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Moon Through the Gate: Reflecting on Time/Space in Japanese Aesthetics

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Abstract
Aesthetics and the sense of beauty in Japan occupy a special place and are at the foundation of the Japanese national identity. In Japanese culture, every aspect of daily life can become an aesthetic experience. Objects and rituals have to be both beautiful and functional at the same time. This duet of beauty and functionality is illuminated by the constellation of a number of aesthetic concepts. Concept of MA which is often translated as “space between,” “mindful pause,” or as a “negative space” could also be understood as “active silence” or “presence of absence.” From architecture to literature, painting, calligraphy and culinary arts, MA is ever-present in performing arts, martial arts, and all “meditation in motion” practices. Japanese character for MA is part of such words as world, humankind, space, time, moment, circle of friends and many others. This paper will focus on MA in Chanoyu, commonly known as the Japanese tea ceremony, in particular, its applications to the contemplative pedagogy, the ways of teaching and learning of this discipline. The research is based on my students’ diaries, which is one of the components of the “Japanese Aesthetics” course taught in a Canadian university. Though Japanese aesthetic concepts are deeply rooted in the country’s cultural fabric, it doesn’t mean that they cannot appeal to the tastes of non-Japanese. Moreover, I argue that they can be successfully applied as a methodology in various disciplines, pedagogy in particular.

Keywords: Japanese Aesthetics, Mindfulness, Contemplative Pedagogy, Culture, Intercultural Studies

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Introduction

Aesthetics play a very important role in Japan. Whether consciously or not, aesthetics in Japan often takes precedence over other cultural elements. Moreover, the Japanese sense of beauty has become the unifying medium of national identity. Though Japanese aesthetic concepts are deeply rooted in the country's cultural fabric, it doesn't mean that they cannot appeal to the tastes of non-Japanese. While study of Japanese Aesthetics deepens our understanding of the country and its cultural context, we are also learning something very powerful and fully applicable to other cultures as well. Rather than being passively consumed, beauty is perceived as a way of living every day, every moment. Things are appreciated not only because they are beautiful but also because they are practical. This junction of beauty and its practical application in everyday life is what makes this approach unique. There is much to learn from this approach and many Japanese traditional aesthetic concepts have flourished outside Japan in the areas of art, craft, design etc. I believe that their application could be a lot wider, and they can successfully contribute to the many new areas such as education, management, organizational design, and many others.

Japanese always say that they live in a very small country. Whether or not it's true, the density of population is very high so there has been a need in creative approach to personal space/time, interaction between people and certain ways of behaviour. Since the houses are situated very close to each other, one must always be mindful of their surroundings. Both physical and aural culture in Japan are very much attuned to an individual being part of a group or several groups rather than being an individual. Under such circumstances, a need for quietude, quiet places resulted in several invisible barriers (some of which are oddly also considered the connectors at the same time), elaborate manners, and specific body language as well. For example, noticeably everyone bows in Japan all the time. Bowing also means that one must leave space between the two in order to be able to bow to each other. Of course, this doesn't apply to a very crowded train during the rush hour, but it teaches composure and ethics in such situation as well.

One of the fundamental concepts of Japanese Aesthetics is the concept of MA.

What Is MA?

The character for MA consists of two elements each one of which is also a separate character. One of them is character for gate and the other one is for moon in an older version of the kanji, or sun in a modern one. It seems that in China the character used the kanji for moon, while when arrived to Japan, it was changed to the sun. The image is of the light streaming through the gate illuminating the space between the posts seems to accentuate the space that allows for the light to enter. Besides being a character for the aesthetic concept, this kanji is also commonly used in Japanese language in such words as "between," close circle, human, humankind, mistake (with the negation or misplacement of ma), foolishness (lack of ma). MA refers to the space between, "empty" space, gap.

The Noh actor, Kunio Komparu, writes that MA: "can be translated into English as space, spacing, interval, gap, blank, room, pause, rest, time, timing, or opening… (It is) a unique conceptual term, one without parallel in other languages" (Komparu, p.70). He says that when the concept initially came from China it only referred to space, but as it evolved in Japan it included time as well. The fact that MA refers to space and to time makes it unique.

However, there is the third meaning of the term which is "space/time" where the space and time merge into one experience of the moment in space.

Japanese architect Arata Isozaki says: "Space could not be perceived independently of the elements of time, and time was not abstracted as a regulated b, homogenous flow, but rather was believed to exist only in relation to movements or space… Thus, space was perceived as identical with the events or phenomena occurring in it; that is, space was recognized only in its relation to time…" (Isozaki, 13).

