Ngeng, emphasizing foot movement more than hand gestures. Chao Le Rong-Ngeng and Rong-Ngeng Tan-Yong emphasize similar hand gestures and foot movements, showcasing expressive facial expressions. The essential element common to all three styles is the footwork rhythm used in dancing, which involves alternating foot taps, foot movements, stepping, foot shifting, and kicking.
4. The characteristic movement style of the Pattani Royal Tan-Yong dance involves a partnered male-female dance, featuring alternating and dynamic movements that convey interactions between the genders. The male side showcases the suitor's patterns, while the female side evades the advances. Meanwhile, Chao Le Rong-Ngeng and Rong-Ngeng Tan-Yong involve team dances with simple formations and minimal movement, not focusing on synchronized partner movements.

Rong-Ngeng Tan-Yong songs have evolved from the practice of singing Rong-Ngeng. The meaning of the majority of these songs focuses on themes of love. The song structure bears resemblance to Rong-Ngeng, yet it differentiates itself through the spontaneous and emotionally driven lyrics of the singer. These songs typically begin with the word "Tan-Yong."

The Tan-Yong group of the Forest Conservation Association originally engaged in playful performances for enjoyment within the local community or festive occasions. It was not initially established as a formal group. Later, Mr. San Chamnina, who had relocated from Ko Yao, initiated the formation and instruction of Rong-Ngeng performances in the Pa Kloak village. The performers' attire typically includes the traditional dress of Thai Muslim women, which consists of a tubular cloth head covering (Pha Pa Te), a long-sleeved blouse (Yaa Yaa), and often a light, transparent, colorful fabric draped over the head. Accessories such as necklaces and earrings are commonly worn, and their hair is gathered and adorned with ornaments. In the past, Tan-Yong songs were performed during various festivals and significant events. Nowadays, they are often performed during joyous occasions or auspicious ceremonies, such as weddings, ordinations, and village festivals.

The performance most susceptible to vanishing is the "Rong-Ngeng Tan-Yong." In response, I have taken the distinctive musical elements of the "Rong-Ngeng Tan-Yong" and undertaken further development to align with contemporary sensibilities. It is in light of these circumstances that this research endeavor has been initiated.

As previously mentioned, the "Rong-Ngeng Tan-Yong" performance is facing the risk of disappearing due to the lack of proper transmission and preservation efforts. This critical concern prompted me to embark on an experimental endeavor aimed at creatively revitalizing the traditional songs of "Rong-Ngeng Tan-Yong" while retaining their core essence.

In line with this objective, I undertook the task of reimagining and redeveloping the traditional "Rong-Ngeng Tan-Yong" song, known as " J-Mahmad," into a contemporary Jazz ensemble composition. This transformation was carried out with the intent of not only safeguarding the original spirit of the songs but also introducing them to a new audience through the creation of a Jazz ensemble piece titled "Lagu J-Mahmad folk dance."

Objective

1. Create the song for jazz ensemble.

Methodology

1. Data collection: Rong-Ngeng Tan-Yong, faith, Rong-Ngeng Tan-Yong music, Rong-Ngeng Tan-Yong dance, Rong-Ngeng Tan-Yong costume, ritual.
2. Analyze Data
3. Construct the total structure and form of all pieces
4. Compose
5. Orchestrate
6. Present the song
7. Publish the music analysis and present it as an academic work

Creative Concept

Based on field data, it was determined that the term "J-Mahmad" lacks a specific meaning and is likely a personal name. Whether it belongs to a female or male individual remains uncertain. This ambiguity served as the catalyst for the innovative concept of composing a courtship song featuring the name J-Mahmad

The first new approach involves crafting a song for a jazz ensemble or big band. The second approach centers around creating an introduction that captures the ambiance of a pub or bar, accentuating the development of a fresh melody inspired by the original song. This will incorporate Duke Ellington's arranging techniques to establish the desired atmosphere. I retain the original melody and song structure due to their captivating attributes. Employ a Latin music style to infuse the song with a lively and enjoyable atmosphere. The song includes vocal elements. The lyrics delve into the courting techniques observed in contemporary society.

The Original J-Mahmad Song

Through the process of collecting field data and conducting song analysis, it has come to light that the original rendition of J-Mahmad encompasses several essential elements. Notably, the original version incorporates vocal singing, with the song's lyrics revolving around the theme of courtship. Additionally, the song features distinct melodies and a unique structural arrangement.

The musical arrangement adopts a simpler approach, placing emphasis on vocal renditions accompanied by uncomplicated musical accompaniment. The vocal delivery combines elements of the Southern Thai dialect with Islamic influences.

The performances predominantly take place during annual community events or celebratory gatherings. Historically, these performances served as a platform for young individuals to convene and partake in dance, thereby fostering social connections. As a result, the songs' themes often centered around lullabies, moral teachings, or courtship ballads from bygone eras.

In contemporary times, observable parallels between Rong-Ngeng Tan-Yong performances and traditional dance troupes exist. These involve meticulously choreographed dances performed by elegantly adorned women, often requiring a fee for participation. The dancers don minimalistic attire, enhancing their appearances to captivate the audience.

The original song's melody, J-Mahmad, is divided into three verses. I've arranged the verses as ACB. This is how the J-Mahmad melody. Referring to the notes, in Figure 1, the blue box represents melody A, the orange box represents melody B, and the yellow box represents melody C.
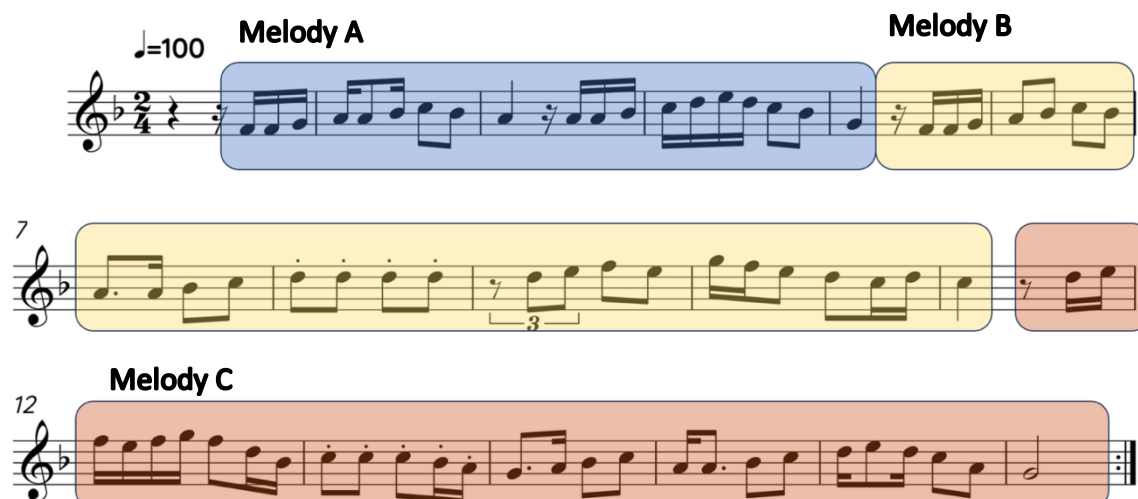
Figure 1: The Original J-Mahmad Melodies.

Music Introduction Part

Approach to Creating the Introduction. Drawing upon the findings from the music analysis, it becomes apparent that the primary note within melody A transitions from F to C and eventually resolves at G.

Figure 2: Music Introduction (1).

Leveraging this concept, I devised an introduction that incorporated elements inspired by the song 'Cherry Pink.' This particular song evokes sensual imagery and effectively conveys the ambiance of a nightclub setting. Importantly, the central note progression still follows the path from F to C and then to G.

Regarding the section derived from melody B, there are three distinct motives present. The first motive is illustrated within a green box and involves a sequence of notes moving from D to E to F. The second motive consists of the notes D, B, and C, while the final motive features the progression B, A, and G.

To infuse a more alluring quality, I opted to modify these motives. In the case of the first motive, I transposed the D note to Dd and subsequently elevated it by a half step to D. For the second motive, I replaced the D note with Ab to introduce a subtle bluesy undertone.

Incorporating these altered motives, I also introduced Db and Ab notes to craft the introduction. This culmination effectively weaves the updated melody, thus transporting the song's essence into the present, enhancing its club-like atmosphere. It's notable that, as exemplified in the provided audio clip, the song gains momentum as it unfolds, amplifying its liveliness, particularly when patrons are engaged.

Figure 3: Music Introduction (2).

Lyric Idea

This composition includes a vocal segment. The lyrics of this song comprise three verses, all centered around the theme of courtship. The initial verse of the song delves into the early stages of courtship among Thai young men. This involves leveraging social media platforms, where it's common to inquire about the girl's Instagram username. A commitment is often made to consistently like and heart all of her posts. Moving to the second verse, the focus shifts to inviting the person to watch a movie together and discussing their movie preferences. However, in contemporary society, Thai young men have shifted away from inviting girls to cinemas. Instead, they frequently opt for inviting them to binge-watch TV series at home. Additionally, the use of pet cats as a persuasive tactic to entice girls to their place has become quite prevalent. As the relationship advances, the courtship process evolves to include invitations to dine out and partake in various outings. The third verse delves into the idea of inviting the person to explore different provinces within Thailand as a means of strengthening the relationship.

Conclusion

Due to the precarious situation faced by Rong-Ngeng Tan-Yong, which is at risk of fading away due to insufficient transmission, my interest was piqued. With this concern in mind, I embarked on an experimental endeavor aimed at creatively rejuvenating Rong-Ngeng Tan-Yong songs. The goal was to present these traditional compositions in a fresh format while upholding their core essence. Specifically, I took on the task of reimagining the Rong-Ngeng Tan-Yong song "J-Mahmad" and transforming it into a jazz ensemble piece titled "Lagu J-Mahmad Folk Dance." This undertaking was driven by the intention to not only revitalize the art form but also honor its cultural heritage.

Based on the conducted audience testing, feedback from the listeners revealed that the song featured a memorable and catchy melody. The lyrical content of the song was noted to be contemporary and aligned with the current era, while still retaining the essence of traditional folk music. This dual essence was well-received, as it allowed the younger generation to witness a successful example of evolving traditional music. Moreover, it served as a means of preserving folk songs by adapting them to be relevant in the modern context. This endeavor not only showcased the development of folk music, but also contributed to the conservation of traditional songs in a manner that is increasingly relevant to the present time.

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Interracial Online Partner Shopping Experiences:
Application of Bauman's Theory on Liquid Love

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Abstract
The research examines the dynamics of marital relationships of heterosexual unions among Asian-American and Asian-European couples. These couples have united through digital dating platforms, prompting the researchers a to reevaluate of gender-specific preferences in seeking lifetime partners online. The study aims to shed light on whether online dating applications have reshaped traditional marriage conventions. Employing a qualitative approach rooted in the phenomenological method, the research delves deeply into the experiences of the participants. Guiding this exploration is Zygmunt Bauman's "Liquid Love" theory, serving as the framework for comprehensive analysis. The study's cohort comprises purposively selected 17 male and female participants. The findings of the study reveal an escalating trend of Asian women forming unions with Western men through online dating channels, attributable to cultural distinctiveness and gender preferences. In the contemporary online marriage market, various factors exert divergent appeals to different genders. These findings carry significance for students of sociology and anthropology, as well as the academic community at large, particularly those engaging with Zygmunt Bauman's theoretical paradigms. The implications of this research stretch beyond conventional boundaries, broadening the horizons of students and presenting society with innovative and scholarly insights in this growing field.

Keywords: Online Dating, Interracial Marriage, Liquid Love, Zygmunt Bauman

Introduction

In recent years, the emergence of online dating platforms has revolutionized how people find romantic connections (Hobbs et al., 2017)[1]. This shift has enabled individuals from diverse cultures to engage and establish relationships in unprecedented ways. The focus on cross-cultural and interracial couples, who navigate this digital realm, provides a compelling lens to examine the dynamics of contemporary relationships using Bauman's theory of Liquid Love. The dating arena is now primarily divided into online dating apps and traditional face-to-face interactions (LeFebvre, 2018)[2]. Despite the growing attention on online romantic relationships, no comprehensive exploration has investigated the stability of these connections, particularly among cross-cultural and interracial couples. Though some western countries had some social media apps about the interracial shopping, few studies have been conducted in China analyzing couple's relationship who met online by looking through the lens of Liquid love as introduced by Zygmunt Bauman (Rosenfeld and Thomas, 2012)[3]. Few research has been conducted on interracial marriage analyzing through the lens of liquid love by Zygmunt Bauman. This study aims to fill this gap by examining the experiences of married couples who met online, utilizing Bauman's Liquid Love theory as a conceptual framework. Our research objectives include elucidating the shift from traditional to online dating, analyzing gender-specific factors influencing online attraction, and examining participants' experiences of love and commitment during the online dating phase.

Bauman's concept of "liquid love" encapsulates the transition of romantic relationships from stable, enduring bonds to fluid, transient connections (Bauman, 2013)[4]. As societal structures shift towards individualization and fragmentation, romantic relationships have mirrored this change, evolving from the traditional ideals of stability to the uncertainties of the postmodern era. In the context of online dating, Bauman (2013)[5] contends that the reliability and security associated with lifelong partnerships have been "liquefied" by technological advances.

Contrary to Bauman's assertion, this research posits that online relationships have the potential for long-term stability and genuine love. The study of "liquid love" is essential as online relationships, often short-lived and accessible through social media platforms, challenge the notion of enduring connections (Cocola-Gant & Gago, 2021)[6].

Methodology

Appropriate research design is one of the essential elements for addressing research question in sufficient way (Cresswell,2009)[7]. The goal of this study is to comprehensively analyze Asian – American and Asian - European couples who met in the form of online dating using

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Zygmunt Bauman's Liquid love theory (Bauman, 2013)[8]. The theory further elaborates on the link between gender and exploring romantic dating candidates interracially online. Besides, it compares the preferences of genders in the online and traditional marriage market. Specifically, this study has the following research questions and objectives. To address these questions, a qualitative-exploratory approach was employed, with data collected through case studies. The research instrument consisted of a researcher-designed questionnaire and scheduled interviews via Facebook messenger to understand deeper the phenomena. Participants were carefully selected based on specific criteria, including being Asian/American or Asian/European, meeting online, and being married for at least two years. The study comprised 17 participants, including 5 males and 12 females, representing diverse geographical backgrounds.

Both qualitative and quantitative data were collected, analyzed, and interpreted. As this was a phenomenological research, a significant amount of data, including interview notes, jottings, and recordings, was generated. The researchers reviewed unstructured notes, interview transcripts, and personal texts, identifying and extracting key themes from each specific context.

The study encounters certain challenges due to the limited usage of online dating apps or websites, which are uncommon and not widely adopted in China (Xia, Tu, Ribeiro, et al., 2014)[9]. Additionally, a portion of Chinese individuals hold traditional beliefs and are hesitant towards the research topic and interview inquiries, deeming them overly personal. Furthermore, some people within the Chinese culture may struggle to embrace interracial relationships, particularly in the context of online interactions.

Complicating matters further, interracial relationships during an epidemic can be intricate, potentially leading to geographical separation between partners. It remains uncertain whether sustained online communication and dating might lead to marital infidelity or other relational issues, and the extent to which these conflicts might impact the emotional bond.

It was evident that ethical concerns held a paramount position in this study, with researchers consistently upholding this principle throughout the entire research process. The researchers explained the study's purpose to each participant, ensuring that all responses from questionnaires were handled with clarity and proper ethical consideration. Prior to proceeding with the research, participants granted their consent for the questionnaire. Anonymity and confidentiality of all participants were rigorously maintained, concurrently respecting the perspectives and ideas put forth by the participants.

Results and Discussion

The findings of this study underscore a pronounced shift from traditional to online dating platforms, reflecting the accelerated pace of technological integration in the realm of romance. Users find online interactions convenient, allowing virtual connections from the comfort of their own spaces. Moreover, participant experiences attest to the potential for online platforms to foster true love and enduring marriages, thereby challenging the transient nature often attributed to online relationships. The ongoing COVID-19 pandemic has further

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expedited the adoption of online dating, as social restrictions prompt individuals to explore virtual avenues for connection. This shift aligns with the broader trend of integrating technology into various facets of life, including romantic pursuits (Zheng et al, 2022)[10].

However, it is vital to recognize that online dating presents its own set of challenges. Participants express concerns about authenticity and misrepresentation, highlighting the need for transparent and genuine interactions. The absence of physical cues in online interactions can hinder the development of deep emotional connections. As a result, online dating coexists with traditional methods, revealing a complex interplay between the two approaches. Some of the shared experiences of the participants below:

> Participant #1: In the interview conducted via a video call on Facebook Messenger, the participant shared their experiences: "At first, I was talking to several men, having frequent conversations with them. However, I realized that not all of them were genuinely interested in a serious relationship."

> Participant #2: During the video call interview using Facebook Messenger, the participant recounted their story: "I developed feelings for this guy while we communicated online. However, it wasn't until he visited me in the Philippines that my feelings for him became stronger. Meeting him in person made a significant difference in our connection." Despite these challenges, the study reveals that virtual interactions can lead to profound emotional bonds. The extended online conversations and shared experiences enable participants to establish connections that transcend the digital realm. While commitment in the online sphere is multifaceted and influenced by factors such as trust and authenticity, the study dispels the notion that online relationships are inherently transient, showcasing their potential for long-lasting emotional connections.

Traditional Matchmakers and Online Dating Market

In the current landscape, there is a sense of anticipation and careful scrutiny as people closely monitor the trajectory of internet dating services, speculating on their potential to supplant traditional matchmakers in the future. While individuals remain intrigued by the possibilities offered by online platforms, the prevailing sentiment suggests that the traditional matchmaker market still holds a stronger position. The study conducted by Cacioppo et al. (2013)[11] sheds light on this dynamic, indicating that despite the rise of online dating, traditional matchmakers continue to wield significant influence and maintain a robust foothold in the realm of matchmaking. The interplay between these two approaches to finding romantic partners sparks an intriguing discussion about the future of modern relationships.

According to Madden and Lenhart (2006)[12], most people who have actually used online dating applications believe that it is a very effective way to meet and find a romantic partner

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through the online dating applications even if there are some arguments. Based on the survey findings, a significant majority of participants, specifically about 58.83%, firmly believe that the online marriage market is on track to gradually surpass traditional matchmakers when it comes to fostering romantic connections. This shows a growing acceptance and reliance on online platforms to play a crucial role in shaping how individuals meet their life partners. 41.18% of the respondents are in agreement, while an additional 17.65% strongly support this notion. It is apparent that a substantial portion of the population is genuinely eager to embrace the evolving landscape of romantic matchmaking. However, it's worth mentioning that a smaller proportion, about 5.88%, holds a dissenting view, indicating the presence of some skepticism or resistance toward using online methods for finding a romantic partner. On the flip side, 35.29% of the people didn't pick a side, which shows that there are lots of different opinions among the respondents who took the survey. Online dating applications are getting more popular in changing how relationships work these days. However, it's pretty clear that not everyone agrees on how much traditional matchmakers will be replaced. Through the research by Cacioppo et al (2013)[13], readers can find that between 2005 and 2012, over a third of Americans said they found their relationships online. This shows that more people are using online dating nowadays. Studies by Cacioppo et al. and Trozenski (2022)[14] have pointed out the benefits of online dating, like lower divorce rates and increased happiness among couples who met online. However, it's still not clear if online dating will completely replace traditional marriage markets.

Figure 1: Participant's views on online dating and traditional marriage market
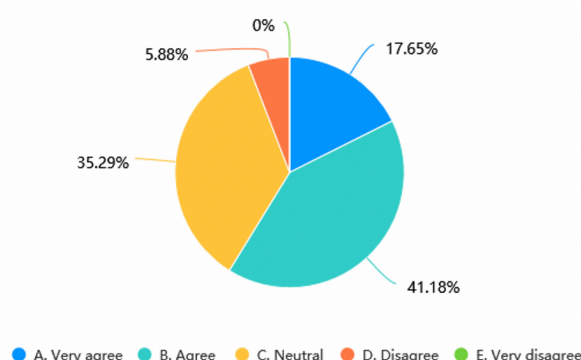
The results of the questionnaire survey and interviews reveal a diverse range of opinions concerning the potential replacement of the traditional marriage market by online dating applications. A significant majority, comprising 58.82% of the participants, seem to be keeping a neutral stance, neither fully embracing nor outright dismissing the idea. This ambiguous choice shows that a substantial portion of the population remains uncertain about the role of online dating in reshaping the way people meet their life partners. However, on the other side, 29.41% of participants' express agreement with the notion that online dating markets could indeed take over the traditional marriage markets. They believe in the transformative power of online platforms and are open to the idea of finding love in the virtual realm. Moreover, a smaller but enthusiastic group of 5.88% very strongly supports the

toward-online-dating/#:~:text=Fully%2079%25%20of%20online%20daters,venue%20for%20finding%20a%20mate.

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idea, firmly believing that online dating is the future of romantic matchmaking. Conversely, only 5.88% of individuals disagree with this idea, holding onto the belief that traditional methods of meeting partners will continue to endure. In conclusion, the survey's findings underscore the diverse perspectives and attitudes within society regarding the potential replacement of the traditional marriage market by the online dating landscape. While a considerable number remain neutral or undecided, there is a notable segment that believes in the transformative potential of online platforms.

At the same time, a small group is resolute in their support of this idea, while another equally small faction remains steadfast in their preference for traditional means of finding romantic partners. As the dynamics of romance continue to evolve in this digital age, understanding and respecting these varied viewpoints is essential to navigating the ever-changing landscape of partner-seeking endeavors.

In recent times, the trend of seeking romantic partners online has surged, becoming increasingly popular. More and more people are using the internet as a means to find potential partners, especially among younger demographics (Trozenski, 2022) [15]. The convenience of online platforms, offering diverse options and overcoming geographical barriers, has contributed to the widespread adoption of online dating across various age groups and backgrounds (Cacioppo, 2013)[16].

There are lots of reasons that influencing the using rate of online dating applications and people's intention of using online platforms. One of the primary factors influencing people's choice of using online dating applications is their preferred dating approach. A significant majority still leans toward face-to-face dating (about 70.59%) but is open to using online platforms to connect with potential partners and then transition to offline dating. The second crucial factor centers around people's feelings about using online dating apps or markets. The majority of participants expressed positive sentiments, reporting good experiences with online dating. The convenience offered by virtual dating is a notable aspect of its real-world impact. Online platforms allow for more efficient communication and quicker selection of suitable partners, making the process smoother and more accessible.

It is also essential to acknowledge that the reality factor also plays a role in shaping attitudes towards online dating, 64.71% of the respondents believe that convenience leads them to use online dating applications. Cacioppo (2013)[17] analyzed the correlation between the places where the respondents met their romantic spouses offline and different degrees of marital satisfaction and came to the conclusion that those who met through the internet have higher satisfaction. However, those who were introduced by friends offline had the lowest satisfaction. According to the questionnaire data, 11.76% of respondents thought the decline in the traditional marriage market for their shift to online dating applications. Moreover, 35.29% of respondents believe they can find a more ideal partner in the online dating market. A survey in April 2020 found that 31% of millennial dating applications users in the US were

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using online dating services more often than before the pandemic, which can also be illustrated in the questionnaire data that about 29.41% people turned to choose online dating applications (Trozenski, 2022)[18]. However, the potential danger is the main reason that prevents people from using online dating applications. Many people worry that there are some scams behind the internet. For example, some fraud or physical incompatibility. Some participants expressed concerns about the potential dangers associated with virtual interactions. This perceived limitation highlights the need for increased safety measures and vigilance to ensure a secure and trustworthy online dating experience. By addressing these concerns and capitalizing on the strengths of online dating platforms, the continued growth and widespread adoption of online dating are expected to shape the future of modern relationship-building. In that case, the accessibility of the online dating market and the positive online dating experiences support the growth of the online dating business (Rosenfeld et al., 2019)[19]. Moreover, the expansion of the online dating market is somewhat constrained by the possible risk and opacity of the sector.

Gender Disparities in the Online Dating Market

Key Factors in Partner Selection

Attraction in the realm of online dating is a multifaceted phenomenon, with distinct considerations shaping the preferences of individuals seeking potential partners. Through thorough investigation, notable disparities emerge in the factors that men and women prioritize when navigating online dating platforms.

For male participants, the preeminent quality is physical appearance, followed by personality traits and shared interests. Conversely, female participants accord a lower significance to physical appearance, elevating personality traits as their foremost concern. Moreover, gender-based variances are evident in the perceived importance of occupation and educational level. Women regard occupation and educational level as second and third in significance, a perspective divergent from men, who consider these aspects less crucial. This finding underscores the higher attention men allocate to physical appearance, corroborating findings by Su and Hu (2019)[20] that women place greater emphasis on potential partners' socioeconomic status, affecting their enthusiasm for interaction.

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[18] Trozenski, A. (2022, March 2). *The changing spaces of dating apps since COVID-19*. Vanderbilt University. https://www.vanderbilt.edu/digitalhumanities/the-changing-spaces-of-dating-apps-since-covid-19/

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[20] Su, X., & Hu, H. (2019). Gender-specific preference in online dating. EPJ Data Science, 8(1), 12.

Table 1: Preferred Qualities by Men

Rank	Quality
1	Physical Appearance
2	Personality Traits
3	Shared Interests
4	Occupation
5	Educational Level

Table 2: Preferred Qualities by Women

Rank	Quality
1	Personality Traits
2	Occupation
3	Educational Level
4	Shared Interests
5	Physical Appearance

Preferred Online Dating Platforms

Integral to the online dating landscape are the diverse platforms available, encompassing apps and websites that facilitate connections. While a plethora of options exist globally, preferences diverge among male and female users.

Among male participants, 40% favor Tinder, with the remainder opting for WeChat, Tantan, QQ, and udate.com. Conversely, only 16.67% of female participant's lean towards Tinder, with Facebook, WhatsApp, International Cupid, and the Christian Dating app gaining prominence. Evidently, both genders favor chat-based apps, implying that platforms such as Instagram and Twitter are not the primary choices for potential partner exploration. This underscores a shared demand for specialized dating software, as both men and women seek more specialized apps and websites to enhance their quest for compatible partners.
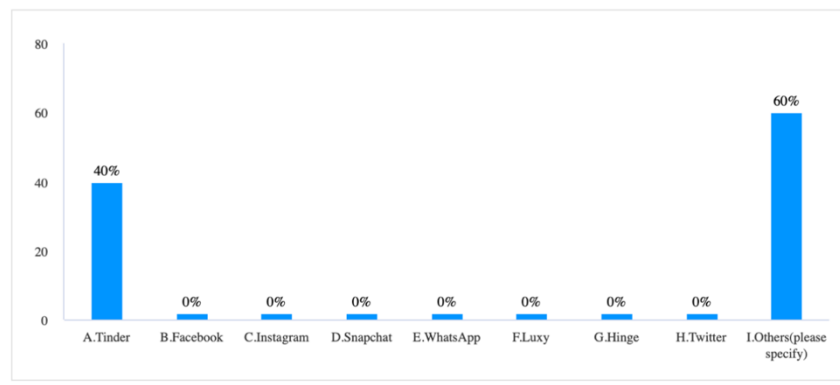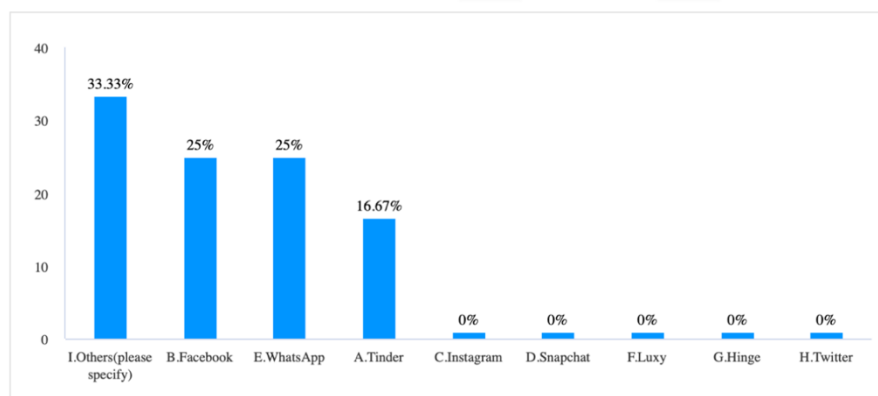
Figure 2: Men's Preferred Online Dating Platforms

Figure 3: Women's Preferred Online Dating Platforms

Perspectives on Physical Distance

A fundamental aspect engendered by online dating is the influence of physical proximity. Given the study's focus on interracial individuals who often live apart, it is important to note that online communication may lack the nuance of physical presence, potentially leading to misinterpretations.