Because in Japan listening and observing is valued much more than voicing one's opinion, MA as a form of behaviour and conduct contributes to harmony between people – the most important foundation of the Japanese society.

MA in Arts

Traditional Japanese Noh theatre is an epitome of MA in arts. While there are musicians and actors on stage, it is the moments of no-action that are considered the most captivating and most enjoyable. Actions before and after the interval (MA) are linked by the unwavering inner strength of an actor who can perform/not perform so called "no-action," which becomes the centre of the performance. This 'negative space" has power to hold the attention of the audience without providing any descriptive content. It reflects the Buddhist concept of "no-mind," which is the basis of creativity. Empty moments are precisely the gates through which the art of Noh shines.

Despite pursuing a very different aesthetics and challenging refinement and understatement so valued in Japanese culture, Butoh – a form of Japanese dance/movement theatre that started in the middle of 20th century – keeps the ideals of MA and almost brings it forward as a key element of the whole dance-movement.

Another traditional art form in which the idea of MA plays a very important part is poetry. So different from the Western poetic tradition, Japanese poems, especially haiku, rely on a pause to deliver an image or a series of images "suspending" them in emptiness. While the images in haiku are always coherent, the language often seems grammatically interrupted, creating gaps. It often results in directly experienced immediacy.

In architecture and garden design MA is represented by many architectural elements, such as the space between the posts, ranma that allows the breeze to flow through, engawa situated between the room and the garden. Garden itself includes a lot of space seemingly not filled, no matter how small the garden. It is because that space is also an important component rather than simply a pause in the landscape. One specific architectural form worth mentioning is a kekkai, or a boundary marker. The word is curiously written with the characters to connect and world. Rather than a separator, this boundary is a connector to a different world, different experience. Kekkai can be moved, set in a different place or removed all together and is an expression of transience, change, unfixed setting and space. In kekkai and its use we see the reflection of the impermanence, a fluid concept of space that goes beyond boundaries. It is a very Buddhist idea. However, MA also has connections with Shinto. Both open space and a notion of temporary come to mind. The nature of kami is to arrive, stay for a while and then depart. Kami need to arrive into space that is uncluttered, empty. Shinto ritual is in fact a process of waiting for the arrival of kami, receiving the presence of kami, and seeing the kami off. MA becomes essential in encountering kami.

Besides "serving" as a connector for different elements MA has an aesthetic value of its own and is appreciated not only as part of something else but also as it is, by itself.

MA as a Form of Mindfulness

Seeing MA as a living concept and even turning it into a way of living, a method of creating space, staying in the void, appreciating a pause may be one of the ways mindfulness could help us today. Over the past two decades, interest in the contemplative practices of world wisdom traditions has been steadily blossoming in the West. Though partially rooted in world religions, such practices as mindfulness, meditation, and awareness are being used as secular, pan-spiritual forms of activity. They are rather connected to the fact that we are all humans rather than to the fact that we all belong to different cultural, religious and language backgrounds. Contemplation can be seen as a spiritual experience; however, it is not constrained by it and can have an entirely secular tone. So rather than separate us, contemplative practices bring people of different backgrounds to understanding their similarities and offer connecting bridges to our collective mind. There is vast amount of evidence that contemplative practices help to alleviate stress and increase productivity, self-respect, confidence and overall wellbeing. That's why executives in many fields and disciplines recognize the potential of contemplative practice for their employees, and thus for the success of their businesses. Duerr points out that contemplative practices have an even greater potential. "At a time when there is widespread inability to respond effectively to situations that seem overwhelmingly large and complex, a cadre of leaders is conducting an inquiry – often inspired by the insights gained from their own meditative practice – into how more sustainable forms of change might evolve out of environments where contemplative awareness is nurtured" (Duerr, 2004).

MA can be applied to so many different fields such as space creation, workspace/time organizing, to pedagogy, to industry.

Even when there is no or little space, MA can still be created or imagined, and this imaginary MA will already help immensely. Taking aesthetics outside their "crystal palace" and mindfully employing beauty in your everyday life expands the use of aesthetics and can significantly improve our modern lives.

Conclusions

The concept of MA is and important part of Japanese culture, Japanese aesthetics and its applications need to be further explored both in historic and modern perspectives. Presence of MA is evident in so many Japanese arts, Japanese ethics, and patterns of behaviour. However, MA is not only part of the past, but also a very powerful tool to help us improve our lives today.

Creation of multipurpose spaces, using in-between spaces, such as corridors, for stops or stopping places, could be useful "speed bumps" for our ever-speedy daily lives. MA can be applied to the studies of identity, orientation, intercultural studies, problem solving, conflict resolution, pedagogy and so many other areas of life. Ironically, during the recent pandemic we were forced to explore MA on daily basis both physically and virtually. MA is an experience, an experience of "moving through". As time and space in Japan are correlated, mutually responsive, concept of MA is naturally understood in the Japanese cultural context,

however, we can successfully apply it to the needs of today and allow he moonlight shine through our gate.

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Intermedial Elements: Building Identity and Selfhood

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Abstract
The given paper is a case study of intermedial elements used to build distinct cultural identities and the image of selfhood in W. S. Maugham's novel *The Moon and Sixpence* (1919) set in England, France, and Polynesia. The peculiarities of intermedial language used by the writer to enlarge the contextual field of his literary artefact are demonstrated through specific examples, primarily the analysis of available ekphrastic depictions via close reading and hermeneutic methodology. Thus, through the depiction of pictorial arts and the turbulent life of a self-made painter at the turn of the century, as seen through the eyes of a fictional popular writer, Maugham collides painting and writing as arts, English and French/Polynesian cultures, Apollonian and Dionysian as creative processes, modern and primaeval as the origins of art, as well as discusses success and creative search for self-expression as artistic drivers. Ekphrastic fragmentation-type extensions of the novel build, justify, showcase the conflicts, construct binaries, question the selfhoods of two artists, and serve the purpose of establishing two diverse cultural identities and mentalities – English and non-English, own and strange, acceptable and weird, accomplished commercially and accomplished spiritually. The paper concludes that intermedial elements are actively employed to deepen the conflicts and enlarge the contextual field of the novel so that to reflect on the English mentality as opposed to the French/Polynesian as an alien element.

Keywords: Cultural Identity, Englishness, Intermediality, Selfhood

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Introduction

William Somerset Maugham's novel *The Moon and Sixpence* (1919) is one of his most popular and widely read works which is rather rejected by the scholars of British literature of the first half of the XX century – primarily, due to him being perceived as a second-rate writer and a non-modernist in the modernist age (Blackburn & Arsov, 2016; Borg, 2022). However, Maugham is one of those writers who raised modernist topics and thus could be equalled to his modernist contemporaries, even though his literary works were more transitional than experimentative.

From the perspective of intermediality, similarly to James Joyce, D. H. Lawrence or E. M. Forster, Maugham also refers to well-known myths and fables, integrates other arts into his novels with specific purposes. From the standpoint of cultural studies, he is British by citizenship but remained foreign by mentality, like Joseph Conrad, which makes his writing particularly interesting in terms of the synthesis and/or opposition of cultures and mentalities, as well as tracing the impact of his own multi-cultural personality in his writing.

Thus, this paper is an attempt to see his novel *The Moon and Sixpence a*s a "late-imperial languor", both attractive and signalling a cultural decline (Griffin, 2023), a fictional dive into arts at the junction of three streams: the threefold goal is to demonstrate (1) the perception of English and non-English mentality (French and Polynesian) through its (2) re-presentation via two artistic identities (and, respectively, the vision of the life by a newbie painter transformed by the fictional writer-narrator) as conveyed via (3) various intermedial elements, mostly ekphrastic depictions. These three layers are closely intermingled and complement each other to build a holistic fabric of the novel with certain external artistic fragments enlarging it beyond the text.

Methodology-wise, this matter is investigated through the close reading of the text of the novel (with consideration of the historical and cultural developments of the period described) and comparative analysis of the ekphrastic passages and the paintings of the prototypes used by Maugham, as well as the application of the hermeneutic method.

To avoid confusion and misinterpretation, "intermedial" in this context would refer to intermediality as "(the study of) specific relations among dissimilar media products and general relations among different media types" (Elleström, 2017). Even though intermediality has been a subject of scholarly attention since the 1980s and still undergoes academic "refining" in terms of its theory, its objects of study – intermedial artefacts – have existed since early periods of the history of art and can be detected in Maugham's novel, primarily due to the fact of Paul Gauguin, a French post-impressionist painter, being the prototype for the main character, Charles Strickland, "a palimpsest" (Wright, 2019) and the novel being a story of two artists, a painter and a writer-narrator, which presupposes the use of certain intermedial elements while describing their artistic becoming.