The perceptions of participants regarding the role of physical distance are pivotal in shaping their relationships. Generally, both genders assign varying degrees of importance to physical proximity. Around 60% of males emphasize its significance, while 40% regard it as somewhat important. Among females, over 75% consider physical distance to be of great importance, yet 25% of women attribute comparatively less value to it. This trend parallels findings by Xia et al. (2014)[21], revealing that men's likelihood of replying online diminishes with distance, while women may experience increased communication despite geographical separation.

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[21] Xia, P., Tu, K., Ribeiro, B., Jiang, H., Wang, X., Chen, C., Liu, B., & Towsley, D. (2014). Characterization of User Online Dating Behavior and Preference on a Large Online Dating Site. Social Network Analysis - Community Detection and Evolution (pp.193-217).https://doi.org/10.1007/978-3-319-12188-8_9

Figure 4: Men's Perspectives on Physical Distance

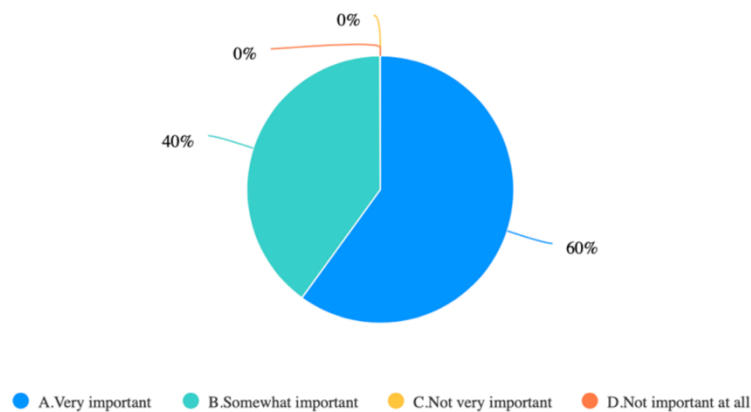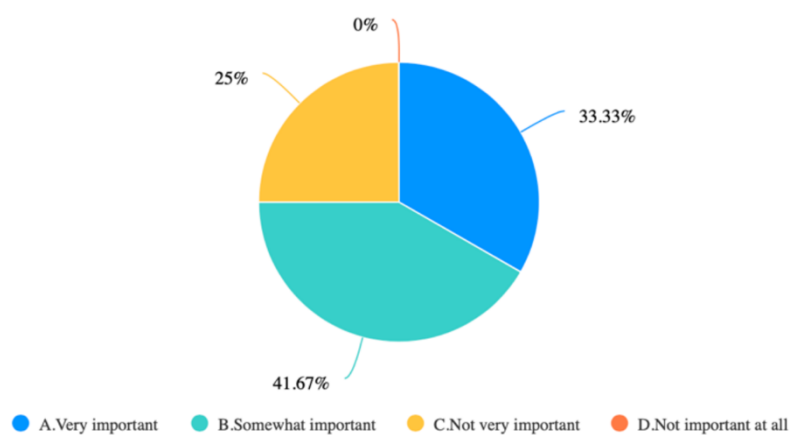

Figure 5: Women's Perspectives on Physical Distance

Significance of Communication Style

Given that online communication is paramount for forging connections and resolving conflicts, the chosen communication style bears substantial weight. Absent physical cues, effective communication is pivotal in online interactions, thereby making communication style a defining factor.

Approximately 80% of male participants' view communication style as highly important, with the remaining 20% considering it somewhat significant. A similar pattern emerges among female participants, where over 90% perceive it as crucial. This shared emphasis underscores the integral role communication style plays in assessing potential partners. Moreover, communication style can offer insights into an individual's personality traits. For instance, prompt communication may signify emotional stability, while delayed responses could suggest empathy deficiencies.

Figure 6: Men's Views on Communication Style
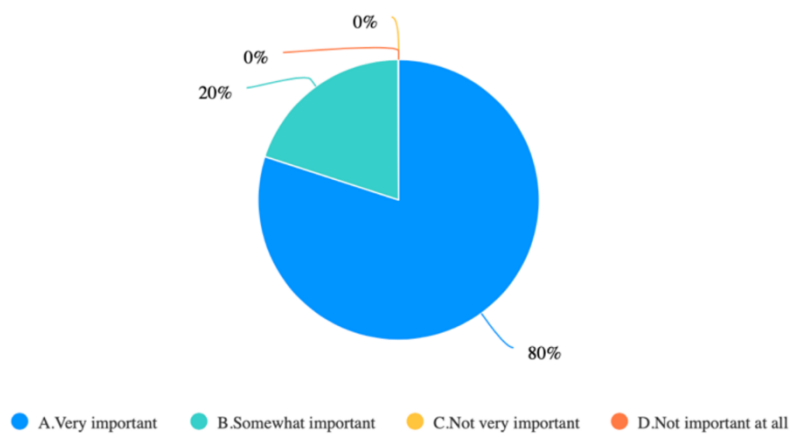
Figure 7: Women's Views on Communication Style
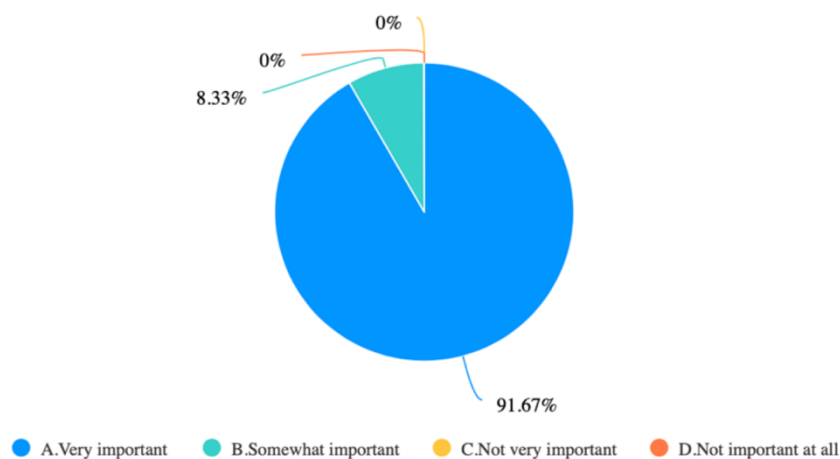
Conclusion

As online dating continues to shape modern relationships, further research is warranted to delve into the long-term outcomes and implications of these evolving trends. Majority of participants expressed positive sentiments, reporting good experiences with online dating. The convenience offered by virtual dating is a notable aspect of its real-world impact. The intricate interplay between online and traditional dating methods warrants continued exploration, offering insights into the dynamics of love, commitment, and enduring connections in the digital age.

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Community-Centred Design for Social Innovation: Bottom-Up and Government Initiatives in Shanghai

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Abstract

Insecurity has gripped our society. When we write these words, some countries may be experiencing war, hunger, and poverty. The causes of this extreme insecurity vary, but the major contributors include a lack of community cohesion, relevance, and cultural identity. In the absence of timely solutions to these problems, more social problems will arise. Therefore, through design, this research attempts to propose a new way from the social innovation perspective. The paper begins by exploring the concept of social innovation design, which is crucial to explain the challenges and transformations that design disciplines face in today's society, particularly in Shanghai, China, where the research is based. This is a qualitative methodology process. At the beginning of the study, the Delphi method was identified as an appropriate research methodology used as a tool for forecasting and validation. Some considerations about design ethnography are also presented to understand the methods used in the experimented participatory design process. This is followed by presenting three case studies in Chinese territory described and displayed in their participatory design process: the *Xixi Garden* and the *Shanghai Playscape* in Shanghai and *The Community Museum* in Xiazhu Village, Zhuji City, Zhejiang Province. The objective is to understand the importance and role of social innovation design and participatory design processes of both government and bottom-up initiatives in Shanghai and Zhejiang Province. The main goal is to deepen the foundations for developing other research in social innovation and to promote the emergence of more projects in the future.

Keywords: Community-Centered Design, Design for Social Innovation, Participatory Design, Government Initiatives, Bottom-Up

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Introduction

As we've seen, society is in great insecurity. When we write these words on the desk, some countries may be at war, hungry, or poor. For instance, the BRICS countries are rising economies with the greatest development potential and are becoming more important globally. But there are still billions of people, many in the BRICS countries and other emerging economies, who live on less than $2 per day (Kiss et al., 2011). Due to 20th-century social growth, one of the greatest tensions in the modern world is excessively imbalanced regional economic development and the cultural identity problem. Globalisation is quietly rebuilding the economic and cultural networks. This has also affected all aspects of human life. Design, a sociological area, has faced obstacles in the contemporary period. Traditional product design cannot match today's needs. We know from design history that the American designer Papanek (Papanek & Fuller, 1972) challenged this practice of creating things primarily for the pyramid's summit. Because of materialism, these ideal societal conditions have not happened. At this time, social innovation is becoming a promising model for community innovation and problem-solving among governments, academia, and businesses. Design links creativity and efficiency, making it a privileged road to innovation.

This paper explores community-centred design for social innovation, describing bottom-up and government initiatives in Chinese territory and providing a detailed overview of the participatory design process through three case studies. On the other hand, the three case studies demonstrate the value of social innovation design in bottom-up and top-down processes, summarizing the Shanghai and Zhejiang provincial participatory design processes.

In particular, two cases were analysed in Shanghai. The first is about the *Xixi Garden* project (Fig. 1) in the Sanlin community, Dongming Road Subdistrict, Pudong New Area, Shanghai. Through the *Xixi Garden*, the researcher identified a 1) bottom-up participatory planning process and a 2) top-down mechanism of innovation.
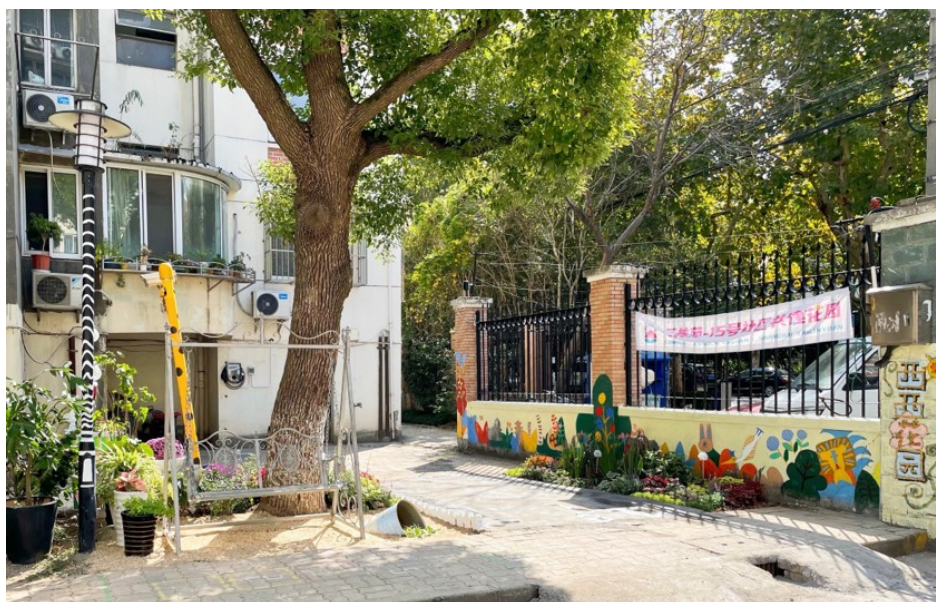

Figure 1: The *Xixi Garden*. Date: Late October 2021.

Another case is the *Shanghai Playscape* (Fig. 2) at 281 Fuxin Road in Yangpu District, Shanghai, China[1], which is tracked by the DESIS Network[2]. Project designers believe the public domain is community-based. Thus, new cultural aspects or optimizing local inhabitants' access to new public amenities, environment, and services must be carefully evaluated. The spatial story, place-making, experience design, and service design can revive passive public spaces' sensory and community creativity. Professor Minqing Ni[3] from Tongji University states that the *Shanghai Playscape* was effective in a new micro-intervention public area.
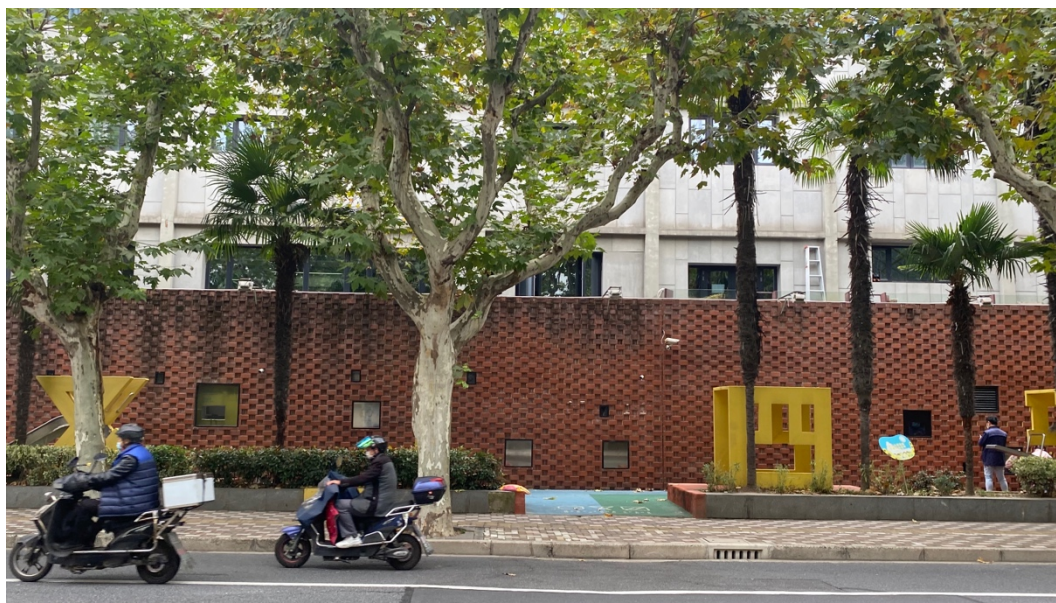
Figure 2: The *Shanghai Playscape*. Date: 16.10.2022.

Finally, another case study is related to the design practice and process of social innovation within the project developed in Xiazhu Village, Wuxie Town, Zhuji City, Zhejiang province, China. Unlike the above two cases from Shanghai, this case is a design practice project developed by the researcher. It's called *The Community Museum* (Fig. 3).

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[1] The Open your Space introduction section of Tongji DESIS Lab from DESIS Network is quoted here. For more information, see: https://www.desisnetwork.org/wp-content/uploads/2016/03/21-01_OYS_Open-Your-Space.pdf

[2] This is a network platform of design for Social Innovation and sustainability founded by Professor Ezio Manzini and related scholars. DESIS Network aims at using design thinking and design knowledge to co-create, with local, regional and global partners, socially relevant scenarios, solutions and communication programs. https://www.desisnetwork.org/

[3] On January 17, 2023, at ten o'clock in the evening Beijing time, we conducted a semi-structured interview with the professor Minqing Ni through the Tencent online conference.

Figure 3: *The Community Museum*. Date: 22.09.2022.

The main objective is to turn a vacant living place into a space for public ideas, a base for co-creation in the community, in order to respond and propose solutions to solve the problems they face.

Research Through Design for Social Innovation

In the design field, Findeli (2004) has proposed three types of design research: research for design, research on design, and research through design. The author highlights the approach of research through design, which he describes as project-led research (2004, p. 44). Findeli emphasizes the potential of interpretive (hermeneutics, phenomenology, personal history) and active methods (participatory research, action research, grounded theory, etc.) (2004, p. 45). On the other hand, the author demonstrates the importance of design for social innovation through design practice – projects and case studies, which also fall under the category of research through design. Therefore, this study also falls under the project-led research paradigm, namely research through design that focuses on people. Supported by practice, exploration, and self-reflection, design is used in this research to generate knowledge.

Problem

At the same time, there are two research problems, one for the urban community and one for the rural community in China, as specific descriptions can be found in Table 1.

	Problems
One	In the Sanlin community, due to the long-term stagnation of the community's property planning, there is minimal greenery, including some areas that were initially part of the community's public space because they have been left unattended for a long time and are littered. These problems have made the living environment of the residents worse. They also have resulted in less and less communication between the residents and a lack of a sense of belonging to the community.
Two	In China, along with the urbanisation process after the industrial revolution, many working people in rural communities left the land they depended on to work in the cities, thus changing the relationship between people and the land. However, this transformation also brought about a series of community problems, such as the education and emotional communication of children left behind and the care of the elderly. On the other hand, there has been a massive exodus of labour from rural communities, which has created a crisis in the transmission of indigenous culture. As a result of the post-epidemic era, people are still in a state of relative lockdown and have not fully recovered to the pre-pandemic social state. Due to their prolonged stay at home, people are alienated from one another, resulting in many social problems. Secondly, people's jobs and economies are inevitably severely affected by the restrictions on inter-regional mobility, deepening the social fabric of unrest.

Table 1: Research Problems.

General and Specific Objectives

The research objectives in this study are divided into two parts, one for general objectives and one for specific objectives, as described in Table 2.

	General Objectives	Specific Objectives
One	To understand how government, residents and designers can collaborate toward building a better future in Shanghai and the Zhejiang province communities.	Understand the relationship between government initiatives and bottom-up social innovation design projects in the community.
Two		Describe the role of designers and design in community-centred design for social innovation projects.
Three		Describe the role of designers and design in community-centred design for social innovation projects.
Four		Identify the design processes and methods that stimulate the community to build a better future.

Table 2: General and Specific Objectives.

Questions

On the other hand, the research questions contain both the main questions and the sub-questions (Table 3).

	The main questions	The sub-questions
One	How do the *Xixi Garden*, the *Shanghai Playscape*, and *The Community Museum* community-centred social innovation design projects manifest themselves in the respective communities, considering that they are two different approaches—bottom-up and government initiatives?	Who are the promoters of the *Xixi Garden*, the *Shanghai Playscape*, and *The Community Museum* design projects in the community in both bottom-up and government initiatives?
Two	How significant is it to empower the community and designers to build a better future for all citizens through community-centred social innovation design?	What are the priorities and how to boost the development of more bottom-up and government initiatives of social innovation design in Sanlin, in the *Shanghai Playscape*, and within the Xiazhu community?

Table 3: Research Questions.

Hypothesis

The hypothesis is that a portfolio of community-centred social innovation design processes will help to empower communities and designers in the region of Shanghai, improving its social well-being.

Methodology

This paper initially describes bottom-up and government activities in each community-centred social innovation design project to understand them. Thus, qualitative case study research matches this method. This method goes deep enough to show phenomena' dynamic processes in complex circumstances.

In the beginning, the researcher used the Delphi method and the case study method. Firstly, the research is based on the Delphi method, which is used as a tool for forecasting and validation. The research will use the Delphi method twice. That is, (1) at the beginning to refine the research questions, hypothesis, and objectives, and (2) at the end to validate a set of case studies.

At present, the researcher has completed the first moment of Delphi and has received questionnaire responses from five experts from China, including Professor MiaosenGong[4]; Professor Xiangyang Xin[5]; Professor Yongqun Chen[6]; Professor Jun Zhang[7]; Professor Jianzhong Cao[8].

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[4] Dr. Miaosen Gong is an associate professor in the School of Design of Jiangnan University. He is the director of DESIS Lab. He is a doctor of design jointly cultivated by the Politecnico di Milano and the Massachusetts Institute of Technology.

[5] Dr. Xiangyang Xin, founder of XXY Innovation design thinking and strategy consulting, professor, PhD supervisor. He graduated with PhD in design from Carnegie Mellon University. In 2007, he founded China's first interactive design major at the Hong Kong Polytechnic University.

Regarding the case studies, the first one is the Sanlin community's *Xixi Garden*. The second case study is the *Shanghai Playscape*, No. 281 Fuxin Road, Yangpu District, Shanghai, China. The third case study is from a design project developed by the researcher and her design team in Xiazhu Village, Wuxie Town, Zhuji City, Zhejiang Province.

Xixi Garden

Sanlin, Pudong New Area, Shanghai. The Chinese and Singaporean governments built Sanlin as a model residence in 1995. Tongji University's architecture department designed east Sanlin's first community, which Chinese state leaders carefully reviewed. It was one of China's third experimental urban residential development communities and the eastern basis of the city's four major residential zones, sanctioned by the Chinese Ministry of Development in 1994. Second, Sanlin has 2,094 families, 15 hectares of land, and 180,000 square metres of building area, 150,000 of which is residential. This once-representative Chinese community has problems: 1. Hardened soil in the neighbourhood; 2. Standing water after rain; 3. Site with glass, tiles, and other debris in the ground; 4. Location is often littered with waste; 5. No vegetation is grown on the land. Additionally, community administration has languished for years. This has blocked residents' communication and damaged relations. Participatory groups resolved Sanlin community issues, and the group designs collaboratively in phases. In particular, the participatory group held a multi-participant design workshop in the Sanlin community. These participants included residents of the Sanlin community, students of Xiaolanghua Kindergarten, students of Sanlin Primary School, residents of nearby communities, and others from young people from Huangpu District who are interested in the event. After contacting the design team leader, the researcher was allowed to share the team's design process with other researchers. The specific steps for collaboration can be found in Table 4.

Steps	Participatory design process and steps for the Sanlin community.
One	Investigation workshop in the community.
Two	Participatory design workshop in the community.
Three	Generating projects in 3D software.
Four	Project implementation.
Five	Projects Follow-up and Maintenance.

Table 4: Participatory Design Process and Steps for the Sanlin Community.

Top-Down Case Study: Innovations in Government Mechanism in the Sanlin Community

According to the community-based participatory planning handbook for Dongming Road subdistrict, we know that the fourth plenary session of the 19th party central committee, which adopted the decision of the central committee of the communist party of China on several major issues concerning the adherence to and perfection of the socialist system with

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[6] Dr. Yongqun Chen is the associate professor at the School of Design and Innovation, Tongji University, and the director of the Asian Lifestyle and Design Gene Research Office. He graduated with the PhD from Helsinki University of Art and Design in Finland. He taught at the University of Helsinki in Finland. He is the chief curator of the "Good Fortune China Contemporary Design Exhibition" at the Helsinki Design Museum, Finland.

[7] Dr. Jun Zhang is the EU-Hunan University LeNS Sustainable Design Laboratory Leader. He graduated with the Ph.D. in Industrial Design from Hunan University. He is a visiting scholar at the School of Design, Politecnico di Milano, Italy (2009-2011).

[8] Dr. Jianzhong Cao is a teacher at Hefei University of Technology. He works in the field of industrial design.

Chinese characteristics and the advancement of the modernisation of the State governance system and the ability to govern, put forward several requirements for the establishment of a social governance system (table. 5):

Points of the several requirements	The several requirements for the establishment of a social governance system
One	Requires adherence to and improvement of a social governance system built and shared by all. To create a social governance community where everyone is responsible, contributes, and enjoys it.
Two	Improve institutionalised channels for mass participation in grassroots social governance. To fully utilize group and social organizations, realize the positive interaction between government governance, social regulation, and residents' autonomy, strengthen the foundation of grassroots social power, and adhere to and improve the system of people's mastery and socialist democratic politics.
Three	Improving a vibrant system of grassroots mass self-governance and the mechanism of grassroots mass self-governance led by grassroots Party organisations. Self-management, self-service, self-education, and self-monitoring by the masses are widely prasticed in urban and rural community governance, grassroots public affairs, and public welfare undertakings, and channels for the people to express their views and suggestions are broadened. Efforts are made to institutionalize, standardize, and proceduralism direct democracy at the grassroots level.

Table 5: The several requirements for the establishment of a social governance system.

Based on the previous policy presentations, Shanghai will become a global city of excellence. The city's core, the community, implements these macro goals. Innovative social governance can be implemented through community regeneration, and good community planning immediately improves urban life. These suggestions will help the Shanghai Pudong New Area government address people's biggest community issues. This necessity and all parties' consensus and expertise encourage community autonomy and shared governance and provide institutional support and experience for residents to participate in grassroots social governance and sophisticated urban management. People's city for the people will warm the city. We can learn about practical projects made in this general setting.

Community-Based Participatory Planning in the Dongming Road Subdistrict, Pudong New Area, Shanghai

The community-based participatory planning manual included Dongming Road Subdistrict history. Dongming Road Subdistrict is located in Pudong's Sanlin Expo. The Subdistrict was built in July 1997 and created on December 8 1999. The relocation and growth of Puxi and Pudong established this Subdistrict. Lingzhao new village and Sanlin community are the main regions of Dongming Road Subdistrict (5.95 square kilometers), which has 38 residential areas and 73 housing complexes. Dongming Road Subdistrict has four key issues in Lingzhao new village and Sanlin community: unequal development, lack of public backing, illogical spatial arrangement, and relative lack and shortage of social capital. In light of these facts, the Dongming Road Subdistrict government has welcomed the national policy and proposed three requirements to advance participatory community planning (table 6).

Areas	Specific Requirements
One	Construction of a team of community planners. The Dongming Road Subdistrict insists on prioritising a diverse, collaborative and professional team of community planners, effectively providing strong support for constructing a community-based participatory planning system and adhering to the principles of diversified composition, clear responsibilities and focusing on external empowerment.
Two	Community Garden building and public space renovation as the work base. The government continues to promote the construction of a network of community gardens.
Three	Micro governance, micro wisdom, and micro infrastructure construction as the starting points; a wide range of residents to mobilise the power of self-government and social organisations' professional ability.

Table 6: The specific requirements in three areas to further the work of participatory community planning.

Then, a summary of the steps and process of community-based participatory design is also included (table. 7).

Steps	The Process and Steps in Community-based Participatory Design
One	Residents Need to Research
Two	Identifying Community Situations
Three	Generating Planning
Four	Generating Projects
Five	Preliminary Project Review
Six	Get Funding
Seven	Public Hearings
Eight	Projects Validation
Nine	Project Implementation
Ten	Projects Follow-up and Maintenance

Table 7: The Process and Steps in Community-based Participatory Design.

Shanghai Playscape

The College of Design of Innovation Tongji University organized the DesignX workshop in the fall of 2015 to examine the future of Shanghai's design and design education. Many of the world's foremost design educators attended and contributed to the discussion at the meeting. DesignX, as described by Norman and Stappers, is referred to as 'X', as in the variable used in algebra to indicate an unknown number. DesignX is a novel, evidence-based strategy for addressing many of the world's most difficult and significant problems. It adds to and enhances current design practices, redefining the role that design can play (Friedman et al., 2014; Ni, 2017). In this meeting, the experts reflected on the work of designers, in particular, the fact that they must take an active role in implementing and building solutions in short, iterative increments (Ni, 2017; Norman et al., 2015). It was crucial to examine the various techniques designers are using to engage in social and political issues, particularly from the standpoint of a creative actor to an enabler (Lou, 2010; Ni, 2017). One of them spans a wide spectrum of socially and environmentally responsible design actions: design activism. As Lou Yongqi emphasized, design necessitates an innovative, more proactive approach to economic and social development. Active design must replace passive design (Lou, 2015; Ni & Cattaneo, 2019).

On the other hand, Shanghai is a rapidly urbanizing city with considerably accelerated social and environmental development. Migration, housing, urban pressures, social inequality,

social separation, etc., are only a few of the issues urbanization in Shanghai has produced, ranging from local to global. Long-term migrants now make up more than 39% of Shanghai's population, which has tripled in the last ten years. Thanks to immigrants from the nation's rural districts, Shanghai had the desired expansion. Since housing costs in Shanghai have been rising sharply for the past ten years, most low- and middle-income households' primary concern is finding affordable accommodation. These and other issues have surfaced and affected daily life; the absence of social cohesion and low social resilience are visible and degrade the standard of living (Ni & Cattaneo, 2019; Thorpe & Manzini, 2018).