From Cultural Oppositions …

At the basic surface of the novel, the whole story can be divided into three acts, like a play – London, Paris, Tahiti – with two key characters, two artists, Englishmen, surrounded by representatives of other cultures and nationalities. The peculiar *chronotope* of the novel, which results in the crossing of two artists in different *loci*, as well as travelling to the same places but with a time gap of several years, creates the explicit opposition of cultures and

mentalities when a successful writer-narrator does not understand Strickland as a newbie painter who abandons his well-set home and family in London and tries to "put down" the fire of his creative instinct in Paris. Whereas the writer-narrator seems to remain unchanged throughout the narration due to the "imperial totality" framework (Dellamora, 2020), being just a professional story-teller, like an ancient *aoidos*, his antagonist Strickland demonstrates a change of his creative and obsessed side that goes ever deeper into his "demonic" artistic evocation and, in the narrator's perception, transforms from a respected English family man to stereotypically poor French painter and ends up being a free primitivist Polynesian genius. This transgression as represented through the narrator's perception delineates the identities of the artists, their views and, eventually selfhoods based in three different *loci.*

While building a direct mentality-based opposition between two Englishmen does not seem to be logically possible as Maugham does not question British traditionalism in his works (Griffin, 2023), he opposes the cultures of the "acts" which serve as the setting and creative context for Strickland and demonstrate the development of his artistic self. Primarily, this opposition is built through the ekphrases of the paintings that Strickland drew, or the pictorial ekphrastic depictions of nature and urban areas which contrast the overall style of the novel and seem to be the alienated insertions. Thus, this is a description of the café in Marseille which reminds early urbanistic paintings of Paul Gauguin, a prototype for Strickland, or Van Gogh, Cezanne, and other post-impressionists:

> In the bar … a mechanical piano was loudly grinding out dance music. Round the room people were sitting at table, here half a dozen sailors uproariously drunk, there a group of soldiers; and in the middle, crowded together, couples were dancing. Bearded sailors with brown faces and large horny hands clasped their partners in a tight embrace. The women wore nothing but a shift. Now and then two sailors would get up and dance together. The noise was deafening. People were singing, shouting, laughing; and when a man gave a long kiss to the girl sitting on his knees, cat-calls from the English sailors increased the din. The air was heavy with the dust beaten up by the heavy boots of the men, and grey with smoke. It was very hot. Behind the bar was seated a woman nursing her baby. The waiter, an undersized youth with a flat, spotty face, hurried to and for carrying a tray laden with glasses of beer. (Maugham, 1972, p. 178)

One cannot indisputably attribute this ekphrasis to Gauguin's *Night Café at Arles* (1888) or any other painting of the café by the post-impressionist but the ekphrastic *intermezzo* serves its purpose – the informed audience may feel the mood and the atmosphere of France which is alien to an English reader, and consciously or not link it to the well-known works of Gauguin or any other relevant painter (Wright, 2014).

On the other hand, the Polynesian ekphrases in the novel certainly remind of later works of Gauguin and Van Gogh with the same colours dominating the description as seen in their paintings, making the captures real-life coordinates (Wright, 2019). The feeling of exotic alienation is planted into the text, which reminds of specific pictorial styles and, as per the writer's intention, should create the feeling of the mystery that separated the painter and the narrator, European and Polynesian, modern and primitive/primaeval:

> Grey clouds chased one another across the sky. Then the wind dropped, and the sea was calm and blue. The Pacific is more desolate than other seas; its spaces seem more vast, and the most ordinary journey upon it has somehow the feeling of an adventure.

> The air you breathe is an elixir which prepares you for the unexpected. Nor is it vouchsafed to man in the flesh to know aught that more nearly suggests the approach to the golden realms of fancy than the approach to Tahiti. Murea, the sister isle, comes into view in rocky splendour, rising from the desert sea mysteriously, like the unsubstantial fabric of a magic wand. With its jagged outline it is like a Montserrat of the Pacific, and you may imagine that there Polynesian knights guard with strange rites mysteries unholy for men to know. The beauty of the island is unveiled as diminishing distance shows you in distincter shape its lovely peaks, but it keeps its secret as you sail by, and, darkly inviolable, seems to fold itself together in a stony, inaccessible grimness. It would not surprise you if, as you came near seeking for an opening in the reef, it vanished suddenly from your view, and nothing met your gaze but the blue loneliness of the Pacific. (Maugham, 1972, p. 167)

Such ekphrastic depictions are repeated throughout the third "act", in Tahiti, and they can be easily traced, as they "jump out" of the canvas of the novel due to Maugham's referring to specific colours, with England having no palette of its own, France being very bluishly impressionistic, and Polynesia being the most pictorial and most post-impressionistic with bright "toxic" colours and unconventional shapes and forms. Thus, the choice of words reminds of brush strokes of white (cities), red (trees), blue and purple (sky), and brown (Polynesians), which makes the descriptions very vivid and makes them resemble a palette imposed on the canvases by post-impressionists when viewed from a distance.

When reading the descriptions of regular scenes and objects, the impact of Gauguin and his paintings could be felt strongly by the informed reader, as the everyday scenery, houses, and household objects are depicted aligned with his techniques – the lines are crooked, the shapes are weird and primitive. For instance, this is how the writer-narrator sees one of the still-lives by Strickland:

> I remember a still-life of oranges on a plate, and I was bothered because the plate was not round and the oranges were lop-sided. (Maugham, 1972, p. 156)

In addition to documenting the reality as per Gauguin-Strickland's vision, the narrator once again expresses his opposition to this picture of the world and artistic perception – he cannot embrace it due to differences in selfhoods and identities of two artists, which are implanted in opposing perception of money, society, creativity, success, different choice of mediums.

… to Artistic Binary …

Speaking of still-lives which trouble the writer-narrator the most, the whole story is the literary rejection of the painter's vision by the writer-narrator – caused by his inability or unwillingness to perceive it and go that deep into the origins of art and grasp the primitive nature of the creative process. Thus, this depth of troubling primitivism and naturalism is best described through the longest ekphrasis of one of Strickland's still-lives drawn on Tahiti, where he found peace with himself and expressed his creativity manyfold:

> It was a pile of mangoes, bananas, oranges, and I know not what. And at first sight it was an innocent picture enough. It would have been passed in an exhibition of the Post-Impressionists by a careless person as an excellent but not very remarkable example of the school; but perhaps afterwards it would come back to his recollection, and he would wonder why. I do not think then he could ever entirely forget it.

> The colours were so strange that words can hardly tell what a troubling emotion they gave. They were sombre blues, opaque like a delicately carved bowl in lapis lazuli, and yet with a quivering lustre that suggested the palpitation of mysterious life; there were purples, horrible like raw and putrid flesh, and yet with a glowing, sensual passion that called up vague memories of the Roman Empire of Heliogabalus; there were reds, shrill like the berries of holly – one thought of Christmas in England, and the snow, the good cheer, and the pleasure of children – and yet by some magic softened till they had the swooning tenderness of a dove's breast; there were deep yellows that died with an unnatural passion into a green as fragrant as the spring and as pure as the sparkling water of a mountain brook. Who can tell what anguished fancy made these fruits? They belonged to a Polynesian garden of the Hesperides. There was something strangely alive in them, as though they were created in a stage of the earth's dark history when things were not irrevocably fixed to their forms. They were extravagantly luxurious. They were heavy with tropical odours. They seemed to possess a sombre passion of their own. It was enchanted fruit, to taste which might open the gateway to God knows what secrets of the soul and to mysterious palaces of the imagination. They were sullen with unawaited dangers, and to eat them might turn a man to beast or god. All that was healthy and natural, all that clung to happy relationships and the simple joys of simple men, shrunk from them in dismay; and yet a fearful attraction was in them, and, like the fruit on the Tree of the Knowledge of Good and Evil they were terrible with the possibilities of the Unknown. (Maugham, 1972, pp. 216-217)

On the one hand, this fictional ekphrasis can be easily applied to any still-life by French post-impressionists – Gauguin, Cezanne, Van Gogh. On the other, it summarises the conflict between the identities of the writer and the painter, as it reveals the depth of Strickland's paintings: they are very suggestive and syncretic, as they force the reader to think of things that cannot be attached to the paintings logically. Thus, the narrator gets lost in his thoughts and leads the reader away from modern European life and any aspects of it, as the transition to Polynesia forces the musing on the history of humanity, distant past, mythology, and biblical fables – they are perceived as common legacy, inherited through generations of ancestors and implanted in basic mythologems and plots of readers' subconsciousness. Consequently, they bring to the surface of the readers' minds a sacral fear, adoration, and submissiveness – this allows speaking of Maugham's synthesis of pictorial and verbal mediums to relate to collective primaeval fear, which was attributed to Pan in Ancient Greece. This also re-enhances the oppositions of cultures, mentalities, selfhoods, and identities in the novel by referring to the subconscious fear planted in all human beings through their animalistic ancestors. At the same time, this may be seen as an outcome of the attempt "to capture the significance of the object of a description" (Borg, 2022).