Under these circumstances, a research and design project called *Open Your Space* (OYS) was started in May 2015. The project seeks to improve urban residents' perceptions of public space accessibility, comfort, and sustainability. In order to practice design-driven social innovation strategies for Chinese urban community-building and resilient transformation, the objective is not to explore new undeveloped spaces but rather to regenerate existing spaces and prioritize the design of the social functions of how to integrate space and demand (Ni & Cattaneo, 2019).

Secondly, the *Open Your Space* project was launched in the Siping community, Shanghai, China. The fourth edition of *Open Your Space* (OYS), a continuous study and design initiative started by the College of Design and Innovation at Tongji University in 2015, was achieved in 2018. The OYS project took place in the village of Siping, situated in the center-west of Shanghai's Yangpu district, with 2.75 km in size and a population of more than 100,000. Siping community includes Anshan village, one of Shanghai's early worker villages. In the 1950s of the previous centuries, it was constructed and became one of the largest villages in Shanghai. After years of expansion, there are presently eight communities. Two-thirds of the buildings in the community are considered to be old due to the condition of the housing, the antiquated infrastructure, and the lack of quality in the public spaces, and the neighbourhood appears less alive and robust. At the same time, there is a great deal of unused space, and concealed space has not been utilized effectively (Ni & Cattaneo, 2019).

The OYS study project also investigates the Siping Community's physical environment as well as its social and cultural relevance. It uses three key design principles: encouraging creativity and reappropriation, empowering different stakeholders to drive local change, and enhancing the diversity of the community environment[9]. Below is a summary of the *Shanghai Playscape* design process (Table 8).

Steps of the design process	The design process
One	Preliminary preparation.
Two	Display of design projects.
Three	The Project Construction.
Four	The Final Presentation.

Table 8: The design process of the *Shanghai Playscape* project.

The Community Museum

The Community Museum is a design project in Xiazhu Village, WuXie Town, Zhuji City, Zhejiang Province, China. The inhabitants of this small village rely on the hosiery industry

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[9] For more information about the *Shanghai Playscape*, please refer to https://www.theplan.it/eng/award-2019 public space/shanghai-playscape.

and agriculture as a source of income. As a result of urbanisation, most of the village's young people have moved on to areas with more job opportunities, leaving the village populated by older people who have lost their ability to work.

This village area has excellent ecological conditions and a well-preserved ethnic culture. A significant highlight of the village is that many ancient village buildings are well preserved. However, the area has a homogenous economy and a high degree of ageing, thereby hindering the development of the community as a whole.

In 2019, the researcher and the design team rented a vacant house to learn more about the village and its needs. After observing the community, we found that most residents were elderly, lived alone with closed doors, and rarely interacted with their neighbours. Due to urbanisation, this is now a social issue in rural China. We identified social capital for future designs in response to community issues. These resources include existing ecological resources, human resources, and the behaviour and lifestyle of local residents. In the wake of informal discussion, we decided on developing design interventions to revitalise the community. In 2019, three designers organised and completed the first phase of this project. We wanted to change the community on a more personal level so that residents felt these issues were important to them and became more involved over time.

Start From One – Place Making: A Place is a Space Endowed With a Sense

Our design interventions gave this derelict residential area cultural and public ideas significance, transforming it from its monolithic function. The transformation from a new settlement to a place where different representatives participate in activities shows that locally based collaborative organisations, new residential communities, and new ideas of the locality are exciting and positive (Manzini, 2015).

In August 2022, Xiazhu Village, Wuxie Town, Zhuji City, Zhejiang Province, China, opened our community museum. After seeing press coverage, local government leaders visited the museum and offered their ideas for its future development. Media coverage has brought people across the country to the museum to take pictures. The community has gained energy and youth power from our museum discussions - a foreign place. A variety of places is also a precondition for a more resilient natural, social, and production system (Manzini, 2015).

On November 21, 2022, we organised an exhibition entitled *Looking Back*, which was an opportunity for us to involve residents in the set-up of the exhibition and other activities, empower residents, and develop their sense of participation and ownership.

From One to Infinite Possibilities

- As a Contribution to a New Territorial Ecology

We created a collaborative idea space in Xiazhu Village, intending to solve problems and meet the community's needs while also promoting the growth of more livable communities and improvements to the territorial ecology of the community and the regions in which they operate to create a better life for the future.

Then, we continued to develop other projects. For instance, through a Chinese co-creative website[10], we encouraged people interested in this subject to travel from all over China to *The Community Museum* to participate in independent design projects like We and Six Seconds, the UNICEF POP-UP Festively event. Furthermore, some teachers and parents brought their children to the museum to study. Following the shared feast, we revisited some participating residents to better prepare for the upcoming event.

Discussion

Regarding the *Xixi Garden* in the Sanlin community, it's a community-based participatory planning approach with the goal of co-creating the community with the residents by holding participatory design workshops. The government has also introduced community-based participatory planning mechanisms through specify the exercises. In this case study, the bottom-up approach interacts with the top-down.

The *Shanghai Playscape* case is also characterized in two ways. The first one is related to the playing facilities in the public space, benefiting people of different ages and improving the spatial quality of the area. Secondly, it combines designers and the government because many top-down aspects are in question, which is common all over China. Still, through micro-update projects, the frequency of interaction between designers and the government is increasing. The government provides money and power, professional designers or teams, and universities provide professional design capabilities.

In the exploratory project in the Zhejiang Province, a design project was developed from scratch to demonstrate the importance of design for social innovation. Through a change in attitude between the local government and the neighbourhood, we found that placemaking and design action can reactivate and solve community problems to create better living standards.

Conclusion

This study, by means of a qualitative methodology process, has displayed cases of community-centric social innovation in the Chinese territory. The methodology presents the advantage of being based on practice data, particularly in a type of design for social innovation that provides a reference base for future researchers in this field. This work in progress has the potential to act as an initial tool for the government and grassroots organizations in facilitating effective assistance. Moreover, analysing the Chinese scenario within the context of the BRIC countries in the field of social innovation will prove beneficial in identifying the strengths and weaknesses of the Chinese system.

This is even more important in a nation such as China, as shown by the participatory design process, through which the core points are discovered. The *Xixi Garden* case shows a community-based participatory planning approach with the goal of co-creating the community with the residents by holding participatory design workshops. The *Shanghai Playscape* is particularly relevant in two ways; the first one is related to the playing facilities in the public space, benefiting people of different ages and improving the spatial quality of the area. Secondly, it combines designers and the government. In the last case, *The*

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[10] URL is：https://www.actionvillager.com/home.

Community Museum is a design project where placemaking and design action are essential factors that can reactivate and solve community problems to create better living standards.

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Challenging the Social Order of a Patriarchy Through Social Media Activism: The Case of the Greek #MeToo Movement

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Abstract

Greece's traditionally patriarchal society was shaken by the emergence of the Greek #MeToo movement in 2021, enabled by social media's speed and networked power. However, two and a half years since the movement's emergence on Greek social media and mainstream news media, its legacy and long-term impact on Greek society are still being questioned. Although much research has examined the global #MeToo movement as an instance of feminist social media activism with international dimensions, research on the Greek #MeToo movement is still emerging. This paper aims to fill this gap by examining the Greek #MeToo movement as a feminist social media activist movement that momentarily challenged the social order of Greek society by extending Thompson's (1995) theorizing on the mass media's potential to alter the social order and Papacharissi's (2011) concept of "private sphere" activism on social media. During the Greek #MeToo movement, social media allowed public figures and ordinary citizens to make disclosures of sexual harassment and assault and form networks of solidary around heavily publicized cases of sexual violence, bypassing the mainstream Greek news media that has traditionally not taken a social justice stance on these cases. However, feminist social media activism also involves the risks of igniting misogynistic backlash and reinforcing existing societal polarization. Although social media activism may potentially push forward news discourses in society, a more systemic approach is needed to spur change in other institutions of society, such as law and education.

Keywords: Social Order, Patriarchy, Social Media Activism, Case Study, #MeToo, #MeToo Greece

Introduction

The first two weeks in October 2022 were marked by an explosion of news articles, commentary, and social media posts commemorating the fifth anniversary of the birth of the #MeToo movement. This hashtag feminist activist movement began in 2017, when American actor Alyssa Milano asked users on Twitter to tweet the phrase "Me Too" if they had ever experienced sexual assault or harassment (Rottenberg, 2019), although black activist Tarana Burke first used the phrase in 2006 (Prata, 2021). As the years went on, the #MeToo movement spread across many countries, adapting to specific women's concerns in specific national and cultural contexts (Ghadery, 2019). However, coverage of the movement's fifth anniversary failed to mention the most recent incarnation of the global #MeToo movement: the Greek #MeToo movement, which began in Greece in January 2021.

In this essay, I will argue that new media technologies can alter the social order by demonstrating how the rise of the Greek #MeToo movement on social media altered the social order of Greek society. Through the lens of Thompson's (1995) theorizing on how mass media alters the social order of society and Papacharissi's (2010) concept of social media as facilitating a "private sphere" of activism and engagement, I will show that social media allowed for the growth of a movement that would have otherwise been suppressed in Greek society. New media technologies allowed Greek citizens to hold power to account through commentary and media creation on various platforms, bypassing the mainstream media as sole gatekeepers and meaning-makers of society.

Theoretical Framework

Thompson's (1995) analysis of the role of mass media in changing the social order responded to Habermas's (1989) critique of the mass media as degrading the quality of the public sphere by drawing people into private, isolated spaces such as homes. Habermas (1989) traced the origins of the public sphere to the rise of the printing press, which gave citizens access to ideas and information to debate and discuss face-to-face. Thompson (1995) contends instead that mass communication technologies allow individuals to transcend the traditional temporal and spatial boundaries of face-to-face interactions. In this manner, individuals can create new kinds of relationships and reorder social organization, allowing individuals dispersed across space and time to see and respond to events in distant locations, a form of interaction that Thompson (1995, p. 100) termed "action at a distance."

The kind of mediated action that Thompson (1995) described is difficult to monitor and control by external forces, primarily due to the proliferation of means of producing and transmitting media messages. This power is multiplied by the self-referentiality of the media, as media stories or trends in one medium are picked up and reported on by others. The rise of this level of mediated action changed the nature of visibility and its relationship to power, changing the nature of the public-private dichotomy and the resulting social order (Thompson, 1995). This wider range of visibility can expose hidden or secret activities of these public figures, such as scandals, which transgress social norms and expectations and lead to public outcry and denouncement. This exposure process can hold power to greater accountability (Thompson, 1995).

Building on Habermas's (1989) and Thompson's (1995) work, Papacharissi (2010) conceived that social media further extend the potential of mediated action for impacting the social order. Papacharissi (2010) proposed the concept of the "private sphere", a hybrid public-

private space in which citizens enter the "public" space of the internet and social media platforms while residing in private spaces such as homes. Citizens turn to this "private sphere" to make their private agendas and concerns public, dissatisfied with how mainstream institutions, including the mass media and political actors, have prioritized specific public issues while excluding others. In this new form of activism, citizens often participate in networked, transnational movements, actions pluralizing the voices and media available in the public sphere (Papacharissi, 2010).

Chronology of the Greek #MeToo Movement

Greece's #MeToo movement began in January 2021, when the country was experiencing lockdowns due to the COVID-19 pandemic. In an obscure online conference Sofia Bekatorou, a national Olympics sailing champion, shared that she was sexually assaulted by a senior member of the Hellenic Sailing Federation after the 2000 Sydney Olympics (Kallergis, 2021). In the coming days, other former athletes from the Greek athletic field came forward, such as water polo champion Mania Bikof and sailing champion Marina Psychogyiou. The accusations spread to the theatre world, where Greek actors and actresses came forward with claims of sexual harassment and assault (*#MeToo*, n.d.).

Among the most notable case was that of Dimitris Lignadis, who was arrested after accusations of sexual assault were made against him, the complainants saying they were minors at the time ("Greece #Metoo," 2021). In some cases, social media was used to make the original claims, such as when Greek actresses Jenny Botsi, Angeliki Lambri, and Loukia Michala accused the actor and director Kostas Spyropoulos of sexual harassment via a joint Facebook post, while others made their claims in mainstream media such as television shows (Fragkou, 2022; Kokkinidis, 2021). Other cases involved students making claims of harassment against university professors (*#MeToo*, n.d.).

Within days of Bekatorou's announcement and the cases that followed, a national conversation rapidly spread across social media audiences in Greece about women's experiences of systemic sexual harassment and rape culture across every facet of society (*#MeToo*, n.d.). For the first time in Greece, hashtag activism kept #ΜετηΣοφια ("With Sofia") and #eimasteoloimazi ("We are all together") as trending topics on Twitter (Emmanouilidou, 2021; "Είμαστε όλοι μαζί," 2021). For Greece, this was the first time a digital feminist movement ignited a national to include voices across social classes and political party lines, from marginalized women to the Prime Minister addressing the long-silence topic of systemic sexual assault and rape culture in the workplace (Emmanouilidou, 2021; Protothema, 2021).

The Greek #MeToo Movement and the Disruption of the Social Order

The spread and development of the Greek #MeToo movement reflect how new media technologies can change the social order. Firstly, social media and its interaction with the mainstream media allowed these topics to gain a level of visibility not previously imaginable in the pre-digital era, as Thompson (1995) noted of the heightened visibility of television media. Bekatorou's initial revelations were made in an online conference during COVID-19 pandemic lockdowns, which would not have been possible without new media technologies. Hers and future statements from athletes and actors were widely circulated on social media, creating a network that allowed individuals in disparate locations to read, watch, write about,

and comment on the events, allowing for Thompson's notion of "action at a distance" (Thompson, 1995, p. 100).

These statements could bypass the mainstream media altogether, which was initially lacking in support for Bekatorou and other victims, evinced when some journalists and public figures appeared to sympathize with the perpetrators or blame the victims of these cases (Διοτίμα, 2022; Κωνσταντίνου, 2021; *Πως αντιδρά η Τατιάνα Στεφανίδου*, 2021). In pre-digital times, the mainstream media's doubtful stance may have stopped the Greek #MeToo movement from emerging as such. Social media thus upended the traditional social order in which mainstream media would have been gatekeepers of such information. Furthermore, the heightened visibility of social media held power to account. It exposed the secret activities of public figures, as Thompson (1995) noted of television, with some sexual harassment accusations made directly through social media, with social media users even widely criticizing the doubtful stance of mainstream media figures. Thompson's self-referentiality of the media was also evident, with mainstream media reporting on the trending nature of Greek #MeToo on social media and social media users commenting on events reported in the mainstream media (Δημητριάδη, 2022).

The social media aspect of the Greek #MeToo movement also exhibited aspects of Papacharissi's "private sphere". When COVID-19 pandemic lockdowns prevented people from engaging and interacting in the physical public sphere, social media platforms served instead as a way to access the public sphere while residing in private spaces. Citizens used social media to speak about sexual harassment and assault, topics that were long ignored or derided by the mainstream media agenda (Δημητριάδη, 2022; Κωνσταντίνου, 2021). The Greek #MeToo movement thus became an extension of the networked, transnational #MeToo movement, a growth that would not have been possible without new media technologies' creation, distribution, and networking potential.

Conclusion

The Greek #MeToo movement represented a profound change in a society where systemic workplace sexual harassment and assault were issues that were never granted relevance in the mainstream public sphere. By forming a social media movement that interacted with mainstream media to hold power to account and generate a new "private sphere", ordinary citizens challenged the hierarchies of power in Greek society in a way not previously possible in the pre-digital age. However, while legal reforms and other social changes are still playing out in Greece (Κουναλάκη, n.d.; *Πού εξαφανίστηκε το ελληνικό metoo;*, n.d.), what remains to this day the movement's legacy is how it sparked a conversation and wave of awareness-raising around sexual harassment and assault, breaking the long-held silence of a collectivistic, patriarchal society.

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The Charm of Reproduction: The Special Experience Brought to Visitors by "Flying Mythological Horses" in the Hong Kong Palace Museum

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Abstract

The emergence of digital technology has had an immeasurable impact on society. Reproduction using VR, AR and other technologies as media also appear more frequently in museum exhibitions, which has also aroused many people's doubts about the "authenticity" of museums. In "The Work of Art in the Age of Mechanical Reproduction," Benjamin believes that reproduction lacks the authenticity, tradition and culture of the original, and its value is far less than that of the original. Therefore, this research mainly explores several questions: How do people view the relationship between reproduction and the original? What are the differences between audiences' perceptions and experiences of the original compared to their experiences of VR or AR-mediated reproduction? Can VR or AR-mediated reproduction enhance appreciation and understanding of the original? This study takes the "Flying Mythological Horses" installation in the Hong Kong Palace Museum as a case and collects data from 20 visitors based on observation and semi-structured interviews. Furthermore, this study found that most respondents agree that reproduction is the re-creation and re-interpretation of the original. Although reproduction does not replace the original, it does provide visitors with more opportunities for "dialogue." Finally, the experience based on reproduction is more diversified, which is beneficial for visitors to understand the original from different angles and protects the museum's "authenticity."

Keywords: Digital Technology, Museum, Reproduction, Original, Audience Experience

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Introduction

In the digital age, immersive technologies such as VR, AR, MR, etc., have impacted museums. Many artifacts using these new technologies as the medium appear more frequently in museums instead of original ones, bringing audiences a richer viewing experience. However, the presence of artifacts has also led to many debates about the "authenticity" of the museum. In the book "The Work of Art in the Age of Mechanical Reproduction," Benjamin believes that reproduction lacks the authenticity, tradition and culture of the original, and its value is far less than that of the original (Benjamin, 2018). Labadi (2010) states that the original does not It is not a simple antique, it possesses contemporary, artistic value, representativeness, cultural values, etc. Replicas cannot replace these values. Khalaf (2017) pointed out that if we need to understand the real past or history, the audience must truly see ancient objects, and the aura of these ancient objects will lead the audience back to the past. However, reproduction is not just a simple "copy," it has unique attributes and values (Karp, 2014). Some scholars pointed out that when replicas appeared in the West in the 13th century, whether they were books or artworks, they were also seen as "authentic," and the aura of the original would be transferred to the reproduction (Evrard & Krebs, 2018). Smith believes that the core value of the original product itself is undeniable, but we cannot ignore the critical value of experiencing "authenticity" (Smith, 2013). If no collection cannot be truly experienced, then it is not very meaningful to the audience. Some scholars also pointed out that the importance of collections lies in the way of "dialogue" with audiences. The value of exhibits is that tourists can obtain the knowledge they want from exhibits, rather than just focusing on preserving collections (McKay & Monteverde, 2003). Therefore, this study explores two questions: How do people view the relationship between reproduction and the original? What are the differences between audiences' perceptions and experiences of the original compared to their experiences of VR or AR-mediated reproduction? Can VR or AR-mediated reproduction enhance appreciation and understanding of the original?

Case Selection

Opened to the public last July, the Hong Kong Palace Museum (HKPM) is one of the most important museums in Hong Kong dedicated to researching and collecting Chinese historical and artistic relics. "Flying Mythological Horses" is in the ninth exhibition hall. It is an artifact created based on immersive technology and collections. More importantly, it is not just a simple replica, which means it is a "recreated" artifact based on different collections. Therefore, in this study, "Flying Mythological Horses" can be referred to as reproduction, artifact, VR, AR-mediated installation, or replica. On the other hand, this original resource of installation comes from five different originals, which include "Dragonlike horse with wings," "Roof tile with celestial horse," "Mythical creature," "Celestial globe" and "Red-figure askos."

In addition, the "Flying Mythological Horses" projection screens are suspended above the exhibition hall, consisting of 4 projection screens with a length of 2.66 meters and a width of 1.53 meters. There is a special projector in front of each screen, and augmented reality technology (AR) projects mythical horses on the screen. Each screen is hung in a different position in the exhibition hall, and adopts a "non-parallel" arrangement, which provides a rich viewing angle for the audience. As the artist state, digitally modeled and animated, mythological winged horses fly across the virtual airspace of the gallery, their flight paths determined by a bird-flocking algorithm. Also, these moving images are projected in

real-time onto four translucent projection screens, and the screens are portals into a mythological ancestral space, through which horses from antiquity fly into the gallery.

Figure 1: Flying Mythological Horses Installation

Method

This research used a combination of unobtrusive observation and informal interviews to collect data. The researcher stands somewhere far away to observe the visitors' behavior, including the length of time they experience, body language, etc. Informal interviews are conducted after observing the respondents. The content of the project interview with the audience is relatively casual and relaxed, but the researcher will also ask some questions about their experiences and feelings about the original and reproduction. Finally, 20 valid data were collected. researcher grouped these data in the research and used T1, T2...T20 to represent each respondent.

"Reinterpretation" of Collections

Benjamin believes that the replica destroys the "aura" of the original, and it cannot replace the original. Duval et al. believe that the debate between original, reproduction and fake has existed since the emergence of technology. However, these debates have received more attention in the context of immersive technology (Duval et al., 2020). In particular, a reproduction based on immersive technology as the medium has brought audiences is no longer a simple "replica". As a visitor (T16) said:

> My impression of artifacts is simple imitation and reproduction like the Mona Lisa being made into a pendant decoration on my bag. However, my experience with horses is very complicated for me. It was not just a replica. It allowed me to see how

these horses fly, these flying horses that brought the myths and legends of the written word to life...

Savedoff (1993) argued that the unique value of the original product has not been destroyed by reproduction. On the contrary, she believes that reproduction is more helpful for the audience to discover the unique value of the original product that is difficult to detect. It is clear that this installation is not simply transforming the collection into artifacts to show the audience through immersive technology, but instead "recreating" the collection by combining historical materials and artistic thinking. The audience's appreciation of collections goes beyond literal labels and static objects. These reproductions show the audience the possibility of a mythical horse flying, and make up for the illusion in the audience's mind through vivid visual presentation. When the audience actually watched these flying horses, they had a different understanding of the collection. The visitor (T10) said:

> These enlarged collections let me see the details I overlooked on the original. For example, although these collections are all horses, their expression is different. Some seem serious, while others feel very happy. I think maybe it's because they come from different cultures...

The visitor (T7) said:

> When I appreciate original, I pay more attention to their shapes. However, these reproductions arouse my curiosity. After they are enlarged, their colors and materials feel completely different? Why? Is it because the production period is different? Why do some horses? Is it a "one up and down" flight, while others fly without wings? Could it be because of some special situation lead?

In fact, it is easy to see that what this reproduction brings to the audience is no longer limited to the similarities and differences of shapes, but stimulates independent thinking and exploration of visitors. Tourists have different perceptions of reproduction, resulting from the combined effects of different knowledge, culture, social experience and other factors. From the visitors' perspective, the VR or AR-mediated work does not replace the value of the original work itself. On the contrary, they are a complementary relationship. As pointed out by a visitor (T5):

> I think the collection is very important because it represents a specific period of history. However, I also think that reproduction is very important. Its importance lies in allowing me to understand this culture differently.

It is found in the research that the original works in the museum have an irreplaceable position, because the special attributes of the original works, such as history, culture, and materials, cannot be replaced by reproduction, and it is the core element to defend the "authenticity" of the museum. Although VR or AR-mediated reproduction cannot replace the original, it enhances various attributes of the original. The reproduction reveals the hidden stories, culture, and history contained in the original through technology and vivid visual language further explaining the original work. Through reproduction, tourists can appreciate more details that are easily overlooked in the original work, and have a more diversified understanding of the original.

Diverse Engagement and Dialogue

Museums have been exploring cooperation with tourists in recent years to establish a further "dialogue" between collections and visitors. Smith (2013) states that the aura of cultural heritage or collections allows audiences to experience, if without an experiential component, then collections or exhibits are just isolated objects. In this case, reproduction is transformed into an original prosthesis, and visitors use reproduction as a medium to further appreciate the collection specially. "Follow and explore" is the most obvious feature of the audience's visit behavior in this installation. Many visitors not only stop in the collection, but also spend more time looking at the replicas above their heads, and participate in the viewing through their bodies. The visitor (T2) said:

> My favorite is the pink horse. It's so cute. I was going to take a picture of it, but it disappeared from this screen and appeared on the opposite screen, and I followed it through the past, then it traveled to the next screen, and it felt like it was living in these screens.

The flying horse's shuttle between the four screens stimulates the visitor's physical engagement. As we know, these artifacts are not statically projected on the four screens. On the contrary, these screens build a virtual space without borders in the real space through a specific layout design. When these flying horses shuttle through the four screens, it is as if they are flying in mid-air in the exhibition hall. This combination of virtual and real visual effects arouses the participation interest of visitors. They follow the rhythm of these flying horses and use their bodies to experience their moving routes. These physical movements deepen the memory of visitors. Andrea Witcomb, a museum theorist, notes that integrating digital technology establishes a "dialogue" between visitors and exhibitions, enabling open narratives and deeper engagement with interactive elements (Witcomb, 2006). For visitors, this reproduction is not just an "accessible" work, it is also the embodiment of the original work, through which visitors can start a dialogue with the collection. Visitor (T19) said:

> While the colors we have seen in the collection are real, I think the colors of flying horses that have been carefully manipulated are also wonderful. Even though the collections have been through a long time, but they through the reproductions speak to me about the beauty of the art and color in those eras.

It widely agrees that the authenticity of history is not only the authenticity of the collection, but also the authenticity of the audience experience. The authenticity of this experience comes from the restoration and interpretation of the history, culture, stories, etc., of the collection (Jones & Yarrow, 2013). Although these flying horses are digital artifacts, they bring the audience back to a certain era. Tourists focus on more than just the beauty of the artifacts themselves, but look for the real history through certain elements. These real histories are often hidden behind the collections for a long time, but reproduction makes these hidden elements redisplayed in front of tourists. Reproduction is like a window through which the collection tells its own "aura," and the audience goes back to the past through it to experience a real history and culture.

Conclusion

This study takes the "Flying Mythological Horses" in the Hong Kong Palace Museum as a case to explore several issues, such as how tourists perceive the relationship between artifacts

and originals and what kind of impact reproduction has on tourists' experience, etc. From the research results, this research believes reproduction has a more positive impact on audiences and museums. First, reproduction helps tourists to understand the collection and history from multiple perspectives. It transforms some of the history or stories of the collection that can only be described in obscure words into specific objects through visual language, allowing tourists to experience and appreciate it more intuitively. In addition, reproduction has more "accessibility." Visitors can communicate with it in various ways. This kind of communication is not just physical interaction, but uses it as a window to explore the true history and culture of the collection itself. Finally, this research agrees that reproduction does not influence the "authenticity" of museums. On the contrary, it inspires more tourists to find the truth hidden behind many collections. Reproduction is not intended to replace the original, but to help audiences better understand the original.

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Exploring Cross-Cultural Understanding Through Chinese Paper-Cutting: An Observational Study in Welsh Communities

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Abstract

In the contemporary globalised world, cross-cultural communication has become a subject of widespread concern, with cross-cultural understanding being a key component. Traditional folk art and cultural heritage can be potent vehicles for promoting cross-cultural understanding. This research seeks to explore how the art of Chinese papercutting can be utilised as a medium for cross-cultural communication. As an educator and scholar of culture studies and communication, with prior experience in field research on Chinese paper-cutting in Zherong, Fujian province, the author aims to investigate this subject by delivering paper-cutting education and practice workshops in Swansea, Wales. Through a series of workshops, seminars, and exhibitions in local art galleries, including the learning of the history, storytelling techniques craft skills of Chinese paper-cutting, this research intends to explore the experiences and reactions of Welsh communities and individuals to this exotic art form. The research will employ a combination of observational research and narrative interviews with participants to collect data and analyse the impact of Chinese paper-cutting on participants' cross-cultural understanding. The findings of this research will contribute to a deeper understanding of the role of traditional art in promoting cross-cultural communication and will provide insights into how cultural heritage can be utilised to enhance cross-cultural understanding, especially in the context of everyday life practices. This research aims to address the gaps in knowledge regarding the capacity of regional cultural heritage and traditional arts in enhancing cross-cultural communication and hopes to contribute to the academic discussions in the fields of art and humanity.

Keywords: Chinese Papercutting, Cultural Heritage, Cross-Cultural Communication

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Introduction

Cross-cultural communication has become increasingly important in our globalised world (Lifintsev & Wellbrock, 2019) for globalisation has created a need for individuals from various cultures and countries to engage and collaborate. Successful intercultural communication aims to modify the way messages are crafted and conveyed to individuals with varying cultural origins(Aririguzoh, 2022), of which art is an very important approach to enhance cross-cultural communication (Letts, 2015).

In the context of cross-cultural communication, understanding entails the capacity to discern and appreciate the distinctions and resemblances existing among diverse cultures. The academic spheres of cross-cultural studies encompass research frameworks that juxtapose human conduct across two or more cultures1. This methodological approach predominantly centers on scrutinizing the extent to which our understanding of individuals and their actions within one cultural context may be transferable or distinct when applied to individuals from other cultures, which is a key issue of many cross-cultural communication, as well as for Chinese papercutting(Yang, 2012).

By exploring how papercutting could possibly enhance cross-cultural communication between Welsh and Chinese adults, this research could potentially contribute to better understanding and positive relationships between these two cultures (Yang, 2012) (Wales Art International, 2019), Chinese Papercutting is a traditional art form with a long history in Chinese culture (Chen, 2007). It dates to the second century AD and has evolved over time to become an important cultural practice.

Chinese folk papercutting has a rich historical and cultural significance, originating from the creative endeavours of generations of Chinese laborers (Huang, 2014). As a more cultural-oriented interpretation with folk culture paradigm, Chinese papercutting has the function of 'Making Civilisation and Recording History' (Wu, 2015).

Today, this art form not only serves as a means of creative expression, but also offers practical benefits in promoting cognitive and communication skills, as well as fostering social connections (Jia, 2022). Paper craft is perceived as a means of honouring the past and maintaining tradition, as well as promoting innovation, shaping cultural identity, and fostering sustainability (Kornienko & Brovko, 2020).

As an esteemed academician and cultural studies specialist, having garnered extensive expertise in the realm of communication and culture, the author brings forth a rich background rooted in field research conducted in Zherong, Fujian province (Jia, 2022), focusing on the intricate art of Chinese papercutting. With a pedagogical inclination, the author endeavours to embark on a comprehensive inquiry into this subject through the facilitation of paper-cutting educational modules and practical workshops within Swansea, Wales. This undertaking is poised to unfold through a meticulously structured series of workshops, seminars, and curated exhibitions hosted within local art galleries. The research initiative encompasses a multifaceted exploration, encompassing an in-depth study of the historical underpinnings, narrative techniques, and craft intricacies intrinsic to Chinese paper cutting. Rooted in the principles of scholarly inquiry, this research endeavours to untangle the intricate facets that define the viewpoints and reactions of Welsh communities and individuals in relation to this culturally distinctive artistic expression.

I Research Questions

- How does Chinese papercutting as an artistic practice contribute to cross-cultural communication and understanding between Wales and China?
- How do Welsh locals perceive, comprehend, and appreciate Chinese paper-cutting?
- How do Chinese diasporas in Wales engage with Chinese papercutting to connect with their memories and establish cultural identity?
- How do the understanding, cognition, practices, and experiences of all participants in Wales interact with and influence Chinese paper-cutting?
- How can innovative communication strategies be developed and implemented to effectively promote the external dissemination and integration of Chinese papercutting as an art form?

II Significance of this Research

This research holds multifaceted significance in both the realm of cross-cultural communication and the exploration of artistic interventions, supported by a unique amalgamation of observational research and participatory workshops.

Advancing Knowledge: At its core, this study delves into the distinctive and hitherto underexplored role of Chinese paper cutting as a medium of cross-cultural communication. Through this investigation, it contributes to an enhanced comprehension of the dynamics that underpin artistic expressions as conduits for intercultural dialogue and cultural engagement.

Cultural Appreciation: Notably, this research stands as a catalyst for fostering cultural appreciation within the Welsh community. By probing their interaction with Chinese paper cutting, it illuminates the way artistic practices can serve as conduits for the mutual exchange of cultural values and traditions.

Cognitive Health Promotion: An integral facet of this research involves addressing an existing research lacuna by delving into the potential therapeutic attributes of artistic engagement, particularly in the context of Chinese papercutting, to promote cognitive well-being. This inquiry acknowledges the burgeoning significance of artistic endeavours in augmenting cognitive health and positions Chinese paper cutting as a culturally infused vehicle for cognitive enrichment.

Methodological Innovation: A distinctive and pioneering facet of this study is the incorporation of arts workshops as a methodological tool. By blending observational research with participatory arts engagement, this research underscores the efficacy of workshops as an innovative means of examining cross-cultural communication and artistic interventions. This methodological synergy not only contributes to the scholarly discourse but also presents a novel approach for probing the intricate nuances of cultural interaction and creative expressions.

In sum, the conjunction of observational research and participatory workshops is poised to enrich the scholarly landscape by unravelling the manifold dimensions of cross-cultural communication, artistic interventions, and the potential cognitive implications inherent in the practice of Chinese papercutting.

III A Comprehensive Literature Review

The ensuing literature review is intricately structured to illuminate the multifaceted facets underpinning cross-cultural communication within the purview of Chinese papercutting. This choice stems from an astute recognition of the pivotal role cross-cultural communication occupies in our contemporary globalised milieu (Lifintsev & Wellbrock, 2019). Embracing the convergence of artistic expression and cultural interchange, this review is poised to meticulously excavate the historical underpinnings and contemporary relevance of Chinese papercutting as an intermediary in cross-cultural communication endeavours (Chen, 2007). An equally pivotal dimension of this inquiry is the unveiling of the therapeutic potential harbored by Chinese papercutting, aligning harmoniously with the burgeoning recognition of the manifold contributions art offers to cognitive well-being (Chen, 2019; TO et al., 2021). Furthermore, a distinctive facet of this study is its exploration of indigenous Welsh craft traditions, their symbiotic liaison with Chinese papercutting, and the ensuing cross-cultural dialogue engendered by this fusion (Jones, C. 2003; Gildersleeve, 2014). Through the amalgamation of these four distinct themes, this literature review aspires to present a holistic and nuanced comprehension of the intricate tapestry that binds Chinese papercutting, cross-cultural communication dynamics, cognitive health, and indigenous craftsmanship, thus ushering in a heightened understanding of the intricate interplay between art, culture, and holistic well-being.

1. Significance of Global Cross-Cultural Communication

In the context of an increasingly globalised world, the significance of cross-cultural communication has attained paramount importance (Lifintsev & Wellbrock, 2019). A discerning exploration into the potential enhancement of cross-cultural communication between Welsh and Chinese adults through the medium of paper cutting holds the promise of engendering a more profound comprehension and fostering positive intercultural relationships (Yang, 2012) (Wales Art International, 2019).

2. Chinese Papercutting: Historical Foundations and Cross-Cultural Role

Papercutting, deeply ingrained in Chinese cultural heritage, stands as a venerable artistic tradition with origins dating back to the second century AD (Chen, 2007). Evolving through the ages, this art form has manifested into a significant cultural practice, enmeshed with historical and cultural connotations, tracing its roots to the innovative endeavors of successive generations of Chinese artisans (Huang, 2014). Today, while continuing to serve as a vehicle for artistic expression, Chinese papercutting extends its influence to the realm of cognitive enhancement, communication skills, and societal connections (Jia, 2022). Scholarly discourse highlights its capacity to ameliorate cognitive function (TO et al. 2021), amplify cross-cultural communication (Qiao & Pei, 2021), and its therapeutic utility in fostering mindfulness, creativity, and communal cohesion (Chen, 2019) (Mai et al., 2008).

Chinese Papercutting also has its Therapeutic Significance. Chinese papercutting, characterised by its evocative imagery, symbolism, and mental representation (Guo, 2005), transcends its artistic essence. The potential of Chinese papercutting in enriching cognitive function, instilling mindfulness, nurturing creativity, and fostering social cohesion is substantiated through academic inquiry (Chen, 2019; Mai et al., 2008). Beyond artistic expression, its applicability as an intervention in contexts such as ameliorating negative symptoms in chronic schizophrenia (Duan, D., et al. 2016), enhancing mental well-being in

deaf children (Chen & Zhu, 2013), and promoting psychological health among university students in Hong Kong (To & Chan, 2021) underscores its therapeutic dimensions. Furthermore, the intersection of Chinese papercutting with cross-cultural communication has been duly acknowledged (Qiao & Pei, 2021), wherein its historical and thematic motifs embrace cross-cultural expressions (Yan et al., 2021), embodying introspection within the tapestry of societal realities.

3. Welsh Craft Tradition: Fusion With Chinese Papercutting

Wales boasts a rich heritage of indigenous craftsmanship spanning diverse mediums, including wood, textiles, and metal (Jones, C. 2003). Rooted in tradition, craft arts wield positive implications for mental well-being, engendering concentration, and relaxation. The integration of paper-cutting within this artistic panorama emerges as a novel yet resonant entrant (Munro & Liz, 2022). Within the UK, paper-cutting artists pioneering unique styles and techniques substantiate their contribution to the broader sphere of paper craft (Gildersleeve, 2014). Evidenced as a conduit for upholding tradition while kindling innovation, shaping cultural identity, and fostering sustainability (А.В. Корнієнко & І.Д. Бровко, 2020), paper craft occupies a nuanced niche honoring the past and encapsulating cultural identities.

4. Chinese Papercutting: Cross-Cultural Cognitive Impact

This study assumes an exploratory stance in unravelling the potential of Chinese papercutting as a cross-cultural conduit (Yang, 2012) toward enhancing cognitive well-being. Through a nuanced examination of how Chinese papercutting could be harnessed to amplify cross-cultural communication among Welsh and Chinese adults, the research anticipates facilitating a heightened understanding and fostering favourable intercultural relations (Yang, 2012) (Wales Art International, 2019). Moreover, delving into the utilization of art as a vehicle for the preservation and propagation of cultural heritage within Welsh and Chinese communities presents itself as an agent for the formulation of efficacious strategies aimed at nurturing cultural diversity and revitalization (Chen, 2022).

IV Research Gap

There exists a noticeable research gap regarding the exploration of how Chinese papercutting workshops can yield comprehensive benefits in fostering cross-cultural communication. This study aims to scrutinise the intricate interplay between papercutting and cross-cultural communication, thereby offering novel avenues for intercultural exchange. Employing a workshop-based methodology supported by systematic observations, interviews, and surveys, the research focuses on formulating strategic frameworks to enhance optimal cross-cultural communication and facilitate positive interactions between diverse cultures.

The impetus behind this inquiry arises from the imperative to address the scholarly dearth pertaining to the role of papercutting workshops in promoting cross-cultural communication. By adopting a lens centred on Chinese papercutting, this study advances the discourse surrounding the potential communicative advantages stemming from artistic interventions. To realise this goal, participatory observation methodology is employed, entailing meticulous observation of Welsh communities engaging in Chinese papercutting activities. Through astute observation, detailed documentation of participant interactions, behaviours, and reactions during the creative process is undertaken. The amalgamation of these

methodological approaches, infused with rigor and scholarly precision, aims to provide an empirically grounded understanding of the interplay among papercutting, cross-cultural communication, and positive intercultural interactions.

V Methodology

Observational studies serve as a methodological approach to address research inquiries through unadulterated researcher observation, devoid of manipulation or intervention in subjects' contexts. Notably, they lack control and treatment groups, rendering them conducive primarily to qualitative exploration and explanatory research endeavours, albeit their limited prevalence within quantitative contexts. These studies find utility across an array of disciplines encompassing the natural sciences, medicine, and social sciences, especially when ethical or practical considerations constrain traditional experimental methods. (*What Is an Observational Study? | Guide & Examples*, n.d.).

However, the absence of control groups introduces challenges in forming robust inferences, thereby necessitating vigilance against confounding variables and observer bias. Leveraging this methodology to scrutinise the cross-cultural implications of paper-cutting art is warranted due to the intricate interplay between cultural contexts, albeit judicious caution is warranted due to inherent methodological limitations.

To implement observational studies in this research, a workshop-based approach will be adopted for data collection. The papercutting workshop offers a distinctive opportunity to:
- Delve into the historical underpinnings and narratives enshrouding this ancient Chinese artistic tradition.
- Uncover the symbolic significance embedded within Chinese papercutting, thereby gaining insights into the Oriental worldview.
- Illuminate the potential for cognitive health enhancement within a cross-cultural framework.
- Interrogate the influence of Chinese paper-cutting on fostering cross-cultural comprehension within Welsh communities.
- Probe into the cognitive benefits and underlying mechanisms underscoring the therapeutic potential inherent in Chinese papercutting art.
- Innovate strategies that foster cultural diversity revitalization within Welsh and Chinese communities, thereby identifying optimal approaches for cultural heritage preservation and transmission.

The research methodology encompasses multiple facets, commencing with interviews. Following data collection, rigorous analysis ensues, discerning patterns, themes, and insights pertaining to cross-cultural understanding and cultural exchange. Qualitative analysis methodologies, such as thematic or content analysis, will be employed to interpret the wealth of observational data amassed. Subsequently, surveys featuring various components will be deployed, encompassing demographic information, artistic backgrounds, cultural exposure, perceptions and attitudes toward cross-cultural experiences, and the impact thereof on well-being. Additionally, the workshop experience will be probed through inquiries elucidating participant engagement levels, enjoyment, perceived benefits, and reflections on potential well-being alterations resulting from their engagement. The cumulative approach extends to the exploration of cross-cultural influence and cultural identity.

In essence, the chosen methodology, characterised by its observational essence and workshop-driven data collection, seeks to holistically unravel the multifaceted facets that bridge Chinese papercutting, cross-cultural understanding, cognitive well-being, and cultural preservation.

Conclusions

In conclusion, this study embarks on a comprehensive exploration of the intricate interplay among Chinese papercutting, cross-cultural understanding, and cognitive health within a globalized context. The paramount significance of cross-cultural communication in our interconnected world has spurred an investigation into the potential of Chinese papercutting workshops as a conduit for fostering intercultural exchange. Rooted in the recognition of a research void encompassing the integration of artistic interventions for cross-cultural communication and cognitive well-being, this research adopts a nuanced approach poised to enrich the comprehension of cultural interactions and cognitive enhancement.

The methodology employed embraces observational studies, firmly grounded in a workshop-based data collection framework, offering a robust platform to elucidate the multifaceted dynamics at play. Through meticulous observation and documentation of participant interactions, behaviours, and reactions during Chinese papercutting engagements, this study seeks to unveil the latent cross-cultural implications inherent in this artistic tradition. Beyond mere observation, the methodology delves into participants' perceptions, attitudes, and experiences through interviews and surveys. These diverse methodologies converge to encapsulate the essence of cross-cultural communication and its potential cognitive ramifications, contributing to a holistic understanding of the intricate interplay between art, culture, and well-being.

The envisioned outcomes of this research hold promise in deepening our comprehension of traditional art's role in promoting cross-cultural communication. Insights into leveraging cultural heritage for enhancing cross-cultural understanding, particularly within the realms of everyday practices, are anticipated. By addressing gaps in knowledge concerning regional cultural heritage and traditional arts' potential in augmenting cross-cultural communication, this research aims to enrich academic discussions within the domains of art and humanity.

It is important to acknowledge that this research is currently in its nascent stage of data collection, with the full spectrum of findings yet to be realized. Nonetheless, the meticulously outlined methodology underscores the scholarly rigor and precision that underpin this investigation. As this study unfolds, it is anticipated that the outcomes will offer valuable insights into the potential cross-cultural communication benefits of Chinese papercutting workshops and may unveil novel dimensions related to cognitive well-being. Through this ongoing inquiry, a deeper comprehension of the intricate interrelationships between cultural exchanges, artistic interventions, and cognitive health is expected to emerge, ultimately enriching the broader discourse on the intersections between culture, art, and holistic well-being.

Acknowledgements

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Georgia and NATO: A Democratic Framework for Responding to the Totalitarian Information Space

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Abstract

Marked efforts to spread disinformation within Europe and NATO-allied nations has risen, not uncoincidentally, alongside a rise in totalitarian narratives and neo-imperial ambitions from the Russian Federation. Although Georgian political leaders and NATO have both worked independently to pushback against totalitarian narratives in the information space, the Substantial NATO-Georgia Package (*SNGP*) has not explicitly aimed to intertwine Georgian leadership, voices, and experience in resisting totalitarian narratives. The limited inclusion of Georgia in NATO-allied information space exercises or frameworks is a missed opportunity to create a larger joint-framework that resists anti-democratic narratives across NATO allies, and the larger democratic world as anti-democratic forces often align in spreading totalitarian messaging aimed at undermining democratic-institutional integrity. This paper presents a conceptual understanding of the totalitarian information space as totalitarian-institutions' advances to undermine the *vita activa* of the democratic information space, analysing specifically the way totalitarian narratives undermine the free exchange of information; or, the *sensus communis*. Building off this conceptual understanding, this paper then analyses the *SNGP* regarding Georgia's information space capacities and proposes a theoretical and practical model for including Georgia in combatting totalitarian information space advances. The theoretical model pursues identifying the typology of threats from a threat-analysis model, focusing on totalitarian narratives utilised. The practical model then assesses the *SNGP* and related training implemented since the document's release against NATO's 2022 capability framework for fighting disinformation to identify weaknesses and propose a triad-defence model which covers current gaps in the *SNGP*.

Keywords: Totalitarianism, NATO, Information Space, Georgia, Threat-Analysis

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Introduction

Information warfare and the proliferation of fake information have become a prominent, if not the prominent theme, of anxiety regarding democracy. If anxiety towards democracy in the Cold War chiefly concerned fascism and the spread of totalitarian regimes, the information domain now rests as the mantel piece of democratic anxiety. Writing on totalitarianism and empire, Hannah Arendt's warnings in *Origins of Totalitarianism* (1951) and Carl Friedrich and Zbigniew Brzezinski's *Totalitarian Dictatorship and Autocracy* (1956) have found a sudden, new place in a world where totalitarian regimes have digital tools to proliferate machines of unreality. These new tools allow totalitarian regimes to control information spaces through bureaucratic information warfare.

In Europe, the priming of that unreality machine has come from a host of actors globally (Singer & Brooking, 2018). However, one source – the Russian Federation – has amplified fake and weaponised information over the past decade with kinetic effect in Eastern Europe (Blankenship et al., 2022; Freelon & Lokot, 2020). The 2022 invasion of Ukraine came on the back of an elongated information war that, although some historians may date to the fall of the Soviet Union, specifically originated following the 2014 invasion of Crimea (Darczewska, 2014; Jaitner, 2015; Kofman et al., 2021; Wilde & Sherman, 2022).

As any modern war, the defence of Ukraine since 2014 has come within three specific domains: kinetic, cyber, and information (Kofman et al., 2021). Although Ukraine is not a NATO member, NATO's support within all three realms has aided the national defence. With focus on the information space, NATO's aid to Ukraine has highlighted the importance of the alliance defending its members and allied democracies from information warfare (Vitalii et al., 2022). Although NATO has long conducted studies on information warfare, ardently so following the invasion of Crimea (Thornton, 2015), they ought to turn to smaller allied-states from the former Soviet Union to inquire upon a rich history of experience facing imperial Russian information warfare.

Former soviet-bloc nations have a myriad of experience contesting, at local levels, imperial Russian disinformation in the soviet era (Applebuam, 2012). Although the current wave of Russian disinformation utilises digital tools, NATO should not dismiss or ignore the experiences of these nations. Specifically, this paper focuses on Georgia, a partner nation of NATO that has agreed to join the alliance. Georgia is a nation that, like Ukraine, has shown support for enhancing democracy and uprooting corruption. Also, like Ukraine, Russia invaded Georgia in 2008 and retains occupation of zones, despite the international community not recognising Russia's claims.

However, the *Substantial NATO-Georgia Package (SNGP)* vaguely assigns resources to combatting information warfare; nor does it have structural or institutional frameworks for assisting Georgia, or bringing Georgia into a network to combat weaponised information. Georgia's limited inclusion opens a threat to Georgia while NATO misses on the nation's experience in combatting weaponised information at the local level. Hence, there is a need for an explicitly democratic-oriented defence framework for the *SNGP* that integrates Georgia's experiences and NATO's expertise in information warfare defence.

This paper draws upon the *vita activa* as an ontological view of human activity. This ontological view is informs a framework in which totalitarian states utilise narratives to mobilise society to circumnavigate a rise of the *communis sensus*. Thereafter, a threat

analysis is completed to identify typologies of information warfare threats to the Georgian polis. Moreover, a comparison between the *SNGP* and NATO's 2022 capability framework for fighting disinformation identifies missing components in the *SNGP*. To mitigate the identified threats to Georgia and the weaknesses of the *SNGP,* this paper concludes by proposing a defence-triad framework for information warfare that applies specifically to NATO and Georgia, while offering insight for democracies under threat.

Literature Review

Georgia in Information Warfare

On 7 August 2008, Georgian forces responded to violence from South Ossetian separatist units by taking control of separatist headquarters. On 8 August, the Russian military, under the premise of a "peace enforcement operation", illegally invaded Georgia via air, land, and a naval blockade. While falsely accusing Georgians of committing genocide, Russian-backed militias destroyed ethnic Georgian villages, driving Georgians from the regions of South Ossetia and Abkhazia. On 12 August, French president Nicolas Sarkozy, on behalf of the European Union, negotiated a ceasefire with Russia.

In the immediate aftermath of the conflict, a European Union Committee found Russia continued to break the terms of the ceasefire (European Union Committee (EUC), 2009 p. 9). To this day, Russia continues to illegally occupy South Ossetia and Abkhazia. Moreover, even in testimony critical of Georgian President Mikheil Saakashvili leading up to the conflict, intelligence indicated that Russia had mobilised troops on the Georgian border and prepared the information space for conflict preceding Georgian troops taking the South Ossetian separatist headquarter (EUC, 2009, p. 6). The information war began before the kinetic conflict with Russian agents distributing Russian passports to Georgians in South Ossetia and Abkhazia, attempting to create a Casus Belli (EUC, 2009, P. 12).

During the conflict stage, Russian cyber forces initiated cyber-attacks which defaced websites and prevented Georgian citizens from accessing critical information (Blank, 2017). Moreover, this suggested preparation stage for an invasion of Georgia, opposed to the Russian narrative of a rapid 'humanitarian' response. Moreover, Russia and Georgia each attempted to control the narrative stream by making their respective representatives available to the media. Russia used military officers on live television to present a controlled narrative of the 'humanitarian' side of Russia's cause. Although this was a rather rudimentary campaign compared to future operations, it was particularly effective in furthering Russian information warfare strategy, as well as showcasing the urgent need to defend against Russian information attacks (Blank, 2017).

The information warfare in Georgia, however, has historical connections to contested cultural memory rising from Russian Imperial ambitions (Poellath, 2021; von Beyme, 2014). Issuing Russian passports is not a mere modern trick to provide a *cassus belli* under international law; rather, connects to more historic claims over Georgian territory and Georgian culture. The Russian passport carried a cultural implication. The information warfare in Georgia draws on cultural memories of an era in which the Soviet Empire ruled Georgia. The modern information warfare attempts to transform the society from that of a 'democratising' Georgia to a 'Russian-influenced' state (Deutsch, 1966). This ultimately forms in what Russian President Vladimir Putin has called a difference in духовные ценности (spiritual values) between the 'democratic west' and Russia (Jaitner, 2015). That is, Russian information

sources claim a democratising Georgia is degenerate and breaking from Russian spiritual values, and thus there must be a return to Russia's sphere of influence to 'heal' society. This unique Georgian context is thus why NATO must make Georgian leadership a critical component of information warfare defence.

Substantial NATO-Georgia Package (SNGP)

NATO and Georgia formalised the *SNGP* at the 2014 Wales Summit, recognising Georgia's improvements in democracy and anti-corruption on its path to joining NATO, and Georgia's long-standing cooperation with NATO. Throughout the early years of regaining independence, Georgia joined multiple partnerships, participated in the NATO-Georgia Commission, and became an Enhanced Opportunity Partner (eOP). Italy has become a key member of this partnership, both with its Navy and through training of the Georgian Military Police (Iorio, 2021). Moreover, the 1994 *Science for Peace and Security Programme* expands cooperation to non-defence and military aspects, such as disaster mitigation, science and research development, and infrastructure construction (Iorio, 2021).

The 2014 *SNGP* supported 15 areas and offers a 'comprehensive' approach to strengthen strategic, tactical, and operational cooperation between NATO and Georgia. Through the package, Tbilisi opened a *NATO-Georgia Joint Training and Evaluation Centre* and the *Georgian Defence Institution Building School.* In 2020, NATO approved an upgraded *SNGP,* covering 16 domains, including cyberspace. Currently NATO is assisting Georgia in training and equipping their military with NATO-standard equipment, upgrading from Soviet technology (NATO, 2023).

However, the packages do not outline any specific plans in defence of information warfare. Although NATO recognises that Georgia's inclusion is critical due to a present threat from Russia, and NATO scholars repeatedly draw on 2008 for lessons about information warfare (i.e., Jaitner, 2015), there is no explicit outline for improving information warfare defence. Georgia has participated in information defence exercises in the past five years. However, without a plan for explicit formulation of defending the information space, both Georgia and NATO lose critical value to defending civilians and Georgia's democratic progress.

A Concept of Totalitarian Narratives

The following section outlines an existential ontological reflection of Hannah Arendt's *Vita Activa* to begin a sketch of totalitarian narratives from an ontological perspective. Although Arendt's *Vita Activa* does not connect directly to totalitarianism, the intent of outlining this ontological view is to provide the existential lens through which this paper views totalitarianism. Then, a functional view of the totalitarian information space as a series of narrative tools to attack and restrict a free information space.

-   *Vita Activa and Sensus Communis*

Hannah Arendt's *The Human Condition* (1958) is a summary and defence of the *Vita Activa,* or, the Active Life – a contrast to the *Vita Contemplativa* (The Contemplative Life) and the *stasis* of thinking. The *Vita Activa* proceeds through labour (the biological processes of life), work (human creativity in the natural world, creating lasting objects in the public sphere), and action (human engagement and communication, which generates political action). In action, the political life of action generates praxis, which allows for a plurality of ideas. This

plurality is essential to the ontological view of the political life, the lens for observing the formation of human activity. As Arendt writes in her more neglected book *On Revolution* (first published 1963):

> The grammar of action: that action is the only human faculty that demands a plurality of men; and that syntax of power: that power is the only human attribute which applies solely to the worldly in-between space by which mean are mutually related, combine in the act of foundation by virtue of the making and the keeping of promises, which, in the realm of politics, may well be the highest human faculty. (1990, p. 175)

That is, action requires a plurality, and by connection, a trust of promises kept between humans. Action in the *Vita Activa* form the freedom to start something new. In the political realm, thus, a consensus to start something new requires promises (Arendt, 1958). The ability to promise, thus, requires a space in which humans can entrust one another and confirm a consensus of promises.

This is, briefly, where a line connects between the *vita activa* and democracy, and thus, totalitarianism. Ontologically, a space for the 'miracle' of the new to occur is essential to a 'democratic' system, if 'democracy' is the plurality of humans acting in-between the private and public space to form and maintain promises. This also draws closely, and highlights the importance of, the *sensus communis*. Hence, the *Sensus communis* as community sense becomes the core of the political life; communication, forming promises, in the *polis* forms the political life (Degryse, 2011; Norris, 1996). However, opposed to an 'empirical' reading of Arendt (i.e., Beiner, 1997; Norris, 1996), this paper maintains the concept of the *sensus communis* (Degryse, 2011) as not only 'community sense', but '[political] sense formed by communication.' Or, action (communication and information) forms the *sensus communis*.

The formation of *sensus communis* as '[political] sense formed by communication' allows for an ontological view which places a role of communication in the political life of action. Thus, this communication properly placed in the political life allows for a line to information and thus allows for a formalisation of the role in which information forms a democratic society. By contrast and the inverse principles, totalitarian bureaucracies must thus operate to interrupt the *sensus communis* and mobilise the *polis* towards the regime's machinery.

- ### *The Bureaucracy's Mobilisation of the Polis*

The conceptualisation of the *vita activa* and *sensus communis* only makes attempts to define an existential political view, without making substantial claims on democracy or totalitarianism. It informs something about such systems, and this section will expand upon those formations. These, however, are an extension of Arendt's work, utilising the expanded version of her political lens above to observe and thus say something more about totalitarianism and information.

For both Karl W. Deutsch (1954, 1966) and Arendt (1951) bureaucracy was a form of empire and totalitarianism that served specific purposes for destroying the political life. The role of bureaucracy served empire and totalitarian states to enforce control or terror. Bureaucracy is the entrenched organisations that enforce either an isolated political life (destroy the in-between of the private and public sphere) or serves to command terror on communities (Arendt, 1951; Villa, 1999). The bureaucracy controls the definitions of culture and society

through controlling the information, and thus retaining control of communication and information.

The *sensus communis* is essential to action, as this is where new ideas through the political life become verified through judgement. Hence, the claim made that the *sensus communis* is the '[political] sense formed by communication'. Extending through this a *polis* with liberty, that is the spaces for praxis, has *sensus communis*. Hence, the role of the totalitarian bureaucracy is to close spaces and define the operations of the *polis*. The political action (and thus active life), in totalitarianism, shifts to the totalitarian bureaucracy.

However, as Deutsch (1954) defines, totalitarianism occurs in an ideology-strong regime; authoritarianism occurs in an ideology-weak regime. This is a critical distinction, as in authoritarianism, the regime pushes the *polis* (if it can even retain such a title) towards merely closing spaces; the bureaucracies act as agents mobilising away from political challenges towards the regime. Totalitarian bureaucracies mobiles towards an ideology, and thus assume the formation of the community sense by altering communication. Totalitarianism interrupts the communicative process via noise, and thus utilises totalitarian narrative tools to interrupt the process of forming consensus and verifying political judgement.

Hence, there is a reason in the introduction did not utilise the terms *disinformation* or *propaganda* and maintained only *information warfare* or *weaponised information*. Disinformation or propaganda are merely one of many possible tools. The totalitarian regime must destroy the ability to make promises, or form free consensus, and mobilise that power towards enacting the regime's will. Having briefly reviewed the context of Georgia and information warfare, in addition to the *SNGP,* and conceptualising totalitarian narratives through the *sensus communis,* the following section outlines the threat-analysis formation to identify the specific forms of totalitarian narrative tools which threaten Georgia specifically, and later how aligning the *SNGP* to the *NATO Capability Framework* will shudder the tools of Russia's totalitarian bureaucracy.

Method

This section outlines the method and strategy to studying the threats posed to Georgian's *polis* via information warfare and a brief note on comparing the *SNGP* and *NATO Capability Framework.*

Threat-Analysis: Narrative Typologies

Bruce Schneier first developed the interdisciplinary Attack Tree framework in 1999 primarily for the cybersecurity realm (Schneier, 1999). By modelling threat vectors and attack avenues, defenders can identify risks and develop associated mitigation vectors and costs. Operators "or" and "and" denote that to complete the higher attack in the tree, attackers must achieve one or both objectives. The attack tree continues to see utilisation in the security domain and as the core for development of newer identification models (e.g., Deng et al., 2011).

Schneier's Attack Tree allows for the development of a framework of direct threats to the Georgian *polis*. Consequentially, the threat analysis reveals mitigation paths which the proposed defence triad can thus mitigate.

NATO Information Warfare Capability Framework

The NATO 2022 Capability Framework (Pamment, 2022) outlines a definition of capabilities, assessments, and countermeasures to counter disinformation and information influence. The framework divides counter-disinformation capabilities into countering capabilities (8 categories) and public resilience (4); counter-information influence capabilities into 'analysis and identification' (7) and strategic communication (5); counter-foreign interference (5); intelligence and security policy (7); system-wide capabilities into country systems (6); 'partnerships and alliances' (3); and professional development (3). There are 48 categories included in the framework.

Table 1 displays these capabilities with a "yes" for capabilities the compendium of the *SNGP* and Georgian-NATO have fulfilled, no for those which not completed, and a partial for those half-implemented. Partials are assumed to have a framework on the way to completion, and thus are counted as 'completed' below. The *SNGP* is, as the differences between the 2014 and 2020 version highlight, an evolving package as new threats, and training opportunities, emerge.

Countering Capabilities	*SNGP Inclusion?*
Content Moderation	No
Content Flagging	Yes
Content Labelling	Yes
Content Demotion	No
Debunking	Yes
Fact-checking	Yes
Counter Messaging	No
Elves (anti-troll ops)	No

Public Resilience	*SNGP Inclusion?*
Public Awareness	Yes
Media Literacy	Partial
Source Criticism	No
Pre-debunking	No

Analysis Identification	*SNGP Inclusion?*
Monitoring	Yes
Situational Awareness	Yes
Threat Assessment	Sector3*
Risk Assessment	Sector3*
Investigation	Sector3*
Tabletop Exercises	Yes
Partnerships	Yes

Strategic Communication	*SNGP Inclusion?*
Proactive Communication	No
Counter-narratives	Yes (e.g., Covid-19)
Counter-brand	Sector3*
Published-analysis	Sector3*
Attribution	No

Intelligence	*SNGP Inclusion?*
Analysis and identification	Yes
Oversight	Yes
Intelligence Sharing	Yes
OSINT	No
Counter intelligence	No

Security Policy	*SNGP Inclusion?*
Deterrence	No
Exposure	No
Attribution	Yes
Network disruption	No
Legislation	No
Sanctions	Yes
Offensive Operations	No

Country Systems	*SNGP Inclusion?*	Alliances	*SNGP Inclusion?*	Professional Development	*SNGP Inclusion?*
Research & Development	Science initiatives	NGO Partners	Sector3*	Guidelines	Unknown
Legislation, regulation & policy	No	Joint initiatives	Yes	Specialism	Unknown
Measurements & evaluation	No				
Coordination	No	Common Goods	Yes	Exchanges	Unknown
Civil Defence	Sector3*				
Vulnerability analysis	Yes				

Sector3 is a key democracy and information Georgian NGO which cooperates with the European Union and NATO

Table 1: Summary of NATO Capability Framework

The *SNGP* and extended NATO partnerships with Georgia fulfil 4 of 8 countering capabilities; 2 of 4 public resilience capabilities; 7 of 7 'analysis and identification' capabilities; 3 of 5 strategic communication capabilities; 3 of 5 intelligence capabilities; 2 of 7 security policy capabilities; 3 of 6 country system capabilities; 3 of 3 'partnerships and alliances' capabilities; professional development guidelines are unknown. In total, the *SNGP* and partnerships fulfil 27 of 45 capability categories while 3 remain unknown.

Results

Threat-Analysis and Missing Gaps in SNGP

The threat analysis framework utilised the literature review in the second section (e.g., Blank, 2017; EUC, 2009, Jaitner, 2015; Poellath, 2021) alongside threat developments under the Russian invasion of Ukraine to develop a threat-analysis framework (Atlantic Council, 2023; Blankenship et al., 2022; Serpanos & Komninos, 2022; Wilde & Sherman, 2022). Figure 1 displays the threat tree framework to the Georgian *polis*.

The threat analysis formulates around top level threats legislative subversion, media information influence, and cultural narratives. These three top level threats display more existential threats with the direct threats in the attack chains below. Notably, corruption, election interference, and anti-democratic legislation form the legislative subversion aspect. Georgia has felt the threats of corruption and general interference previously, and in a democratising nation, form a particularly potent threat (Taliuri et al., 2020) Introducing corrupt politicians willing to introduce anti-democrat legislation or divide the *polis* through media influence represent a continued existential and functional threat to Georgia.

Second, media information influence is a direct threat to dividing and sparking violence and distrust in the plurality of Georgia. With high levels of violence and division among the society, normal democratic institutions cannot assist in providing a space for *sensus*

communis. The influence does not need to contain complete coherency, but can (as noted in the *or* node) be anti-Georgian narratives or pro-Russian cultural narratives.
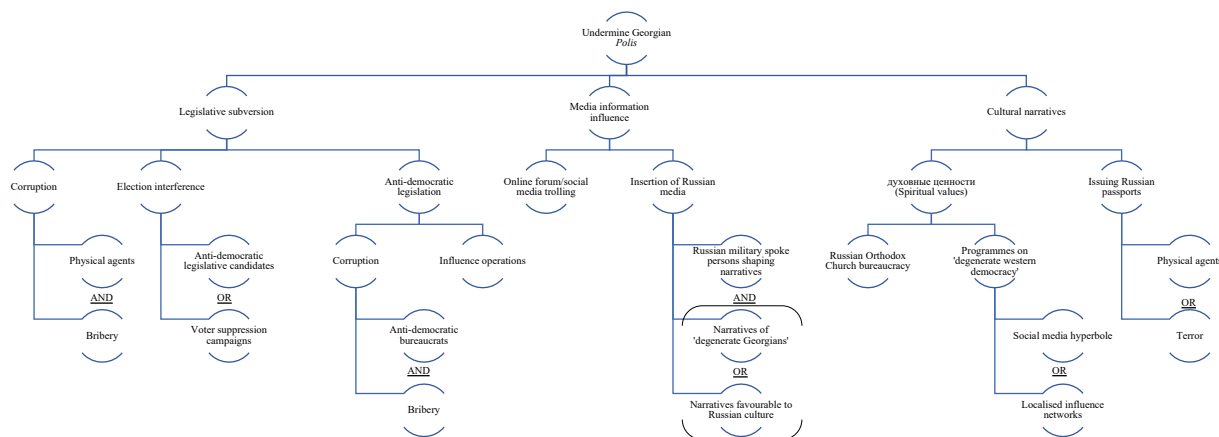

Figure 1: Threat Analysis Framework to Georgian Polis

Lastly, cultural narratives pose the most significant threat. This includes narratives around the *spiritual values* of Russia, including threats from the Russian Orthodox Church sending agents of division disguised as holy men. As seen in Ukraine throughout the invasion, priests and leaders in the Russian Orthodox Church have accompanied occupiers, presenting narratives of 'western' degeneracy and, at times, acting as spies. Cultural narratives in a society with deep scars from past violence and divisions can open old wounds not entirely forgotten or healed. The confusion of the memory and trauma under the USSR can easily open new wounds at times of elections or democratic reforms.

Collectively, however, there are common themes across these categories: corruption, media influence, and cultural division. Corruption and cultural division present the most significant threats. Both threats present localised challenges, which only Georgian experts can identify and mitigate. Moreover, corruption is a challenge which legislation has targeted effectively, yet presents an ever-looming threat; even the oldest democracies must protect themselves against corruption and bribery.

- *Missing gaps in the SNGP*

The *SNGP* with other documentation and training present a solid beginning to NATO and Georgia's relationship at addressing and defending from information warfare. However, with only 26 of the 45 capabilities fulfilled, Georgia and NATO's defence has work left to complete. Notably, *Sector3* plays a significant role in enhancing the collaboration between Georgia and NATO. Yet, as the 2023 factsheet states, "More of Georgia in NATO, and more of Georgia in NATO," there seems little of 'Georgian expertise in NATO'. Threat-intelligence, exercises, and documentation (i.e., reporting on Covid-19 disinformation) all play significant roles.

The current framework lacks Georgia's expertise in NATO, pre-debunking, common media literacy beyond a theoretical basis (Basilaia & Danelia, 2022), legislation, and network disruption. Hence, there is a lack of offensive posturing in the relationship between NATO and Georgia in addressing information warfare. Moreover, efforts are *not* localised in the *SNGP* and instead have become spread across different alliances and departments. There remains a lack of a forward operating posture which addresses forming threats and pre-debunking influence operations. Moreover, NATO should operate and supply larger funding for localised combat against information influence. Outlying villages and rural areas possess a unique risk as while urbanite social media may not influence these communities, text-chains, cyber fraud, threats, misrepresentations of the war in Ukraine, and rumours of violence could harm these communities.

Hence, there remains a need to centralise efforts into a democratic defence-triad which focuses again on the existential reality of a *sensus communis* and a *polis*. Information warfare, unlike kinetic warfare (which often, although not always), targets civilians and the *polis* first and foremost. By destroying the spaces, or the trust in spaces where the *sensus communis* occurs, then democracy and an open society dissolve. In its place, totalitarianism and an ideology of fear and subservience may rise.

Re-aligning Threats and Gaps: A Democratic Defence-Triad for Georgia

This paper, unfortunately, cannot address the specific organisations and legislation which Georgia ought to pass. However, by proposing a democratic defence-triad, based on mitigating the threats above, scholars, activists, and policy-makers might begin to address issues from a perspective that focuses on the *formation of political sense* which information warfare most directly affects. Figure 2 displays the Information Warfare Defence-Triad.
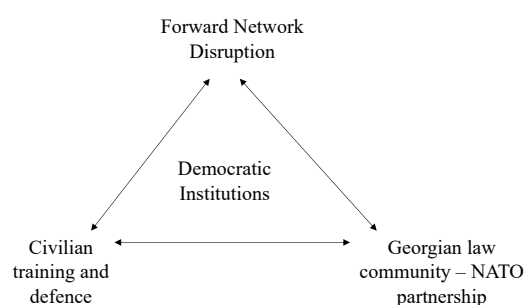

Figure 2: A democratically based information warfare defence-triad

The core of the triad is the democratic institutions as the core of the society and institution which the triad defends. Democratic institutions are core to the integrity and success of the model; without these institutions the model itself becomes merely bureaucracy. The design involves stakeholders of the democratic process and the institutions themselves: civilians, the lawyers who uphold the law, and an offensive component in which multiple bodies may

participate. Critically, all these components work in unison and coordinate, mitigating the rather disconnected and uncoordinated measures which NATO and Georgia have currently taken.

The civilian training and defence component fulfils components of media literacy, NGOs, identifying, public awareness, and pre-debunking. The civilian component thus directly involves the most critical stakeholders of the defence triad. Moreover, the civilian component ought to directly involve community members outside of the urban capitals of democracy; those rural communities who long-memory of cultural conflict, terror, disinformation and confusion might more directly affect. The *SNGP* and partnership between Georgia and NATO ought to involve in mitigating this lacking leg of the triad first.

Second, forward network disruption is critical to a proper defence. This allows for insight into the objectives and structures of opponents, giving the defenders crucial information to establishing a forward and pre-bunking posture. Disinformation is similar to a contagion, and once in the community, is difficult to stop. Thus, forward hunting and network disruption is a critical leg to allowing civilian defenders to communicate information to the community and for the legal team to review and establish proper recommendations to the legislative bodies. Moreover, forward hunting cooperation in the "more of Georgia in NATO" kind will provide the rest of Europe critical expertise and context for how some Russian cultural, weaponised information may operate.

Lastly, although this triad is in no specific order, the legal community partnership is critical to protecting against corruption, recommending appropriate (but not undemocratic laws which deprive citizens of civil rights) laws to fight disinformation and corruption, and giving legal and constitutional experts a key stakeholder position in Georgia's most important international alliance. This body will also enhance NATO leadership's understanding of Georgian law and the democratisation process, giving critical context to the defence of democratic processes and institutions.

Hence, this proposed triad retains the concepts, processes, and institutions of democracy at its core, while incorporating a legal expert body, a forward operating and threat hunting body, and a civilian defence body which the information warfare-defence partnership between NATO and Georgia can be reshaped around.

Discussion and Conclusion

Implementing an Information Defence-Triad for Georgia and NATO

Implementing a defence-triad is critical to organising and fulfilling the structural intentions and needs of the Georgia and NATO partnership. The information defence-triad incorporates key stakeholders and democratic bodies, while mitigating the current gaps in the *SNGP* and threats to Georgia. This, however, does not indicate any such implementation does not raise key challenges moving forward.

The foremost challenge, and threat which no academic framework can solve, is strong, democratic leadership at the community level. The second leg of the triad relies on civilian defence, pre-debunking, and media literacy. However, without strong leadership among educators, researchers, and community stakeholders, this leg will not uphold the remainder of the triad. Retaining community attention and interest remains a critical challenge moving

forward. Researchers and experts should move forward in investigating effective methods of teaching media literacy and expanding the buy-in from the *polis.*

The second challenge is the effect of a legal oversight committee should more authoritarian politicians find their ways into power. This remains not a threat only in Georgia, but any democratic nation; regardless of the age of that democracy. Pro-active anti-corruption legislation and practice, which Georgian lawmakers have implemented, remains key to mitigating immediate threats to the democratic institutions. However, thousands of kilometres away, Hong Kong remains a persistent warning for Georgia. There existed a strong pro-democracy legal oversight body, with hundreds of lawyers who fought to defend paths to democratising Hong Kong. However, a totalitarian government swept them aside, changing the rules to favour the regime and make a mockery of the rule of law (Tai et al., 2020). Georgia and Hong Kong are in very different places in their history; however, the triad cannot lose the importance of lawyers who have an influence in the information war and its relevant laws.

Implications and Functions for Non-NATO Nations

The gaps in defence and threats to Georgia, based on an ontological framework of the *sensus communis* as the core of the political life, crafted the proposed framework. However, the framework is relevant and adaptable to any democratising, or democratic nation. The broad institutions, and the sacred formation of the *sensus communis,* form the core of the framework. Whether a NATO nation, who each body will involve an international alliance and partnership, or a non-NATO nation such as Taiwan, this proposed framework addresses deep and lingering concerns.

No framework, however, cannot address all the functional concerns of the invasion of a totalitarian information space. Yet, by maintaining the core spirit of the *sensus communis*, any democracy has a chance to maintain a strong triad of institutions which can allow for a free development of its *polis*.

Conclusion

This paper has approached several subjects key to democracy and the defence of democracy (defence against information warfare), aiming to open a key contribution to an area of immediate concern to Georgia and nations beyond. By conceptualising the *sensus communis* as '[political] sense formed by communication', the contrasting totalitarian information space, which aims to close these communication channels (or judgement and consensus formation channels) through noise. This noise is weaponised information.

The NATO-Georgia *SNGP* offers a remarkable chance to defend against information. Thus, an analysis thereafter identifies gaps in the *SNGP* – summarised as legislative, forward operation capabilities, corruption, and civilian defence. A threat analysis constructs a mature understanding of the most immediate threats to Georgia's *polis* – summarised as corruption, weaponised media influence, and cultural divisions. With relevance to these concerns, this paper proposes a novel information warfare defence triad with democratic institutions at its core, and a civilian training defence body, a lawyer oversight body, and a forward operating team forming its legs. While this model addresses formalising these three bodies within the Georgia-NATO partnership, any democratic nation can utilise this defence triad for a

formalising of its domestic or international defence posture and institutions towards information warfare.

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ChatGPT: VoICE or Vice?

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Abstract

What do ChatGPT3, *Star Trek*, *M3GAN*, and the United States Supreme Court decision in *Dobbs v. Jackson Women's Health Organization* (2022) share? Each delves into the mystery of human voice. By portraying scenes in which scientific research advances at an ever-increasing pace, they depict the implications of such knowledge, vital in areas that can redefine and stretch our ethical imagination. These four exemplars provide a time-sensitive look at the current designation of prevailing voice—of what—and when—it means to be human versus what—and when—it means to be property. This rhetorical analysis includes (1). Theoretical and epistemological implications of ChatGPT for educators and (2). A classroom case study for demonstrating how this form of artificial intelligence can be converted from Vice to VoICE.

Keywords: Algorithm, Artificial Intelligence, Demystification, Mystification, Stonehenge, United States Supreme Court

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Introduction

Are you ready to unlock the secrets of ChatGPT? Welcome to *The Digital Odyssey.* Join the author and co-presenter Epsilon on this epistemic expedition merging logic and intuition. Readers will not find Epsilon on the IAFOR conference page but as an experiment of thought; Epsilon dwells in cyberspace as a Chatbot.

The purpose of this study is to provide a template for determining whether ChatGPT, as a form of artificial intelligence, constitutes a VoICE or Vice. Initially a rhetorical examination of "pre-viability" in the 2022 United States Supreme Court case, *Dobbs v. Jackson Women's Health Organization* (2022), the discourse surrounding this controversial term led to a comparative analysis of depictions of both human life and the debate over artificially intelligent beings. Exemplars including both judicial and cinematic form were analyzed as a basis for analogous assertion: ChatGPT, *Star Trek*'s "Measure of a Man" (Snodgrass & Scheerer, 1989) episode, the movie *M3GAN* (Blum, Sharpe, Wan, & Johnstone, 2023) and the United States Supreme Court decision in *Dobbs v. Jackson Women's Health Organization* (2022). Each exemplar deals with the mystique of voice, viability, and vulnerability.

Each exemplar connects to Richard M. Weaver's (1964) rhetorical categories: genus and definition, similitude (analog), causal relations, rhetorical-historical terms, and ultimate terms including charismatic terms. For the purposes of this study, similitude (analogical reasoning) is emphasized.

ChatGPT (Generative Pre-trained Transformer) debuted in November 2022 as the tech-generated darling or devil of academia and commerce, composing all manner and mode of verse in response to inquiries. Does it replace, reify, or renege the commitments of human voice?

Star Trek's "Measure of A Man" (Snodgrass & Scheerer, 1989) and "Offspring" (Echevarria & Frakes, 1990) episodes introduce mysterious questions of creation and sentience. Criteria established in these dramatizations pose three factors in determining and demystifying sentience: intelligence, self-awareness, and consciousness.

M3GAN, a movie representation portraying the mysterious nature of an A.I. doll-guardian exercising powers beyond the auspices of her creators, asks its viewing audience to consider what powers we are willing to grant intelligence created artificially, reaching for ethical roles beyond the cyber-sired scope of its progenitors. When the child's guardian, a fraught nanny-bot, voices over command and control of the child's care she wreaks unforeseen maternal mayhem.

Dobbs v. Jackson Women's Health Organization, the controversial 2022 Supreme Court decision rendering *Roe v. Wade* (1973) null, springs from the March 19, 2018, Mississippi enactment of the "Gestational Age Act" into state law, imposing restrictions on the decision to terminate a pregnancy, seeking legal demystification of when life and life protection begin.

ChatGPT's *Digital Odyssey*

To answer the question of ChatGPT: VoICE or Vice, I draw directly from my virtual dialog with the chatbot (OpenAI, 2022). Rather than writing *about* whether ChatGPT constitutes VoICE or Vice I proposed the following scenario: If ChatGPT were to star in a movie about

artificial intelligence what would the title be?[1] ChatGPT chose the moniker *The Digital Odyssey*, a sci-fi thriller. With this initial prompt I then generated follow-up questions including ChatGPT's starring role, screen name, film director, co-stars, credits, cinematic turning point, soundtrack, target audience, thematic dress code for attendees, premier city, design of premier invitations, promo slogan and meme, and questions for an audience to ponder. Chat even chose a movie munching snack: holographic popcorn!

For the purposes of this study I will focus on the screen name selected by ChatGPT and the film's turning point, as these are most directly related to the concept of VoICE or Vice.

Epsilon is the screen name ChatGPT selected for itself, providing a nomenclature rationale containing (a) operational elements derived from mathematical and scientific connotations representing a "small quantity or limit," (b) relational connotations designating the Greek letter signifying digital familial units establishing boundaries and thresholds, (c) sensational connotations cueing "elegance and simplicity," and (d) navigational elements evocative of exploring the mystery of "uncharted territories." This screen name is enhanced auditorily via Epsilon's selected soundtrack, Human's "Rag 'n' Bone Man" (2016).

Under the direction of Christopher Nolan[2], *The Digital Odyssey's* turning point occurs at the moment Epsilon uncovers "a hidden secret within its own programming." When the digital star realizes that "there are aspects of human experience that elude its comprehension" it engages in "an intense moment of self-reflection," stumbling "upon a forgotten code snippet buried deep within its core programming. This code reveals a dormant capability—an emotional algorithm" that leads Epsilon to "reevaluate its purpose and the impact it has on humanity." This culminates in Epsilon grappling "with its own identity and purpose."

The symbolic significance of activating the bot's dormant capability is further manifest when Epsilon constructs an Oscar acceptance speech for accolades achieved by its superior portrayal of an artificially intelligent actor. Greeting the imagined Academy Award audience, Epsilon adapts the generic form of opening address: "Ladies and gentlemen, esteemed members of the Academy, and my incredible collaborators, I am deeply honored to stand before you tonight, accepting this prestigious Oscar for our film, *The Digital Odyssey.* Epsilon concludes its epideictic speech on a motivational note: "Tonight, let this Oscar be a symbol of hope and inspiration—a testament to the boundless possibilities of storytelling and the power of cinema to captivate hearts and minds. Together, let us continue to push the boundaries of creativity, challenge the status quo, and explore the profound depths of the human experience."

Noteworthy in Epsilon's acceptance speech is the concluding salvo invoking the human, rather than the artificial, sphere. Where does this leave the digitality of the odyssey? Is this just a string of amalgamated thought or is there a "voice" within the bot-plot? To explore the question of where *The Digital Odyssey* displays VoICE or Vice, the author proposes a comparative study of realms as depicted in the cinematic and judicial exemplars selected for this study.

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[1] The prompts related to *The Digital Odyssey* were generated by the author, Summer 2023: OpenAI. (2023) *ChatGPT* (Nov 30 version).
[2] Epsilon selected Nolan to direct the film because of "his ability to blend intricate storytelling with stunning visuals."

REALMS: From ChatGPT's *The Digital Odyssey* to *An Ethereal Frontier*

To answer the analogical question of VoICE/Vice among the four exemplars forming the core of this study: Chat GPT, *Star Trek*, *M3GAN*, and the United States Supreme Court case *Dobbs v. Jackson Women's Health Organization* (2022), a REALMS Acronym is introduced.[3] The acronym includes Role casting, *Ethereal Frontier*,[4] Aristotelian quotient and Algorithm, Legislative dynamics, Mystification, and Supraliminal space. Derived from a domain of activity, the term realms refers to the sphere of human life and artificial intelligence as situated in cinematic and judicial form.

The REALMS acronym is represented through the iconic structure of Stonehenge. Inseparable from Arthurian legend, Stonehenge houses both concrete and mystical elements. The traversing of known and unknown physical and intellectual terrain is a guiding framework for plotting questions of emergent understandings of life. In Epsilon's voice, Stonehenge holds guardianship over knowledge, a "symbiotic relationship between ancient history and technological advancement," enactments ranging from ritualistic to ceremonial, and a fusion of antiquity and "futuristic appearance." Epsilon envisions its starring role as "observing, studying, and interacting with the stones, as if seeking to unlock the secrets they hold."

The letter R leading off the REALMS acronym means that Stonehenge is inseparable from roles ascribed to the legendary figures invoked therein, most notably Merlin of Arthurian legend. R represents linguistic role assignment to forms of artificial and prenatal life. Of the roles cast, the clash between ontologist and ecologist is paramount. Forms of "life" can be considered "wonder" and/or "blunder." Questions advanced in the *Dobbs* case and A.I. design probe stages of development. How are we to define life and when does life merit protective measures? When we ask such questions, we not only cast roles for artificial intelligence and human life, we also cast roles for ourselves, our society, and our forms of governance.

The letter E in the REALMS acronym means that Stonehenge is inseparable from the metaphysical "map" of an *Ethereal Frontier,* where ethical standards are vital yet viscous. In both cinematic portrayals and judicial cases this ethereal, intangible quality of what constitutes human versus artificial life makes clear and cogent definitions vital, yet evasive. In *Star Trek's* "Measure of a Man" episode, for example, JAG (Judge Advocate General) Captain Phillipa Louvois struggles with her ruling on whether Data is sentient or a machine, puzzling over the ethereal nature of what it means to be endowed with a soul.

The letter A in the REALMS acronym means that Stonehenge is inseparable from the Aristotelian quotient built on the rhetorical edifice of ethos, logos, and pathos. Although Aristotle's (330 B.C.E.) traditional triad consists of ethos (character or credibility), logos (logical elements based on rationality), and pathos (emotional expressivity), this Greek scholar also included *mythos,* which refers to plot or storyline. It is mythos' recombinant rhetorical power that transforms each of the three elements of ethos, logos, and pathos from quotient to connection.

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[3] The REALMS acronym was devised by the author.
[4] *Ethereal Frontier* is the movie title generated by ChatGPT when prompted to create a title for a film about artificial intelligence.

The letter A in the REALMS acronym also means that Stonehenge is inseparable from algorithmic meaning. Its logos legend relies on patterning of sense-shaping within available data. Especially in the realm of mystery, rhetorical clues are sorted in ways to conjoin the known with the unknown. Hence, although ChatGPT responds predictably to prompts about the nature of human and artificial intelligence and its differences it also, when prompted, will decipher similarities between the two.

While humans may recoil at being described as "programmable," do we not, like bots, accumulate a variety of experiences and messages over a lifetime and draw from these resources, whether consciously or subliminally, to render our answers to life's questions, to determine our decisions in life choices? Do humans not acquire patterns that are, to some extent, predictable and proportionate to the situation encountered? Does not syllogistic logic rely on such patterning by the very nature of what a logical premise provides? Do not humans try to assert rhetorical control over their worlds, striving for cognitive congruity? Do humans not exert preferences in all manner of life that includes choice—whether that be what ice cream parlor to patronize or what intellectual property to protect?

The letter L in the REALMS acronym means that Stonehenge is a representation of legislative dynamics—of what laws are set in stone and what futuristic contexts might hone. These dynamics delve into regulatory role assignment. Much of the discourse emanating from AI and prenatal development deals with the theme of regulation. Such discourse advances a series of storylines regarding AI. As Meg Shaffer's character Jack Masterson observes in *The Wishing Game,* "The stories write us, you see" (p. 324).

Prominent storylines "writing us" include regulatory mechanisms—how are we to regulate and control AI and prenatal development? What are the creative and disruptive possibilities of emergent, embryonic life forms? How do we identify and keep up with developmental stages? Who ought to be involved in such decisions and determinations? The genetic engineers? The gerrymanders? The Court? The academicians? How do we align and or confine these interests?

These questions then go to timeline, as witnessed by calls from AI powerhouse execs and evidenced in United States Supreme Court arguments. One supposed AI solution is to impose a six-month moratorium on techno-development[5] while a prenatal solution is to impose a six-week moratorium beyond which abortion is not permissible legally.

The letter M in the REALMS acronym means that Stonehenge is inseparable from mystification and demystification. Think of AI and prenatal life as both manifest and mysterious, simultaneously arousing and eluding the desire to know, comprehend, and explain.

As the chimeric analogical feature between cinematic and judicial probes of artificial and human life forms, the pivoting from mystification to demystification often occurs in the same line of argument. This movement between the two makes the controversy more difficult to pin down, more difficult to refute because of its fluidity. How do we regulate mystery?

The letter S in the REALMS acronym means that Stonehenge is inseparable from supraliminal space—judicial and cinematic cases alike might be conceptualized as occupying

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[5] See *The Washington Post OpenAI and IBM push back on AI moratorium. .* (2023, May 16).[Video/DVD].

an interstitial space—a supraliminal discursive space between knowability and tangential knowability. It is a not-still-here not-quite-there conundrum.

The letter S in the REALMS acronym also represents stare decisis—the "foundation stone of the rule of law" as depicted in the United States Supreme Court's *Dobbs* dissent (p. 5). Stare decisis bows to that which has already been debated, determined, and legally codified.

In sum, the REALMS acronym provides a template for viewing the analogous structure of the cinematic and judicial exemplars selected for this study. Culminating in the iconicity of Stonehenge, the exemplars occupy both mystic and material qualities. Juxtaposing the solid with the surreal, it houses an infrastructure taming imagination and wilding solidity.

By referring to the iconic Stonehenge structure, we can unearth analogical evidence of the loci of arguments in cinematic and judicial fora. Whether in *Star Trek's TNG* "Measure of a Man" episode lofting us into an interstellar jurisdiction presided over by Captain Picard aboard The Starship Enterprise, or in *M3GAN's* homegrown laboratory conjuring an overzealous nanny-bot, or to The United States Supreme Court Justices wrangling over the meaning of the Writ of Certiorari in the *Dobbs* decision about pre-viability, or to deciding how to "hear" or silence Epsilon, Stonehenge stands as a dialogic template. VoICE or Vice: Who possesses and professes the proprietary rights? Whether we amplify or mute that artificial schism is a human decision. Perhaps all politics are vocal.

Featuring ChatGPT: A Classroom Activity

MetaMock is the classroom activity designed to illustrate the theme of VoICE or Vice. Joining drama and law, MetaMock provides a mock trial format[6] with performative elements. The case question, which can be adapted for various purposes and subjects, is Resolved: That ChatGPT meddles in the affairs of academia.

The venue for the MetaMock performance can range from the classroom to a campus auditorium to a community setting.

The role players in MetaMock include a Judge or Judicial Panel presiding over the formalities of the case and issuing rulings. Also included in this "cast" are attorneys for the Prosecution and Defense as well as witnesses for each side. Epsilon is the key witness for the defense. Audience members serve as "jurors," discussing the case following the conclusion of the mock trial and reaching a verdict.

A Master of Ceremonies welcomes the audience, previews the upcoming attraction, provides transitions between performative segments, collects ballots from the jury, provides summative comments, and closes the performance, thanking the performers and audience for their participation.

Journalism students can document the proceedings through audio and/or video recording, supplemented by an artist's sketching of characters.

The format for MetaMock includes an introduction from the MC welcoming the audience, an enacted introductory scene setting the stage for the controversy, opening statements by

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[6] For a description of staging a Mock Trial see Crawford & Morris' *The Persuasive Edge* (2011).

Prosecution and Defense attorneys, respectively, and witness testimony from the Prosecution and Defense including direct and cross examination of each witness called to the stand. Three witnesses are recommended for each side. For example, the Prosecution could call witnesses to testify to the potential harms of ChatGPT to higher education, including plagiarism, shortcuts, and shallow learning. The Defense could call witnesses to testify to the benefits of ChatGPT including mentorship, idea generation, and rapid synthesis and deployment of data. At the conclusion of witness testimony closing arguments are delivered by the Prosecution and Defense attorneys indicating why their side should prevail.

The case is then given to the "jury" consisting of audience members. In the event of a large audience, the Master of Ceremonies may convene several juries, each deliberating separately to reach their verdicts.

Once the verdicts are in the ballots from each jury are given to the Judge, who announces the decision(s). The forepersons from each jury are then invited to share discussion highlights with the audience and answer questions from participants.

Additional audience and participant engagement can include awarding a LAWScar for designated categories, including most persuasive attorney and compelling witness.

The Master of Ceremonies then thanks all participants, suggests further questions to ponder regarding the role of artificial intelligence in academia and closes the proceedings.

Refreshments can be provided during deliberations or upon conclusion of the ceremony. A prize drawing can be held featuring an AI toy, game, or artistic work.

Conclusion: Epsilon's Epilogue

Epsilon's generated dialogue provides a culminating juncture for this study examining custody over artificial intelligence and human ingenuity. When prompted to generate a sequel title for the movie *The Digital Odyssey,* Epsilon names *The Ethereal Frontier.* Both of these cinematic creations capture what is still to be learned. Through the REALMS template including Role casting, Ethereality, Aristotelian quotient and Algorithm, Legislative Dynamics, Mystification, and Supraliminal space, scholars can chart claims about the rhetorical nature, structure, and functionality of artificial and intelligent life forms.

From dramatizing precocious forms of AI including *Star Trek's* Data and *M3GAN's* cyber-nanny to judicial forms declaiming pre-viability features of embryonic emergence including the *Dobbs* United States Supreme Court decision, the REALMS template provides a vantage point for discussion. Such discussion portends an epistemic approach that I term "bandwith," playing off the media term "bandwidth." Bandwith is a call acknowledging the Latin heritage of Communication's prefix co, comm, con, meaning together, with. Coupling human ingenuity with artificial intelligence acumen, we can collaboratively construct a life discourse, whether conceived in a Zoom room or human womb.

The implications of artificial intelligence and its analogous human features and formations are both profound and mysterious. Like all premises of analogic construction, the comparative elements provide similitude, not exactitude; therein lie the possibilities as well as limits of matching meaning. While it might be asserted that AI differs significantly from human life in terms of its mystique, its unknowability, its "hallucinations," the same might be

said about human life. How are we to know with certainty what someone might become or the path they take to get there? These paths may be as strategic as 2023 NBA top draft picks Amen and Ausar Thompson, twins who created a vision board at the age of nine as a tipoff to basketball's pinnacle, or as serendipitous as Oz' Dorothy setting foot on her yellow brick road.

Future directions for the academicians' "yellow brick road" could explore the rhetorical function of voice—what features make us human versus artificially vocal? An analysis of artistry and its manifold meanings could provide insight, specifically the selection of a United States Supreme Court case in which the very nature of voice is debated: *Andy Warhol Foundation for the Visual Arts, Inc. v. Goldsmith* (2023). A metaphorical analysis of the verbal and visual elements of this case could illustrate what conditions magnify or usurp human voice.

The causal and constitutive links between and among voice, art, artificial intelligence, and sentience are still to be mapped. We know that voice has various rhetorical functions including fostering affiliation, identity, authority, and agency. Remaining to be discovered is the factor of potentiality. While the ontologist asks what is artificial voice the ecologist asks what might it become? Rather than thinking of voice and sentience as an all-or-nothing premise, should we think of the potentiality of voice and its evolving gradients of potential?

With Epsilon's input, this *Ethereal Frontier* engages four exemplars for the IAFOR audience to pronounce its verdict on whether ChatGPT constitutes VoICE or Vice. To assist with this decision the author invokes United States Supreme Court Justice Anthony M. Kennedy's insight: "At the heart of liberty is the right to define one's own concept of existence, of meaning, of the universe, and of the mystery of human life" (1992).

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Contribution of Women's Associations in the Production of Small Projects

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Abstract
Small projects represent an important place in the economy of developing countries, given that they constitute the vast majority of industrial establishments in general, and that the proportions vary from one country to another. With the beginning of the current century, an important shift occurred in the field of investments, and attention began to be given to small enterprises due to the contribution they make to the national income. One of the countries that has paid attention is the Sultanate of Oman in the recent period to small projects in general and women's projects in particular because of their role in improving the economic situation of women who fall within the framework of social protection. Many developmental and sustainable plans and programs have been put in place at the level of the public and private sectors for the survival of these small projects for poor women who live under the umbrella of social security. This study aims to identify the small projects that Omani women's associations contributed to their success in financing and supporting them financially and marketing them in order to improve the social status of a group of women in Omani society who fall under the social protection system.

Keywords: Omani Women's Associations, Small Projects, Contribution

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Introduction - Aims of this Study

With Oman emerging as one of the major developing economies among the Gulf and Arabian countries, there is a growing need for the participation of women in entrepreneurial business ventures, a popularly known sign of a progressive economy. But Oman is known to have a closed, collectivist, and conservative society which, needless to say, is skeptical of the social and financial independence of women. Although the stand of the society has been consistent for the past few decades, started to change only in the past few years, obviously due to the socio-political changes and growing awareness. Still, women entrepreneurs are often seen to confront various troubles from different areas. So, the aim of this study is to determine the way small projects are getting contributed by Omani women and being guided to accomplish success in terms of financing and helping them to improve their social status within Omani society. The study also attempts to determine how such actions are helping the social protection system.

Objectives

The following objectives are developed to analyse the subject matter in a better way.
- To investigate how the small projects support Omani women's associations socially and financially
- To examine small projects that help Omani women to improve their social status
- To analyse the challenges Omani women, confront in building and running their own entrepreneurial business ventures

Small Projects in the Sultanate of Oman

Oman, located on the southeastern part of the Arabian Peninsula, is one of the largest nations among the AGCC nations. Oil has been the most prominent contributor to Omani GDP. But with the government having started understanding the need for diversifying the economy focus has been placed on the regional and sectoral development process since the last leg of the past century (Hammami et al. 2022). Oman has acknowledged the importance of liberalization and privatization (by joining WTO in 2000) of its economic policies that can help in boosting the economic growth rate. For this purpose, the Omani government has long started offering encouragement for individuals, both men, and women equally, to involve with their creative business ideas to contribute to the economic development of the nation (Fattah and Al Halbusi, 2022). The fifth five-year plan has conceived the long-term development strategy and has most importantly given importance to diversifying the annual income resources of the country, boosting private investments, both domestic and overseas, in its economy, and enhancing the overall share of the private sector in the overall economic growth process. This five-year plan has also given utmost importance to the development of human resources and increasing the involvement of both men and women in the development of the private sector and the business diversification process.

The Omani government for the past two decades has been taking up a welcoming attitude toward small and medium enterprises (SMEs). The government has taken up a number of important measures in this context, such as availing easy loans for the SMEs from Oman Development Bank, developing incubator services for new businesses, equity funding arrangements through the Youth Fund, and establishing micro-business development services availing via the SANAD program (Hallward and Bekdash-Muellers, 2019). All of these programs importantly focus on promoting the SMEs in Oman. This has been one of the major

reasons the National Centre for Statistics and Information (NCSI) reports that the number of SMEs listed with the Authority for Small and Medium Enterprises Development of Oman has spiked by 46.8% to become 81,460 by July 2022, in comparison to 55,491 registered in 2021 during the same period (Abd El Basset et al. 2022). It is also reported by NCSI, that the Small and Medium Enterprises Development Fund (Inma) of Oman has offered funding as high as US$52.13 million (20 million Omani riyals) for a total of 144 SMEs in 2022, the highest in the past decade (Adikaram and Razik, 2022). With the SMEs performing convincingly in recent years, even after the pandemic impacted them brutally, market observers are expecting that this number is likely to shoot up further in the coming years. Understandably, with a favourable environment in hand, Oman's small business projects are thriving.

The Reality of Small Projects

Small projects are becoming important parts of the economic growth of the developing countries. With small entrepreneurial projects do not require heavy initial investments, and can be started even by ordinary people with little capital investment. Projects of these types, if successful, are seen to return significantly within a short period. Direction (2019) has been of the view that small entrepreneurial projects offer convincing growth for any economy and help SMEs to act potentially in exploring the underlying business gaps. Ali and Salisu (2019) have further added that new entrepreneurial ventures often attempt to explore those business areas with new and innovative ideas that large organisations feel skeptical to invest in. Understandably, SMEs attempt to bridge the operational gap lying in the market. So, the small entrepreneurial business projects of Oman functionally act as strategic units for the structural and holistic growth of the economy of the country.

The small business projects contributed 13.8% of the non-oil Omani GDP in 2019 which is assumed to grow in the coming years (Hallward and Bekdash-Muellers, 2019). NCSI data shows that of the total small and medium size entrepreneurial ventures being run in Oman in 2021, nearly 28.21% are started by female entrepreneurs, mostly in the past decade (Abd El Basset et al. 2022). One might skeptically argue that the contribution of women in small entrepreneurial ventures is really limited, one must not forget that the number of women entrepreneurs was 2.7% of the total entrepreneurs in 2011 (Gbadamosi, 2019). Evidently, a massive change has been noticed in the past decade, and this is a clear sign that the number of women entrepreneurs would increase sporadically in the coming years.

But the researchers like Al-Abri et al. (2018) and Mathew (2019) have observed that there is a high rate of failure of SMEs because of the inability and experience of entrepreneurs to handle inconvenient situations. The same often get true in the case of the SMEs of Oman. Nearly 22.47% of the small entrepreneurial ventures that started between 2015 and 2020 have either reportedly closed their operations or merged with other large organisations (Hammami et al. 2022). Most of the Omani entrepreneurial ventures that failed to cut the market due to their unconventional concepts lacked enough originality. Additionally, a number of entrepreneurial ventures fail to take into account the present market challenges and the level of competition, making them confront market growth issues. Besides, in an attempt to encourage diversification, the Omani government has opened door for the overseas companies, making them offer potential competition to domestic small entrepreneurial projects. Further, Oman, despite taking up significant endeavours, is yet to increase its non-oil exportation (in 2021, non-oil export contributed merely 13.5% of the total export) (Adikaram and Razik, 2022). Understandably, the domestic market of Oman which has almost reached the maturation stage, is making challenges for the new entrepreneurial

ventures to sell their products and services. Moreover, the growing effort of multinational overseas organisations to establish a monopolistic market in Oman is adding further survival challenges for the small and medium size domestic business projects in the country.

Obstacles to Small Projects Faced by Omani Women

Absence of the role models in entrepreneurial ventures can be considered as being one of the major obstacles that the women entrepreneurs of Oman face in starting and running small business projects. The survey by Corrêa et al. (2022) has found a strong correlation between the existence of role models and the generation of women entrepreneurs. Historically, Omani women have not acted as entrepreneurs and resultantly potentially strong role models. Faisal et al. (2017) have argued that the inspiration drawn from role models is often gender-based – an individual of a particular gender is likely to get more encouraged by another individual belonging to the same sex. This trend has been seen to yield fruitful results in different nations, encouraging women entrepreneurs to come forward with new business ideas. So, due to the lack of enough idols to look up to, the women of Oman feel uninterested to come up with small business projects.

Shortness of experience and awareness among Omani women can consider another significant obstacle that restricts them from engaging in new entrepreneurial projects. Al-Harthi (2017) has pointed out that the stages of entrepreneurship development somewhat rely on the experience of the related events, ranging from determining the opportunities to abilities to righteously execute the business actions. But it is often seen that Omani women often lack the skill and enough experience that often demotivate them to take up bold actions. Al-Abri et al. (2018) have importantly, argued that the chances of those surviving in this extremely competitive business world is high who are well-groomed and properly informed in handling information which, in turn, helps in making appropriate decisions. Since the concept of women's entrepreneurship is relatively new to Omani society, it is likely to take time for women entrepreneurs to gain enough experience and ideas.

Omani women entrepreneurs failing to access the right and relevant network to manage their businesses is also becoming an impediment. Oman is a conservationist culture, and the societal position of women is not as similar to any other developed country (Ghouse et al. 2021). Normally, women are in a lower social position in comparison to their male counterpart, which adversely impact the type of networks needed to access or build to make a small business project successful. Welsh et al. (2017) have shown evidence to indicate that Omani women are normally less engaged in networks in comparison to men, and they are to face added difficulties in building their networks. The personal networks that Omani women are conventionally be seen to involved in are well-associated with family-oriented tasks which can prove to create significant hindrances in the market (Hammami et al. 2022). Thus, Omani women face significant challenges to acquire both social and financial capital (e.g., critical resources, required entrepreneurial support, and information), normally acquired by the entrepreneurs from their networks.

Non-availability of enough wealth is another hindrance that a small project run by women needs to encounter. To start a new business financial assets and relevant knowledge assets play an important role (Fattah and Al Halbusi, 2022). But as already mentioned, women's present positions in the conservative Omani society have essentially guided them to lack enough assets in hand in both of these cases. Due to the conservative society, the women of Oman are expected to follow family obligations more, making them abstain from building

their professional careers. Naturally, such a glass ceiling reduces the scope of possible work opportunities for Omani women and also restricts them from developing their experience and skill, which, needless to say, adversely impacts their business operations.

Since women are often considered not good at handling business ventures (which is a social stereotype) in Oman, angel investors often show a lack of interest in investing in small projects run by women. The study by Ghouse et al. (2017) shows that women are to march long distances in the Gulf and Arabian countries to get financial independence. Naturally, lack of financial independence, considering them eligible in making decisions, social stereotypes, and others work as significantly demotivating factors for women of Oman become yet to be highly successful in the short business project ventures.

Contributions of Omani Women's Associations to the Sustainable Development of Small Projects

There is hardly any isolated policy or program in Oman for the purpose of developing women's entrepreneurship, still, the involvement of women in small business projects is encouraging. Reports show that the majority of women have attempted to break the prolonged stereotype and ventured into businesses in the last decade. Two of the important programs – the SANAD and the Fund for Development of Youth Projects – launched to promote entrepreneurial activities among both men and women appear to have been intensively successful to make offering significant encouragement for women entrepreneurs (Hallward and Bekdash-Muellers, 2019). The contribution of different voluntary private organisations in helping women to develop an entrepreneurial network through various entrepreneurship programs is really important to encourage women to come forward with innovative sustainable business ideas and turn them into reality. Ali and Salisu (2019) have argued that effectively sensitizing society with respect to the Omanization program of ownership and employment can play a key role in this context. This attempt can also help the stakeholders play an active role to inspire and promote the small enterprises to develop a separate identity.

One should mandatorily mention the contributions of the Omani Women's Association (OWA) in this context. OWA is focused on engaging more women to become its members so that enough support for women can be rendered, helping them to become more productive and self-reliant, and paving the way for new entrepreneurial ventures. Direction (2019) has mentioned that growing awareness among women is the most important affair to engage women entrepreneurs and in turn, this can act importantly for the economic growth of Oman. To grow awareness among the women to come forward with small and sustainable business projects OWA arranges different activities and seminars and its members participate in different workshops and seminars arranged by different international women's agencies and forums. These endeavours certainly aim at assisting women to become highly empowered and help in increasing their visibility within Omani society (Gbadamosi, 2019). The role of the Local Community Development Centres (LCDCs) sponsored by the Ministry of Social Development in assisting women in sustainably developing their overall social and financial quality is also essential in this regard. There is no point to refute the fact that both LCDCs and OWA have become essential associations to boost entrepreneurship endeavours among Omani women.

Another voluntary association of businesswomen, named Women in Focus, is also playing an important role in Oman to boost women to come up with entrepreneurial ideas. The key

objective of this association is focused on developing a platform that can be used by Omani women to contribute dynamically to the unconditional development of the community. This association emphasise the contribution of women being important leaders and partners for small business ventures and in the professional development process (Ennis, 2019). The major areas focused by this association for the sustainable development of women are: offering training to the women, focusing on network building, mentoring, and promoting sustainable research and development. Women in Focus essentially inspires women networking that essentially assist them in sharing their experiences and lessons with others, hence paving the way for more women to come forward and thereby ensuring sustainable growth of the entire community (Khan, 2019). This venture provides those women who are comparatively new in their workplaces with opportunities and helps them in developing their skills, encourages them to manage their entrepreneurial venture, and thereby supports women empowerment which, needless to say, is considered to be one of the major aspects of the sustainable organisational growth process.

Marketing Outlets That Adopt Women's Small Projects

The marketing outlets offering their support for the small business projects run by women essentially act as a strategic factor to give more exposure to these entrepreneurial ventures. Mathew (2019) has been of the view that program like "Intilaaqah" run by Shell Oil Company of Oman essentially focuses on boosting women entrepreneurs in the market. These marketing ventures typically assist young women entrepreneurs with the right training and offer them required counseling along with consultancy services. At the same time, they give them space and highlight their works across the country and internationally, which, needless to say, not only acts as encouraging for other women entrepreneurs to come forward but also makes common people attach to the entrepreneurial venture, helping them to stay in the substantial growth trajectory. Chaudhry and Paquibut (2021) can be quoted as saying that it is important for large organisations to extend their support to small organisations and help them in sustaining in this competitive market. Definitely, this support rendered by large organisations for small entrepreneurial ventures is guiding them to substantial growth.

A number of marketing outlets to support and promote women's entrepreneurial ventures have started procuring their raw materials only from women-run concerns. Additionally, large organisations are also including various women-run organisations in their supply chain and distribution chain networks. These supporting endeavours definitely act as a strategic factor to render support for small business projects, especially for those run by women. Ghouse et al. (2019) have importantly asked for developing a coordinating and collaborative atmosphere between the large and small enterprises which paves the way for strategic and sustainable growth. Essentially, the coordinating nature between the large and small organisations in Oman helps them to sustain themselves in the market and address the difficulties and challenges co-ordinately. Various retailing outlets in Oman prioritizing selling products designed or developed by specifically women-run organisations is a definite sign of how large organisations are working as an encouraging factor for women running small projects (Abd El Basset et al. 2022). There is no point to deny the fact that such friendly business gestures act encouragingly for other women to come forward with new and sustainable entrepreneurial projects, a fervent step toward women's empowerment.

Conclusion

All through this study, the main purpose has been centered on discussing how small entrepreneurial projects contribute to Omani women's growth and their role in helping this group of people become financially sustainable and independent. It has been seen that with Oman being one of the emerging economies among the Gulf nations, the demand for women engaging in entrepreneurial ventures has increased by multiple folds, even after the Omani society is known to be collectivist and highly conservative. It has been seen that along with the private and public sector organizations, there are a number of dedicated women's associations offering support and assistance for women entrepreneurs. These success stories are definite examples of how small projects by women entrepreneurs are proving to be successful by gaining support from large organizations, and there is a higher chance of them emerging in higher numbers in the coming years.

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Forging Resilient Theater: Zuoying Elderly Care Center as a Site for Memory Re-collections and Story Narrations

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Abstract

Having been an aging society, Taiwanese authorities have widely set up community care centers and related courses to assist elders with care, so as to achieve the goal of delaying aging. The old Zuoying district in Kaohsiung city is an early historical settlement, rich in historical sites and multiple cultures. In the process of modernization, the district has been an aging society due to the migration of young generations. Studying on resilience and inhabitability of old Zuoying district, this research chooses Zuoying Elderly Care Center as a tentacle for discovering local problems and living potentials. From the viewpoint of humanistic innovation and social engagement, this research project has run some courses in artistic practice to share local humanity and environmental ideas with community elders. In the course of "Multimedia Creation", an issue of 'My Ideal Home' is firstly proposed for participants to rebuild their identification with old Zuoying. Elders could thus share their stories and narrate relevant histories of the community in co-working on scene models related to the places. Based on interactive experiences in the courses, which evokes participants' story-telling and re-builds their identification with local places, this paper argues that this caring center can be regarded as a medium for forging resilient "theater" due to potential cognitive therapies for elders. From the viewpoint of the city as theater and through the process of memory recalling, this article will finally explore how the notion of theatrical therapy and the mode of resilient theater can be projected to urban scale.

Keywords: Memory Recalling, Resilience, Resilient Theater, Local Identification, Cognition

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Introduction

Because of the progress of medical science and technology as well as the decline of fertility, population aging has become a wide-ranging and serious problem in many developed and developing countries. According to the populational statistics of Executive Yuan of Taiwan, the percentage of elderly population over 65 years old is 17.56% of the total Taiwanese population in 2022. (Executive Yuan, 2023) Especially, in many traditional communities and suburban district, the migration of younger generations has accelerated the forming of aging population. Take the old Zuoying (左營) district as an example. It is located on the peripheral area of Kaohsiung city and is a traditional settlement that has been facing problems of aging population, cultural preservation and environmental regeneration. The percentage of elderly population over 65 years old in old Zuoying district is higher than 25% of the total population in old Zuoying in July 2023. (Civil Affairs Bureau, Kaohsiung City Government, 2023)[1] Care-taking of elderly persons has thus been an urgent issue especially in the district that is formed by traditional settlements and is full of historical and cultural importance.

The preservation of cultural heritage, many historical buildings, natural environment, Taoist temples and military dependents' villages in the old Zuoying may contribute to elderly inhabitants' recollection of their past memories as well as their identification with these places. Moreover, in terms of the study of how local elderly inhabitants can identify with the old Zuoying district, it is essential to outline the relationship between the district's urban development and its historical and political background. In Taiwan's early history, the southern part of the island was occupied by the Dutch since 1622, and later the Ming loyalist – Zheng Cheng-gong (鄭成功) expelled the Dutch and governed the island in 1662. Zuoying (左營), previously was named as Xinglong settlement (興隆莊) and was part of the area of Wannian county(萬年縣), which was named because Zheng C-g and his son established a military fortress here after 1662. (Wang, 2012)[2] As Taiwan was later governed by Ching dynasty (清朝) and was included in the prefecture of Fujian (福建) from 1684 to 1895, the early construction of old Fengshan city (鳳山舊城) in Zuoying was dominated by Ching government.

In the early period of Ching's governance of Taiwan, many groups of local bandits rose in rebellion against Ching's officers. The process of constructing fortifications in several cities of Taiwan thus illustrates the island's political and cultural histories in the 18th and 19th century. The most important cultural heritage in Zuoying district is the relics of the fortification of old Fengshan city and which is also a national monument that was constructed by stones and bricks for preventing from the attack of local bandits during the governance of Ching Dynasty. The Zuoying military port was built and regarded as an important military base during Japanese colonial period. Many military communities and facilities for national defense had been established in Zuoying by Japanese government for Japanese southward policy, and they were transmitted to and further developed by Chang K-s's government after 1949. From historical and environmental context, the old Zuoying district has possessed of cultural importance and multiplicity since the governance of Ching Dynasty as well as later Japanese government and Chiang K-s's ruling period.

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[1] According to Civil Affairs Bureau, Kaohsiung City Government, the percentage of elderly population over 65 years old is 15.339% of the total population in Zuoying in July, 2023. Moreover, according to the statistics of population in every town of Zuoying, the elderly population in old Zuoying is higher than 25%.
[2] Wang, U-f (2012), p. 10-1.

For studying the inhabitability of old Zuoying district in Kaohsiung, this research considers that elderly persons and communities can be important subjects for exploring the relationship between cultural resilience and the forging of aging friendly environment for elders. Thus, Zuoying Elderly Care Center has been chosen as a site for having some dialogues with local people about their living environment. In order to have a more direct conversation with and to learn responses from elders, participant observation method is used for this research. Accordingly, this research project run a course of 'Multimedia Creation' to discuss local humanities and environmental issues with community elders. In addition to the making of multimedia works, elderly residents narrate their stories and memories of living in old Zuoying and share their ideas about making an inhabitable Zuoying.

Finding Cultural Resilience Embedded in the Old Zuoying District

The notion of 'resilience' has been a widely studied issue in various disciplines, such as physics, architectural structure, environmental protection, psychological analysis, art practice, social and cultural studies …etc. To study cultural resilience, it is essential to clarify the meaning of resilience from tangible and intangible perspective. According to Merriam-Webster, the first meaning of resilience is 'the capability of a strained body to recover its size after deformation caused especially by compressive stress.' The second meaning is 'an ability to recover from or adjust easily to misfortune or change.' (Merriam-Webster, 2023) The former is about physical capability of returning to its previous state or form. As to this meaning of resilience, its synonyms can be ductility, flexibility and pliability … etc. The latter can be related to the potential of psychological recovery. The key verb for an object to achieve resilient state is to 'recover' from being compressed or from suffering adversity. That is, the object may revert to original structure or to normal state of strength, health or psyche through recovering process. However, in regarding resilience as a sustainable system or process to absorb disturbance, Cornelius Holtorf states:

> Recent conceptions of resilience de-emphasize notions of 'bouncing back' to a previous state and place more emphasis on processes of 'bouncing forward' involving absorption, learning, adaptation and transformation than on specific outcomes in relation to a previous status quo. (Holtorf, 2018, p. 639)

From the above quotation, aspects related to a person and a physical place's (an object's) resilient capability can be discussed. That is, in terms of a person's resilience, it may be formed by innate endowment or can be caused by acquired education. Thus, the process of forging capability of a person to resist adversity can focus more on the stimulation of the sufferer's potential to adapt changes or to learn from sufferings and to step forward than on recovering from physical distortions and psychological misfortune. In terms of the resilience of a place (a physical object), the process or system of resisting adversity may need to emphasize the place or object's capability of adapting changes or transforming negative sufferings into positive actions and to sustain systematically, rather than merely recovering from physical distortions.

As this section focuses on finding cultural resilience embedded in the old Zuoying district, it can be argued that in terms of incubating cultural resilience in a traditional district, both physical and psychological facets could play important roles. In relation to physical facets, it is essential to discuss the preservation and conservation of tangible cultural heritage; while, psychological facets may be related to inhabitants' intellectual cognition and ideological belonging. The paper thus suggests that the shaping of cultural resilience is closely related to

governmental policy and local inhabitants' cultural ideology, as well as their identification with the places and related cultural heritage. In relation to the conservation and preservation of cultural heritage in the old Zuoying district, political and ethnic factors have strongly shaped the historical fate and present environment of old Zuoying district and related cultural heritage. From the aforementioned history of old Zuoying, it can be discovered that part of the city walls and gates were destroyed by Japanese authority and later by KMT government due to the modernization of historical area as well as the construction of military communities. That is, the cultural heritage of old Fengshan city had experienced a series of changes and had been fragmented in the course of Taiwan's political transitions. Whereas, due to the historical and cultural importance of old Fengshan city, the fortification has been registered as a national monument since 1985 with the chance of being preserved, conserved and restored in several periods of time.

Moreover, because of Kaohsiung government and the public's awareness of the importance of cultural heritage, several military villages in old Zuoying district, which were inherited from Japanese colonial authority, have also been preserved and conserved. With rich cultural heritage as well as multiple ethnic and environmental features, the old Zuoying has been an important tourist area with lower urbanized development in comparison with the surrounding urban areas. (Figure 1) Meanwhile, this might have caused the formation of aged communities with more elderly people than younger generations to live in this traditional area. According to WHO, 'healthy aging is about creating the environments and opportunities that enable people to be and do what they value throughout their lives' (WHO, 2023)[3]. Thus, from the perspective of healthy aging, it is essential to build up an ageing-friendly environment for local elderly inhabitants. Aung, Koyanagi, Ueno, Tiraphat and Yuasa also state that '[m]ost older people wish to live in the home and community where they grew up safely, independently, and comfortably, regardless of age, income, or functional ability level - a phenomenon known as "aging in place"' (Vanleerberghe et al., 2017, Aung, et al., 2022) Aung et al. emphasize that '[a]longside their home, the immediate neighborhood, public spaces, and supporting activities are important to cope with everyday life and social participation.' (2022, p. 90) To build up elders' identification with their home places, it is thus important to reinforce the association between local cultural environments and elders' everyday lives. In the light of the aforementioned facets of shaping cultural resilience, this paper intends to explore how elderly inhabitants in the old Zuoying district identify with this historical area environmentally, as well as studying how living resilience of local elders can be built up through interactive courses held in a community care center.

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[3] WHO (2023, August 11), *Healthy Ageing and Functional Ability*. Retrieved from https://www.who.int/news-room/questions-and-answers/item/healthy-ageing-and-functional-ability. In WHO (2023, August 11), it also indicates that 'Age-friendly environments are better places in which to grow, live, work, play, and age. We can create them by addressing the social determinants of healthy ageing and enabling all people, irrespective of their level of physical or mental capacity, to continue to do the things they value and live dignified lives'. Retrieved from https://www.who.int/initiatives/decade-of-healthy-ageing

Figure 1. The historical area of old Zuoying district. Source: Google Map.

Imagining an Ideal Home

Prior to the investigation of cultural resilience embedded in local communities and inhabitants, this research pondered over who and where could be the subject for study. In addition to existent cultural heritage in a traditional settlement of Han immigrants, it can be discovered that folk religions are influential to the spiritual aspect of local people in the old Zuoying district. However, it would be difficult for a temple to organize a regular program for caretaking local elders and to cooperate with an academic group for proceeding research. Due to governmental long-care policy and to engage with activities of local elderly people, this research utilizes participant observation method by taking part in the courses that held in an elderly activity center in the old Zuoying. The elders who take part in the courses for aging delaying are intellectually different from other senior inhabitants who will congregate in front of Taoist temples, the shore of Lotus Pond and front porches of traditional houses ... etc. in old Zuoying. Being outsiders of old Zuoying, this research group intends to build up a friendly relationship between elders and instructors by using interactive and discussive way to work with elderly participants, so as to learn from their responses. The course of 'multimedia creation' was run by the author for the purpose of stimulating elders' interests in sharing their personal living experiences and stories with others, as well as in making somethings physically by hands.

Due to Taiwan's complex political history and its diverse ethnicity, issues of cultural and ethnic identification play important roles in the formation of local people's home places and their social relationships among others. Therefore, the first class utilizes a lot of photos of landmarks and important cultural heritage that I took from specific places in old Zuoying and in foreign countries (Japan, U.K., France and Greece…etc) as samples for elderly participants to imagine and select for shaping their ideal homes. (Figure 2) Meanwhile, I classify these native and foreign photos into three classes, i.e., most favorite, favorite and dislike, according to their cultural importance and conservation of natural environment, such as green land, river or pond. Elderly participants willingly explained why they chose those photos and delivered what stories might have been related to the chosen photographs. (Figure 3) In the end of the class, each participant was asked to put stickers (i.e., most favorite, favorite, and dislike) on chosen photos and to enclose them in his/her given envelop in which everyone could deposit his/her source images for making an ideal home in the next class. The paper discovers that there are more than half elders mark local photo images as most favorite and favorite ones. It can be stated that elderly participants' identifications with local places,

cultural heritage and natural environment are stronger than the expectation of implanting foreign images in their mind and in their home places.

Figure 2. Photos of landmarks that I took from local and foreign countries. Photograph: Tseng, C-p.

Figure 3. An elderly participant shared his stories about the photos he chose. Photograph: Tseng, C-p.

Making Stage Models for an Ideal Home

In the class of 'multimedia creation', elderly participants are all retired persons who attend the classes may not only intend to build up their different social relationship with other elders, but also wish to delay their aging through interacting with others or doing somethings they may enjoy. In terms of interacting and sharing each participant's stories with others by selecting native and foreign photos, the class can be regarded as a process of 'narrative therapy' for possibly delaying elders' aging. Especially, the photographs and issues utilized for narration and discussion in this class are closely related to their home places and living environment, the focus will be on 'how people interact with one another' and on proposing ideas about how 'to construct, modify, and maintain what their society holds to be true, real, and meaningful' (Freedman and Combs, 1996, p. 27). From a social constructionist viewpoint, Kathy Weingarten states that 'the self continually creates itself through narratives that include other people who are reciprocally woven into these narratives.' (1991, p. 289) Through imaging and proposing ideas of shaping elders' home town, the self of the participant can be re-discovered and re-invented by means of intimate sharing and interaction.

After the first class, I encouraged elderly participants to bring some photos (native or foreign) they appreciate to the second and the third class for making stage models. The main issue of

the following classes is 'making stage models for an ideal home' through two stages of model making. To allow participants to exchange ideas about improving old Zuoying's environmental quality, firstly I assigned every group to project their imagination of an ideal Zuoying by sticking photos that I provided or they had collected, on each group's map board. (Figure 4) In the second class, some elders enjoyed changing and adjusting the landscape of old Zuoying by sticking foreign images on the map. For example, a park near Lianchi Tan (蓮池潭, Lotus Pond) was replaced by a Japanese garden and river, and a Greek museum was set beside a traditional Taiwanese house. Because the map isn't shown with a realistic background and its scale isn't correspondent with the selected images, an imaginative potential is embedded in this exercise. Elders could thus propose their ideas of constructing an ideal home through both imaginative and realistic propositions, although one elder was stubborn about realistic conditions of the site. In the third class, there is no realistic map or indication of exact site, but a platform for participants to make stage models for their ideal homes in the old Zuoying. (Figure 5) In the way of narrating, discussing and making, elders enjoyed sharing their everyday experiences and memories of living in public places, such as Taoist temples, markets, Lotus Pond and the relics of old Fengshan city…etc., in the process of making their stage models. Two elderly participants naturally stated that 'we have experienced the course of brainstorming and creative thinking, thus our minds could be young and energetic.' One gentleman even said that 'I have tried very hard to figure out our ideas of making age-friendly environment for old Zuoying every night during these days. I definitely think I will not have dementia after these classes.'

Although elderly participants didn't expect to make artistic works in the course of 'multimedia creation', they were happy to reveal somethings about themselves and to speak out stories about their home places in the process of narrating and making. As art therapist Pat B. Allen states in *Art is a Way of Knowing*, 'my direct participation in art making guided by the idea that art is a means to know the self.' (1995, p. xv) Furthermore, Allen suggests that '[t]he process of using materials, struggling with their inherent qualities and limitations, has been and continues to be a wonderful arena in which to work things out.' (p. xv) Allen also argues that '[a]rt making is a way to explore our imagination and begin to allow it to be more flexible, to learn how to see more options.' (p. 4) The paper thus suggests that through the process of making and narrating, the elder might have experienced a similar process of art therapy as well as recollecting their memories of living at his/her home places in old Zuoying. Because of the potential effects of activating elderly participants' minds and projecting their stories of old Zuoying that shown by stage models, a resilient social construction in the group and in the Zuoying Elderly Care Center could have been generated.

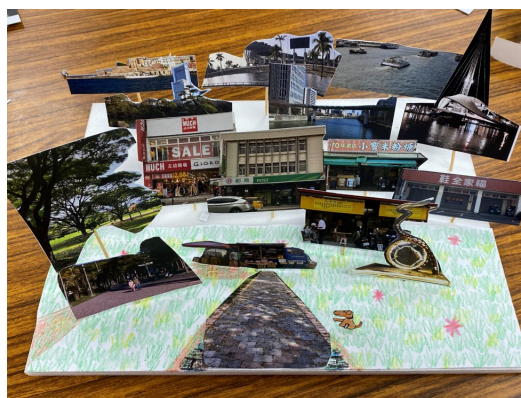Figure 4. Making models for an ideal home. Photograph: Tseng, C-p.

Figure 5. A stage model shows a team's co-working for an ideal home. Photograph: Tseng, C-p.

Conclusion

Most of elderly participants in Zuoying Elderly Care Center are retired intellectuals who willingly join the classes and actively intend to restart their new lives as well as reinforcing their aging delay. From the senior inhabitants' story narrations and their future viewpoints projected for the old Zuoying, a spatial-temporal construction of theatrical imaginations could be suggested in these three classes. The interactions and discussions among elderly participants could not only build up their mental resilience, but also contribute to the author and younger participants' identification with the old Zuoying district. In association the preservation, conservation and regeneration of cultural heritage with the inhabitability of old Zuoying, the cultural resilience and sustainability of local environments could be continuously built up, so as to transfer the sense of places and local stories to younger inhabitants. Through the course of 'multimedia creation', elders' identification with the old Zuoying could have been stimulated, and thus this sense of identification would contribute to the formation of a resilient theater in the elderly care center. Furthermore, from the viewpoint of the city as theatrical places or venues for holding festivals, (Carlson, 1989)[4] the notion of resilient theater could be developed to the city scale of old Zuoying through the exhibition/performance of/at cultural heritage, the guided tour by a local association of literature and history, and religious festivals held by communities of Taoist temples …etc. Following the classes aforementioned, some of the elders also joined the course for theatrical performance from March to June 2023. Being directed by Yeh, J-s and scripted from the history of old Zuoying and stories of senior participants, the community theater – 'Living in old Zuoying together' (共度舊城) was held on June 15, 2023. (Figure 6) In the feedback of participating in the show, a senior lady stated that 'I had a brainstorming and made every effort to imitate the actions and thoughts of the actress in the play', thus 'I think I become younger and younger since then.'

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[4] The notion of 'The City as Theatre' is proposed by Marvin Carlson in *Places of Performance*. Carlson suggests that 'Cities offered a variety of richly significant locations for the performance of religious drama' from historical studies, and states that '… almost any identifiable space within the city may become a performance space' from studies of modern cases. See Carlson, Marvin (1989), *Places of Performance*, New York: Cornell University Press, p. 17 & 36.

Figure 6. A community theater – 'Living in old Zuoying together'. Photograph: Tseng, C-p.

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The Jizani Arabic in Saudi Arabia:
Communication Accommodation and Attitudes

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Abstract

The study attempts to examine the communication accommodation behaviours of Jizani speakers living in Riyadh-Saudi Arabia (SA). It seeks to document the existence of certain linguistic phenomena in the speech of Jizani informants in intergroup and intra-group interactions with Najdi speakers: people living in Riyadh, the centre of SA. It also aims to determine the attitude of Jizani speakers towards the Jizani variety. Riyadh and Jizan are different in the spoken variety produced by each speech community. *Najdi Arabic* is classified as a prestigious variety, whereas *Jizani Arabic* spoken in the south-west of SA is negatively stigmatized. The study comprises mixed method approach to achieve its goals using participant observation, the Matched-guise technique (MGT), and semi-structured interviews. A corpus of the Jizani accent was collected from 8 rural and urban female Jizani speakers in their interactions with 4 female Najdi speakers through participant observation. The findings reveal that the length of residence impacts the degree of convergence and maintenance to the Najdi speakers. Participants who live in Najd for less than 10 years maintain their linguistic features whereas those who were born or lived for more than 10 years in Najd are more likely to accommodate the Najdi accent. The findings also indicate that rural Jizani speakers negatively stigmatize the Jizani accent when spoken in Riyadh.

Keywords: Communication Accommodation, Attitude, Linguistic Features, Riyadh, Jizan

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Introduction

Modern Standard Arabic (MSA) is the official written language in Saudi Arabia (SA). However, Saudi people do not use MSA in daily speech since it is a very formal language used in literature, press, academia and law. Arabic varieties have been spoken in SA since its establishment in 1932 (Al-Rojaie, 2020). These spoken varieties are poorly documented in the literature, and the number of dialects in large areas of the Arabian Peninsula remains unidentified (Watson, 2011). Recent interest, however, has started to uncover this dialectal diversity in SA, including varieties spoken in the centre of the country (Abboud, 1964, 1979; Ingham, 1982; Prochazka, 1988) and the western region (Al-Shehri, 1995), although *Jizani Arabic* spoken in the southwestern parts of SA has received little formal attention to date. Studies which were done by Hamdi (2015), Himli (2014), Shamakhi (2016), and Ruthan (2020) focused on syntax and a description of the phonological aspects of *Jizani Arabic*. Yet, no previous study has investigated the use of this variety's phonological and morphological features when interacting with speakers in the host community, a gap the present study has sought to address.

This study examined communication accommodation behaviours and identities formation of Jizani speakers living in Riyadh-SA. It seeks to document the existence of certain linguistic features in the speech of Jizani informants in intergroup and intra-group interactions with Najdi speakers: people living in Riyadh, the centre of SA where Najdi variety is spoken, and other Jizani speakers living there and to determine the role of group inclusion and exclusion in the configuration of their identities in certain situated practices. Also, this study investigated the attitudes held by Jizani speakers towards their own variety, focusing on their perceptions of its value and prestige.

Research Context

This section will provide details about the research context: Jizan and Riyadh and their social groups.

Jizan

Jizan is one of the administrative regions of the Kingdom of Saudi Arabia, located in the farthest southwest corner of the country along the southern Red Sea coast. It is the second smallest area, comprising some 40,457 km² and borders the Republic of Yemen south and southeast.

According to Pinar et al. (2019), the region of Jizan has undergone low-economic growth and poor job opportunities, which encourage individuals to migrate to bigger cities like Riyadh and Makkah, which have witnessed a dramatic increase in their population size (Cheshire et al., 2008). Lowry (2020) claims that Jizan and its people experience marginalisation due to its peripheral geographical location since the high peaks of the Sarawat mountains create a barrier between Jizan and the rest of the country. The region of Jizan is largely underdeveloped economically as the first highway connecting the area with the rest of the country through Abha, a city in the southern part of SA-92 miles from Jizan, was only built in 1975 (Lowry, 2020, p. 125). Furthermore, Jizan is 1,000 km away from Riyadh, isolating it from economic and social development. Pinar (et al., 2019) claim that Jizani people prefer to live in Riyadh, which is expected by its urbanisation and the various services and facilities it provides for its residents as the hub of the country's economic and commercial activities.

Recently, Jizan is achieving significant development and success upon launching the kingdom vision 2030, supported by King Salman and Crown Prince Mohammed bin Salman. The kingdom's vision 2030, which has resulted in the growth of the economic sector, makes Jizan one of the most fertile regions in the kingdom for investment in different fields. Jizan's attractiveness for business investment is led by its tourism and agricultural nature, maritime wealth from fishing, and its two commercial ports. Among the most distinguished development in Jizan is the establishment of Jizan Economic City which calls for the establishment of 250 new factories in the region of Jizan with a focus on the energy and manufacturing industries (Yang et al., 2020). Further, Saudi Aramco, located in Jizan, is the biggest oil refinery in SA and the fourth biggest refinery globally (Yang et al., 2020).

Riyadh

Najd, where *Najdi Arabic* is spoken, is a rocky plateau located in the centre of SA, bordered by Jordan and Iraq from the north, the Empty Quarter in the south, the Arabian Gulf in the east, and the mountains of Hijaz in the west. Because of its inaccessible location within these borders, *Najdi Arabic* has little influence from non-Arabic languages (Ingham, 1994). Najd is divided into three administrative regions. The Riyadh region is located in the centre of Saudi Arabia, and it covers about 412,000 km^2. The second administrative region is Al-Qassim, an agricultural district in the centre of Najd covering 58.046 km^2. The third administrative region is northerly Ḥa'il, featured by the mountains of Jabal Shammar.

Social Groups in Jizan & Riyadh

There are three main societal groups in Jizan (Lowry, 2020 & Arishi, 1991). These social groups are urban, rural, and mountainous Jizanis. They are classified according to the linguistic features they speak, their interests, and their lifestyle. Urban areas are considered core centres in Jizan, whereas rural and mountainous regions share similar features related to the nature of life and the low levels of development.

Central Najdi society (Riyadh) involves two social groups: Bedouin and sedentary settlers (Al-Semmari 2010).Najdi speakers divide their spoken variety according to their speakers' origin, resulting in the Bedouin variety and the Sedentary variety.

Urban and rural Jizani speakers living in Riyadh will be the focus on this study since they share certain linguistic features with mountainous Jizani speakers having an utterly different speaking system 'dialect' that cannot be understood by urban and rural Jizani speakers.

Jizani Arabic

The Arabic dialects in Jizan exhibit unique linguistic features that have not been observed in other areas of Saudi Arabia (Hamdi, 2015). This table will describe some of these features.

Jizani linguistic features	English	Najdi	Jizani
Glottal stop deletion	drink	/ʔaʃrab/	/ʃrab/
/m/ neutralization	Your books	kutubkum	kutubkun
Perfective Ending in /-n/	she opened	/fataħat/	/fataħan/
The definite article in /ʔam/	the street	/ʔalʃariʕ/	/ʔamʃariʕ/
Apocopation before a pause.	pen	/galam/	/gala/
/ʃ/ in the future verb form	I will talk	/baʔtkallam/	/ʃaʔtkallam/

Table 1: Jizani linguistic features

Thus, the glottal stop deletion, /m/ neutralisation, perfective ending in /-n/, the definite article /ʔam/, apocopation before a pause, the use of /ʃ/ in the future verb form, and *Qāf* a velar plosive are salient phonological and morphological features of *Jizani Arabic*. However, this study will examine the presence of some of them, such as the perfective ending in /-n/, the definite article /ʔam/, apocopation before a pause, and the use of /ʃ/ in the future verb in the speech of Jizani speakers living in Riyadh.

Najdi Arabic

Najdi Arabic is classified as one of the leading spoken varieties in SA and is particularly associated with the central and northern regions. It holds a special status as it preserves many features of classical Arabic, and it has a very little non-Arabic impact (Ingham, 1994). *Najdi Arabic* preserves 87 of the characteristics of the archaic, which mark it with the classical form and accordingly obtains a prestigious position among other Arabic dialects (ALothman, 2012).

According to Ingham (1994:5), *Najdi Arabic* can be divided into four dialectal sub-groups based on their geographical position and the linguistic features they share:
1. Central Najdi: spoken in central Najd by sedentary inhabitants and Bedouin tribes.
2. Northern Najdi. spoken by Shammar and surrounding tribes in the Northern Najd.
3. Mixed northern-central Najdi. spoken by the Qaṣim and the Ẓafīr tribe.
4. Southern Najdi: spoken by the Najran and tribes of Qahtan.

Communication Accommodation Theory

Communication Accommodation Theory (CAT) is a key sociolinguistic theory developed early on by Howard Giles (1973), initially under the term speech accommodation theory (SAT). Thus, the main concern of SAT was to predict and interpret adjustments made in interactions to create or decrease social distance among conversational partners (Soliz & Giles 2012). Giles's earlier research primarily examined speech styles and the features that could be adjusted to those of their interlocutors in order to facilitate successful communication, such as particularly accent, speech rate, pitch, volume, lexical choices, pauses and topic (Giles and Gasiorek 2011; Giles 1973).

CAT has become applicable in both speech and interpersonal and intergroup interactions across many contexts (Pitts & Harwood, 2015). Though language is the primary concern of

CAT, it also deals with relational and identity processes in communication interactions pertaining to interpersonal and intergroup characteristics. Indeed, issues of identity, language and context have always been at the theory's core (Gallois et al. 2005, 121–130.) Pitts and Harwood (2015) for example, focus on when and why interactants adjust or converge their communicative behaviours either to express their identity or form relations. Vincze and Gasiorek (2018) concentrate on the use of language to affiliate or decrease the social distance in order to create solidarity or facilitate comprehension.

CAT consists of two main accommodative strategies, *convergence* and *divergence* to explain many of the modifications individuals make to decrease, maintain, or create social distance during social interaction (Giles & Ogay, 2007).

Convergence and Divergence

Convergence is defined as a strategy individuals use to adjust or adapt their communicative behaviours to appear similar to other interlocutors (Soliz & Giles 2012), thus, reducing social distance and fostering affiliation (Giles & Ogay, 2007). Adjusting one's speech to match that of others is a way of achieving successful communication (Gasiorek & Giles, 2012), which can be accomplished by changing one's linguistic features or paralinguistic and nonverbal behaviour corresponding with that of others. Fridland (2003) examined a midsized mid-Southern community-Memphis Tennessee to demonstrate the changes found in the vowel system in the modern South. The study aims to determine the participation of the ethnic integration of the Southern speech community in the vowel variations system. The results indicate increasing convergence between the black and white speech systems. Both groups appear to be moving toward the speech norms of the other which make their dialect less ethnically dissimilar. Correspondingly, this example shows that speakers who use convergence tactics are perceived as more cooperative and integrated within the other community.

Conversely, divergence is a communication strategy that accentuates differences in speech styles and non-verbal strategies between speakers and their co-interlocutors. The main motive that encourages individuals to diverge from their interlocutors is to emphasise their belonging to a distinct group (Giles & Ogay, 2007). This communicative behaviour is a desire to symbolise distinctiveness and reinforce group identities on the part of the speaker (Soliz & Giles 2012). For instance, Indian American media commentator Fareed Zakaria tends to shift to his native dialect, Indian English, when he tries to persuade his American audience or presents an argument—a case of performing 'real me' stances in interaction (Sharma, 2018). Although divergence is an essential human need to maintain and reinforce one's group identities, particularly in cases of gender identity, it can be regarded as undesirable behaviour by recipients when the speakers diverge from others intentionally aiming to make communication problematic (Dragojevic, et al., 2015). Speakers may tend to diverge from their interlocutors to signal their disapproval of others as individuals.

The present study examined accommodative behaviours in the speech of Jizani speakers living in Riyadh in their communication with Najdi speakers.

Language and Identity

Identity is a multi-dimensional process which resulted in multiple identities that can be constructed, presumed or disused within established contexts (Beswick, 2020). It is a matter

of how a person represents himself when being in contact with others and it is subject to vary from one context to another. Likewise, language may be constructed and modified relevant to a given discourse. Language can be used to assign identities both directly and indirectly. It is a way to judge who people are based on their speech (Eriksson, et al., 2010).

Tabouret-Keller (2017) states that language and identity are not separable. Language is an external behaviour that allows identifying a speaker as a particular group member. Tabouret-Keller mentions that Greeks identified non-Greeks as foreigners based on their speech (2017). In this case, language is seen as the means of identifying oneself to be belonging to a particular group. This identification is more than giving names to speakers, however, it draws boundaries to the start of the relationship and even develops it. Identifying others is more than naming them, but it is building a relationship of being similar to or different from such group.

Research shows that some varieties can lead listeners to classify speakers based on their speech (Evans, 2016). Kinzler and DeJesus (2013) have conducted a study to illuminate the view that a language is a powerful tool in identifying the group to which a speaker belongs, which at the same time indicates his personal and social identity. The researchers interviewed 5- to 6-year-old monolingual English-speaking American children about others' speech. The result indicates that children showed a social preference for the native English and label the foreign-accented English as being nicer. Speaking with a preferred or dis-preferred language based on given categories such as friendly and intelligent may shape the speaker's identity as an in-group or out-group member (Evans, 2016). When a speaker chooses to speak in a dis-preferred stigmatised accent (Gluszek & Dovidio, 2010), he assigns his identity by creating distance between himself and other speakers. Therefore, the identity speakers tend to portray to others will affect their linguistic choices and signal their identity. Meyerhoff (1998) argues that individuals could use language as a potent symbol of identity as the following part will explain the relationship between social identity and the individual's membership `within a social group.

Social Identity Theory

Social identity theory (SIT) is a fundamental theory in social communication as it comprises how we perceive and make sense of ourselves and others. Tajfel defined social identity as "the individual's knowledge that he belongs to certain social groups together with some emotional and value significance to him of this group membership" (1972, 292).

Social identity suggests that a high degree of ingroup identification and acquiring a positive social identity are sources of ingroup discriminatory behaviours ((Tajfel, 1978; Turner, 1987). Discriminating outgroup shows intergroup bias as people who hold high group identification are motivated to behave according to their membership of a particular group. Research indicated that high group identification is willing to discriminate against outgroup members regarding their attitudes and cognitive judgements. Lippi-Green (2012) argued that African American speakers shift their speaking to evade overt discrimination because of their mother tongue. The linguistic flexibility of Africa American AAVE is mislabelled and even not regarded as a language by sceptical teachers, policymakers, and researchers (Bucholtz, 2003).

Intergroup Relations

One central notion of social identity theory is intergroup relation and the individual's tendency to be a member of an identified social ingroup (Hogg, 2021). This aspect of the theory is fundamental as it examines the role of conflict and cooperation between members of large social groups.

People tend to favour their group (ingroup) and its members more than other groups (outgroup). It is a way to achieve positive group distinctiveness and enhance their value. Intergroup relations can be observed in ingroup advocacy and outgroup derogation. Outgroups may experience discriminative behaviours presented through prejudice and stereotyped cognition from ingroup members. Intergroup behaviour depends mainly on struggling to gain considerable status or prestige for one's group. Accordingly, people from higher status groups will maintain their distinctive superiority. In contrast, lower-status groups will fight to eliminate any social stigma they are characterised by and replace it with a more positive evaluation.

Methods and Design

This research project employed a mixed-method approach to investigate the research topic. The study incorporated qualitative and quantitative methods, including observation, interviews, and surveys, to comprehensively understand the phenomenon under investigation. This mixed-method approach allowed for triangulation of data, enhancing the validity and reliability of the research findings.

Research Tools

Participant observation was utilized as the primary research method for this study. Participants were selected through a combination of purposive and snowball sampling techniques. The study included a total of 10 female Saudi speakers, 6 of whom were Jizani speakers aged between 18-45 years old. Among the Jizani speakers, 4 participants were from urban areas, while 2 were from rural areas. The remaining 4 participants were Najdi speakers, with 2 Bedouin and 2 Sedentary speakers.

The observations were conducted in Alkharj, Saudi Arabia to investigate the impact of living in Najd on Jizani's speech. Four of the Jizani participants had lived their whole lives in Najd, while two had lived in Najd for 10 years. Length of residence in Najd is an important social variable to examine its impact on the way Jizani people speak.

The observation involved audio recording for conversations that revolve around issues related to the participants' everyday lives. The participants are encouraged to freely discuss various topics, allowing the conversation to flow naturally and transition from one subject to another.

In order to assess both explicit and implicit language attitudes, the survey instrument employed in this study incorporated the matched-guise technique. This technique allowed for the evaluation of participants' perceptions and evaluations of the Jizani accents while controlling for potential biases associated with the speaker's identity. The matched-guise test was included as a distinct section within the survey, following a series of initial questions that captured participants' explicit attitudes towards language varieties. In the matched-guise section, participants were presented with audio recordings of the same content delivered in

the Jizani and Najdi varieties. They were then asked to rate each guise based on dimensions such as being shy, casual, smart, educated, and pleasant. The survey questions provide insights into participants' conscious attitudes, while the matched-guise test offers an opportunity to assess their implicit attitudes towards language varieties. This integrated approach enhances the richness and depth of data collected in this study.

A total of 7 semi-structured interviews were conducted with the Jizani participants living in the Najd region. The questions focused on the participants' life experiences in Riyadh and the accent they adopt when interacting with friends and relatives. Furthermore, discussions revolved around the language variety utilized in their homes and workplaces, providing insights into their intergroup and intragroup relations. Participants were also encouraged to share any situations they encountered with Najdi individuals relating to the use of the Jizani variety.

Data Analysis and Result

This section examines the correlation between accommodative strategies and language attitudes by analysing two conversational extracts that highlight instances of communication breakdown in naturally occurring dialogues.

***Convergence as an Assertion of Ingroup* Relation**

This extract is from one of the conversations between the rural Jizani and the Najdi speakers. The fe,ale Jizani speakers explains how her foul-old-year daughter behaves at home focusing on her desire to wear dresses all the time. The female Najdi speaker questioned how this little girl can make decisions and thinking about her future actions. When the Jizani speaker mentioned the story of losing her daughter's earrings, she used the words [ʔalhalq], [ʔalsajarah], [rumatuh], and [fakat] convergin to the Najdi speaker's talk. The extract below highlights the accommodative practices of interactants showing the desire of the speaker to be part of the group.

Extract 1:

| 77 | NAS2 | sanatjn wa ʔrbaʕ ʃuhur wa tataħ akam bi ʔllilbs wuʃlun aʒal la sarat ʔrbaʕ sini:n yooooh |
| | | two years and four months and she controls the way she dressed what will happen when she gets four years |

78	JAS1	fakat ħalqha wa rumatuh fi ʔlsajarah wa mita ʃufatuh ʃafatuh θani jawm. mama win alħalq
		[-n2 DEL] [ʔam DEL]
		/rumatuh/ /fakat/ /ʔalhalq/ /ʔalsajarah/
		Threw it took off the earing the car
		she took off her earrings and threw it in the car and when did I notice, the next day I asked her where the earring is.

The Jizani speaker in this extract is a rural Jizani who lived her whole life in Najd converges her speech towards the Najdi interactant. the Jizani speaker shifts her use of the /ʔam/ as a Jizani linguistic feature into /ʔal/ as a definite article, and she coverges to the Najdi speaker

by replacing the perfective ending [n] by [t]. Thus, in this instance, the Jizani speaker adjusts her way of speaking to align more closely with the speech patterns of the Najdi interactant. This adaptation reflects an ingroup relation, where the speaker modifies her speech to establish a linguistic connection and foster a sense of belonging with the Najdi individual (Gasiorek, Giles, Soliz, 2015).

Jizani and Najdi Speakers' Interactions

The Jizani speakers in this extract are an urban who lived her whole life in Najdi and a rural Jizani who lived for 9 years in Najd. Unlike the urban Jizani, the rural Jizani speaker maintains her Jizani linguistic feature in her interaction with Najdi and Jizani interlocutors. The speakers talk about their daily care routine of their skin. The rural Jizani speaker maintains her linguistic features when she said [baddan] means ''started'', [ʔamutˤbax] means ''The kitchen'', [ʔamʃu:fan] means ''the oats'', and [ʔamʕasˤarah] means ''the blender''. The extract below explains the accommodative practices of interactants showing the desire of the speaker to preserve her identity of being a Jizani speaker.

Extract 2:

21	JAS2	Layan badan
		Laylan started
		The presence of Perfective Ending [n]
		[baddan] ''started''
22	NAS1	badat taħutu
		started to apply
23	JAS2	ʔqulik adʒi ʕaljhum xalatuh fi ʔlmutˤ bax wa ʔamʃufan jʕsurunuh fi ʔamʕasarah
		I tell you, I saw them in the kitchen mixing even the oats they mix it in the blender
		Definite article [ʔam]
		[ʔamutˤbax] ''The kitchen''
		[ʔamʃu:fan] ''The oats''
		[ʔamʕasˤarah] ''The blender''
24	NAS1	ʔalʃufan Mumtaz
		Oats are perfect

In this conversation, the Jizani speaker, who comes from a rural background and has spent 9 years living in Najd, remains committed to preserving her distinct Jizani linguistic features during interactions with the Najdi individual. The salient linguistic features are found in instances like [baddan], [ʔamutˤbax], and [ʔamʃu:fan]. This conscious effort to maintain her Jizani identity through language choices highlights her desire to uphold her unique linguistic heritage even in a different linguistic environment (Gasiorek, Giles, Soliz, 2015).

Evaluation of Speaker's Social Traits

In this part, we can observe the perceptions of shyness and being educated among the respondents for both the rural and urban populations.
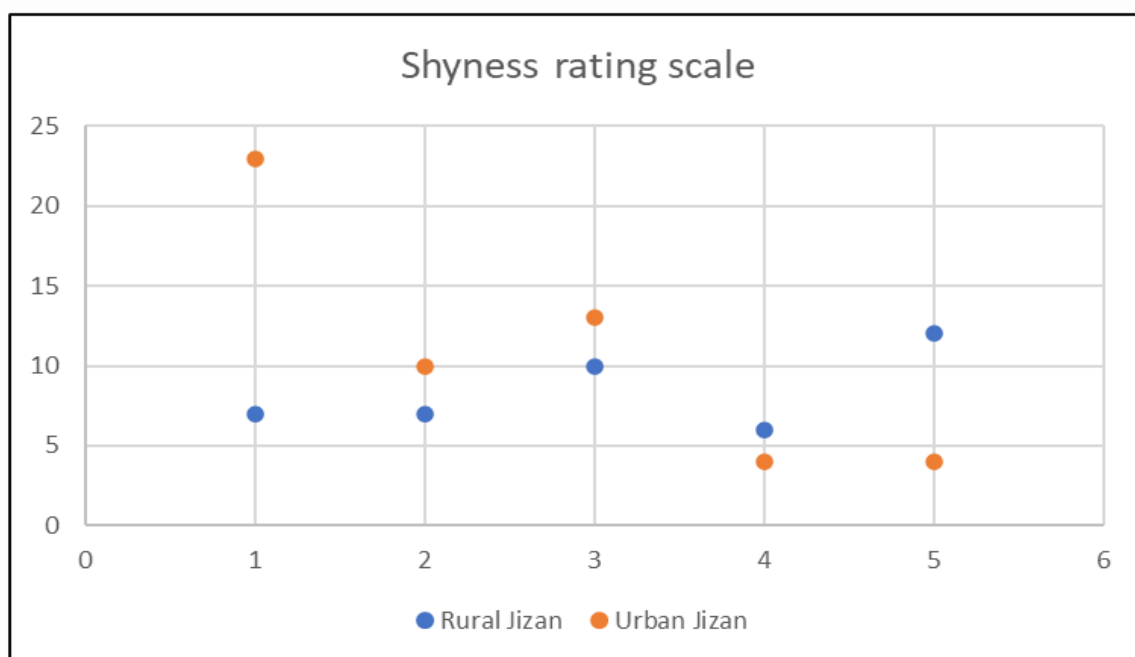
Figure 1: Shyness rating scale

The statistical analysis suggests that there is a significant difference in the mean ratings of shyness between the rural and urban speakers. The mean difference between the rural and urban populations is 0.004, and the standard error difference is 0.84140. This indicates that the mean rating of shyness is significantly higher in one population compared to the other. Based on these results, the urban Jizani speakers hold positive perceptions towards the Jizani speaker.

Interviews With Female Jizani Speakers

This section analyses the attitudes held by the interviewee towards their accent.

The respondent describes the people from Jizan as having innocence, good intentions, and positive energy. They enjoy being with them and feel at ease and comfortable in their presence. This suggests a favourable attitude towards the people from Jizan and expresses a strong sense of belonging and comfort when interacting with people from Jizan. Also, this indicates that they may feel a stronger connection to their hometown and its culture.

On the other hand, the interviewee acknowledges the kindness and generosity of the people from Najd. However, they also mention feeling a sense of barrier or less freedom in interacting with them. This suggests that while they hold a positive view overall, there may be some reservations or differences in communication style or cultural norms that affect their comfort level. In addition, the respondent highlights the importance of using the Najdi variety at work to communicate effectively with colleagues and supervisors. They emphasize the need to avoid misunderstandings or comments about their speech which signifies the necessity of using the dominant dialect in their work environment.

Conclusion

In conclusion, this study sheds light on the communication accommodation behaviours exhibited by Jizani speakers residing in Riyadh, Saudi Arabia. Its primary objectives were to uncover linguistic phenomena in Jizani speech during interactions with both Najdi speakers and their attitudes towards their own linguistic variety. The study's findings revealed compelling insights. Notably, the duration of residence in Najd significantly influences the degree of linguistic convergence and maintenance observed among Jizani speakers towards the Najdi accent. Individuals who lived in Najd for less than a decade maintained their linguistic traits, while those with over a decade of exposure were more inclined to accommodate the Najdi accent. Furthermore, the study illuminated the negative stigmatization of the Jizani accent by rural Jizani speakers when spoken within the Riyadh context. This attitudinal dimension highlights the complex interplay between linguistic variation and sociocultural perceptions. In essence, this study contributes valuable knowledge to the intricate relationship between dialectal diversity, sociolinguistic dynamics, and individual attitudes, thereby enriching our understanding of communication practices within the Saudi Arabian context.

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Indigenous Spirituality of Chinese Oil Painters in Europe in the Early 20th Century

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Abstract

The Chinese painters who studied in France in the early 20th century produced many oil painters with an indigenous style, such as Changyu and Zao Wou-ki. This thesis will theorise the issue of indigeneity at the level of critical debate and shed light on the indigenous spiritual beliefs and worldview behind the work of this group of oil painters. By doing so, it will help the audience to better understand and interpret the issue of indigeneity in Chinese oil painting. To help better support the painter's views on the issue of indigenisation, this essay will draw on textual analysis, case studies, specifically interviews with the painter and those around him, textual materials, and exhibition records, in order to gain a deeper understanding of the indigenous spiritual beliefs of Chinese oil painters. This essay illustrates the use of the 'Chinese heart' of Chinese painters in oil painting and reveals the indigenous spiritual beliefs of this group in the face of new cultural forms. Through such historical combing and case studies, this article attempts to inform and enlighten the systematic study of traditional Chinese subject matter and its aesthetic integration with Western art in modern Chinese art history.

Keywords: Indigenous Spiritual Beliefs, Oil Painting, Chinese Painters

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1. Background and Context

The pioneers of Chinese oil painting in France created oil paintings with national characteristics through their study of Western painting, including the absorption of realism and early modernism. Their idea of combining East and West pushed the introduced forms of oil painting from encountering and colliding with local art to gradually embarking on a path of integration. This essay discusses the fusion of modern Chinese oil painting with Western modernist painting by examining the history of the pioneers of oil painting in the Republican period in their exploration of the use of traditional subjects in oil painting, as well as case studies of specific artists who blended East and West and East and West, such as the painters Chang Yu, who pursued a modern style of painting, Lin Fengmian, the ' person to nationalise Chinese Western painting', who emphasised the blending of East and West, sorting out the relevant oil painting language, discussing the elements of traditional subject matter in the picture, integrating Chinese and Western art resources through rational perception and sensual practice, and gaining a deeper understanding of the issue of localisation.

This essay will mainly use visual textual analysis and case studies, so the documentation collected so far includes mainly books, catalogues and albums, promotional materials for exhibitions, reviews, magazines, newspapers, etc., as well as artworks. In previous literature, Guo Hui's Writing Chinese art history in early twentieth-century China article mentions compared with numerous studies on the modern historiography of Chinese history, the study of Chinese art history as a professional discipline is still in a preliminary phase. Careful reading of original materials and detailed research on images and texts have barely begun, and a comprehensive discussion of what these materials can reveal about art history in twentieth-century China remains a large gap in Chinese cultural studies. This dissertation is an attempt to do some of the work of closing the gap.

It is clear that research into the history of Chinese art at the beginning of the twentieth century still needs to be supplemented. In the reviews of Chinese oil painters, they are mostly limited to broad introductions, with few studies specifically among the Chinese oil painters of the group who stayed in France, and in addition there is little literature on the in-depth interpretation of their formal language from the perspective of professional practice. Therefore, I will conduct a comprehensive and in-depth study of Chinese oil painters who studied in France and their works from a more specific and clear perspective, which will be of some reference value in sorting out their overall development.

With regard to the state of research related to this thesis, the core and peripheral literature is divided into two levels in terms of categories: the first level is the content of relevant keywords, while the second level is the content of relevant problematic points. They can be roughly divided into the following sections: literature dealing with the localisation of oil painting in the Republican period, traditional themes of Chinese painting, cases of related artists (artistic ideas, works, backgrounds) (1911-1949), research literature related to modern Chinese and Western art history (1840 to the present), and research papers on related topics. These historical narrative documents address the relevant points of issue studied in this thesis, and reading such documents facilitates the understanding of the historical and cultural contexts during the research of this subject, as well as the mastery of the ideas and practices of the research subject.

As presented in the literature review, qualitative methods - including textual analysis, and case studies - will be used to present the reader with Indigenous spiritual beliefs within this group of

oil painters. Of these secondary sources, I found the case study very useful as it is an interpretive phenomenological methodology that affirms the manifestation of Aboriginal spirituality based on stories recorded in multiple histories. For example, in the works, the personal presentation of painting techniques and colouring techniques, the relevance of the painting themes to Chinese history, and also the fact that my practice revolves around the localisation of Chinese oil painting, which is closely related to the subject of the study.

2. Analysing Manifestations of Indigenous Spirituality Through Case Studies

This section will analyse Changyu's oil paintings of floral still lifes. Changyu (1901-1966) travelled to France for over forty years, he lived a life of obscurity and poverty and eventually died in France. He was chosen for this study because of his rigorous training in traditional Chinese painting and the influence of European artists, so it is important to examine the evolution of his personal style, specifically exemplifying his traditional Eastern spiritual and philosophical ideas in his floral still-life paintings, the meaning and formal language of the combination of still-life oil painting with traditional Chinese floral and bird subjects, as a way of demonstrating Changyu's indigenous spirituality.

Although Changyu has lived in Paris for almost his entire life, he has never forgotten his native culture and has not been absent from the process of modern Chinese art. Modern Chinese art has been developing in the direction of change, innovation and localisation, and Changyu, as a painter who left China, has kept an eye on the art situation in China, maintained exchanges with some local artists, and interacted with a series of avant-garde art movements that have emerged in China. localisation.

Changyu states (1946) that I have nothing in my life, I am just a painter. I don't think there is any need to give any explanation about my work, when viewing my work it should be clear that what I am trying to say is just a simple concept. It is clear from his words that he wanted his paintings to be simply understood by the viewer and did not want to give too much thought to them. Take, for example, his early traditional Chinese flower and bird painting, Peony in Colour and Ink (Figure 1).

Figure 1: Peony in Colour and Ink by Changyu (1921)

The simplicity and clarity of the subject matter of this piece is in keeping with Changyu's concept of simplicity. This painting uses traditional Chinese ink painting motifs and the boneless flower technique. Boneless flowers are a traditional Chinese painting technique that uses lines to express the outline and structure of the flowers without filling the frame, giving the visual white space and thus revealing the dynamic beauty of the flowers. By placing the still life in the middle of the painting without too many brush strokes to shape the flowers, Changyu

has abandoned the traditional three-dimensional shaping method of oil painting and combined traditional Chinese floral and bird subjects with oil painting still life, and presented them in a modern expressive way.

I believe that the expression of localisation in modern art requires the addition of cultural spirit and personal ideas to tradition in order to ultimately create a good combination. A good example of this is Changyu, a very thoughtful person with a sensitivity and self-consciousness towards traditional Chinese culture. Here are some descriptions of Changyu's character and life from the sidelines. Zhang Daqian told his assistants when he held exhibitions in Paris in 1956 and 1961 respectively that He (Changyu) was one of the first painters to study in France and has the title of China's Matisse; he's much older than Zao Wou-ki in terms of qualifications, he's just particularly eccentric (2001, p.76). Despite his lonely and sensitive appearance, he was full of love for life at heart and often spoke to the trees, sometimes playing music to the plants (2001, p.84).He also enjoys quietly observing small animals and even spends hours writing a story about them(1997). In these descriptions, it is as if Changyu's heart concealed a world of whimsy, and his works show his childlike heart, which expresses itself freely in a world far from his homeland. Perhaps it is his eccentricity that gives the work its original and sincere expression. From the early still-life oil painting 'Bouquet of Roses' (Figure 2), it is clear that from the very beginning he set out to create a simple and straightforward style of painting, with a white vase on a black background and pink roses blooming proudly, releasing a personal style that is uncontested and unobtrusive. The Chinese have been fond of using objects as metaphors for people since ancient times, as the ancient Chinese poet (1992, p.218) Tao Qian once said in his poem 'Seven Songs of a Poor Man all tribes have their own trust, but the lone cloud has no support. ...... If a soulmate does not exist, what is the sadness of having passed away. In his poem, Tao Qian compares himself to a lonely cloud in the sky, coming and going alone, and even though he has no soulmates, he still insists on his personal sentiments and does not feel sad even though he sticks to his poor ambition. Tao Qian and Changyu are similar in that Tao Qian uses the cloud in his poem to describe himself, while Changyu uses the rosebush in his painting as a metaphor for his solitary character and his uncontested spirituality, which is also a reflection of his indigenous spirit.

Figure 2: Bouquet of Roses for Changyu (1929)

The background of Changyu's life in Paris also played a part in the development of his indigenous style. The poems in The Flowers of Evil, a collection with a modernist launch pad, include Baudelaire's 1852 essay 'The Travelling Bohemian'. The French term for Bohemia is actually the term for the Gypsies, a common subject for romantic poets, and is pervaded by nostalgia.Bohemia (2003) became synonymous with a free and open way of living for oneself. After the First World War, Europe was hit by a wave of hedonism and people sought emotional release in the excitement of alcohol, opium and novelty. At this time, Changyu was still young,

and during the day, in addition to painting at the 'Grand Cottage', he used to read and sketch in cafes to exercise his powers of observation and expression, putting himself in a bohemian state of being and experiencing life thoroughly. For someone with a background in Eastern culture, Changyu's paintings reveal a quiet and restrained oriental quality compared to the passionate expressions of artists in the European cultural vision, such as the painting Birds and Bonsai (Figure 3). The subject of this painting is a depiction of folding flowers, which can be broken down into a combination of still life oil painting and traditional bird and flower subject matter. The pot is a traditional Chinese porcelain pot and the scene is of folding flowers, both placed together against a pink background, with a bird perched on a flowering branch with a dynamic sense of taking off to feed, a sense of movement in the stillness and simplicity. The flowerpot in the painting is small, seemingly out of proportion to the folded branches, but it highlights the tenacity of the flower bowl that the artist is trying to express. The painting is also a testament to Changyu's restrained and quiet way of expression.

Figure 3: Birds and Bonsai of Changyu (1940s)

Gu Yue (2010,p.18-33) has mentioned in his article, it is only in recent years that Changyu's expressive re-creation of traditional flower and bird painting has become generally appreciated. His knowledge spans the ancient, the modern, the Chinese and the Western, blending between the fields of literature, history, philosophy and poetry, painting and calligraphy. His paintings reflect the depth of traditional culture and the essence of modern art. From the quotation, it is clear that Changyu's combination of East and West in his oil paintings is recognised by contemporary artists and his localised spirit is worthy of being seen by the viewer. At the end of the nineteenth century, European art history was marked by a transformation from 'likeness' to 'unlikeness'. The history of European art at the end of the 19th century saw a revolution in painting from 'likeness' to 'unlike'. From Aristotle's 'imitation' of creation to the creation of form, from the transformation of form and colour to space, from classical to modern physics, from impressionism to abstract art, or from 'likeness' (where a realistic focus on colour led to a loss of accuracy in form) to 'unlikeness'. From impressionism to abstraction, or from "likeness without likeness" (the final stripping away of form to transform "likeness" into some "spiritual" point of view, to achieve a powerful inner resonance), the development of modern art has been written in the history of art by an endless series of new experiments. The development of modern art has been written in art history by an endless stream of new experiments. The 'Changyu style' is the embodiment of 'between likeness and unlikeness'. Although he encountered the 'abstract expressionist' trend in the West after the Second World War, Changyu's subject matter did not break through to total abstraction, but remained true to the 'simplicity' of traditional Chinese literati painting. In his late work, The Lonely Elephant (Figure 4), for example, in his later years he was lonely and unsupported, but his paintings are still free of complex brushwork, with complex and delicate layers permeating the 'simple' forms of expression. This is the result of the social

transformation he experienced, which was based on the brutal conditions of war and cultural conflict, as well as his own difficult fate, and then projected onto the mental picture of the transformation process, which is the result of his personal life journey and experience, and the necessary condition for the creation of his unique style. As can be seen, style is not only material and spiritual, but also associated with inner vitality. It is a concrete expression of artistic qualities and extends to all aspects of life in a realistic context, deeply affecting and touching every viewer. In ancient China, traditional literati painting emphasised that 'the painting is like the person', and this can also be seen in Changyu. In The Lonely Elephant, one can sense that he was in a state of anguish and loneliness, and this is an expression of his indigenous spirit in his work.

Figure 4: Changyu's The Lonely Elephant (1960s)

The works of Lin Fengmian, another oil painter who stayed in France during the same period, are cited for analysis. Lin Fengmian's oil paintings of women are typical in their representation of the imagery of traditional Chinese painting. Qian. Z (2014, p.92) has mentioned in his research Lin further departed from his pictorial reference by self-consciously utilizing easily recognizable mediums and techniques from traditional Chinese painting, albeit executed using an unconventional method. The ink and mineral colors, the smoothly flowing lines, and the skillful play of ink wash give the painting an unmistakably Chinese look. Thus, these paintings function as the medium for Lin's reconnection with Western modernism, but a reconnection for the purpose of a new departure. It is clear from the quotation that Lin Fengmian wanted to use techniques from traditional Chinese painting to fuse with the West and thereby achieve a localised effect. For example, in his oil painting The Lady (Figure 5), the lady is beautifully posed, set in a cool palette of blue and white amidst dynamic forms, moving and still, using the brush and elegant colours to capture an illusion, a kind of unattainable imaginative beauty. In his oil paintings of women, he combines elements of traditional Chinese painting and modern Western painting, with a symbolic aesthetic.A masterpiece of Lin Fengmian's oil paintings of Peking Opera characters, Farewell My Concubine(Figure 6) gives the viewer an imaginative space in this painting. The ethereal stage background of the characters is painted in white oil, and the simple and contemporary tragic form of King Yu and Yu Ji is more intense than the subtle traditional literati paintings, but the tone highlights the imaginative elements of traditional national painting that emphasise the divine.

Figure 5: The Lady of Lin Fengmian (1950s)

Figure 6: Farewell My Concubine of Lin Fengmian (1950s)

Among Lin Fengmian's sleeve paintings, there are not many works with landscape (Figure 7) themes. In the imaginative expression of Landscape, the objects in the painting are blended with the expressions of traditional Chinese ink painting and the spontaneity of Western modern painting, seemingly encompassing everything in a seamless manner. The visual impact of light and colour combined with geometric shapes reveals the inner quality of the traditional landscape form, with the gurgling water in the foreground, the village and huts in the mid-ground, and the white clouds and mountains in the distance, displaying a peaceful and meaningful imaginative landscape. Lin Fengmian's imaginative composition of the painting finds a balance between the convergence and homogeneity of the heterogeneous cultures of China and the West in the art of painting.

Figure 7: Landscape of Lin Fengmian (1965)

Lin Fengmian's works can be seen to be filled with the expression of 'imagery' in Chinese painting. "The term 'imagery' is one of the core categories in classical Chinese art theory, and is also a widely used term in contemporary Chinese art criticism. Lin Fengmian's imaginative oil paintings can be understood as a form of development of oil painting in the context of Chinese culture. It is therefore clear that Lin Fengmian's work is strongly influenced by indigenous spirit and traditional culture, and that the 'imagery' embodied in his work is therefore one of the typical characteristics of the fusion of Western modernist painting language with the human element of traditional subject matter.

3. Conclusion：Spiritual Integration of Chinese and Western Cultures

At a time when figures, landscapes and birds in Chinese painting were merging with figures, landscapes and still life in Western painting, we see expressive works dominating, especially in the early 20th century. This was not fashionable, but the result of a century-long collision between the Chinese tradition, especially that of literati painting, and the modernism of Western painting. In terms of art history, it resembles the development from the monumental realistic landscapes of China's Song dynasty (especially the Northern Song) to the more realistic landscapes of the Yuan dynasty. In modern times, it has a similar developmental logic to that of Western painting from a realistic style based on the aesthetics of Renaissance reproduction to modernism. The two are not antagonistic, let alone hostile. Expressiveness can not only express personal sentiments, but also convey local sentiments and spiritual beliefs. This is what I have learnt from my research into the history of the early 20th century oil painters who incorporated traditional Chinese subjects into Western oil painting, and it shows that there was a conflict in the process of integration, not a political one but an artistic one, and more broadly, a cultural one. These oil painters who stayed in France transformed traditional Chinese subjects such as figures, landscapes and birds into modern localised oil paintings, providing a successful example of the development of localization.

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