This layer of fear which separates the artists, the readers and the book, the civilisations and at the same time merges them all into one fabric of the novel, culminates in Strickland's grasping the sense of life, painting it in his final work, whilst his Polynesian wife Ata is allowed to co-exist in this process, be his medium between the world of art and world of people, which also relates to images of moon and money in the title of the novel. Eventually, Ata is the one who burns this painting, a link or a border between the art and the world to cut ties between Polynesian, French and English components of the story, to mystify it even more in the narrator's perception and cement the genius nature of primitivism.

… and Nietzschean Duality

Altogether, this helps Maugham present his vision of art – which is mixed – due to the involvement of two artists in the story and, consequently, two visions of the world, two identities that do not match especially in the view of constant movement between different cultural *loci* – it fluctuates between seeing art as pictorial only, or exclusively verbal, or, closer to the end of the novel, as something synthetic in between, similar to syncretic art in the womb of mythology – it becomes the "slow coming-into-awareness" of the characters (Borg, 2022). The application of ekphrastic elements and the description of pictorial artefacts through the prism of the writer-narrator helps Maugham build the image of art as an attempt to convey something wild, primaeval, primitive, satyr- and nymph-related, in Nietzschean terms – Dionysian – as true art becomes a deep and primitive instinct. This is how the writer-narrator perceives Strickland:

> He seemed to express himself with difficulty, as though words were not the medium with which his mind worked; and you had to guess the intentions of his soul by hackneyed phrases, slang, and vague, unfinished gestures. But though he said nothing of any consequence, there was something in his personality which prevented him from being dull. (Maugham, 1972, p. 64)

This perception of Strickland goes through the whole novel – an artist who is looking for the right medium and whose medium is not literature. Therefore, he is depicted as a silent, gloomy, untalkative "demon" fighting his own passions, an alien, which is not accepted by the writer-narrator who believes that Strickland chose the wrong means of expression. Consequently, due to their difference, the narrator cannot always describe what exactly is depicted in Strickland's paintings, thus promoting Maugham's vision of art as the right action, not the content (Adams, 2016). Thus, as seen in the examples above, he often replaces the depiction with the emotions raised in him as a writer. This fully aligns with the purpose of ekphrasis in literature – to evoke feedback from the receiver, to raise emotions, and feelings (Elleström, 2017) – and Maugham employs it masterfully throughout the novel. Consequently, the combination of all ekphrastic depictions, related to Paul Gauguin and parallels with his life allows seeing the whole novel as an ekphrasis of his painting *Hina Te Fatou/The Moon and the Earth* (1893).

Through doubting the pictorial art of Strickland at the beginning of the novel and praising its genius nature at the end, the narrator also raises the matter of art for art's sake, questioning the possibility for a writer to write on a desolate island, knowing that no one would ever read his works. Here lies the stumbling block of the novel's philosophy: the narrator requires the public and its approval of his works, as he represents Apollonian, whereas Strickland cares not about the outcome of his art, its material side – he is haunted by demon-type Dionysian side of his personality. This also makes the narrator a living popular on-demand creator, whereas Strickland becomes a true master of his medium and is understood and praised only after his death, by the next generation of perceivers.

The alien-type demonic identity of Strickland also helps build a vision of the artistic process as a co-operation between love and art when art becomes equal to a feeling. As an outcome of all these processes, Maugham presents Strickland's final masterpiece, which is a combination of pictorial presented through the verbal, narrator's perception of the painter's product – the mystery which balances between two Nietzschean dualities, Apollonian and Dionysian, with the slight intrusion of Pan and Marsyas as lower-level divine artists:

> It was strange and fantastic. It was a vision of the beginnings of the world, the Garden of Eden, with Adam and Eve - it was a hymn to the beauty of the human form, male and female, and the praise of Nature, sublime, indifferent, lovely, and cruel. It gave you an awful sense of the infinity of space and of the endlessness of time. Because he painted the trees I see about me every day, the cocoa-nuts, the banyans, the flamboyants, the alligator-pears, I have seen them ever since differently, as though there were in them a spirit and a mystery which I am ever on the point of seizing and which forever escapes me. The colours were the colours familiar to me, and yet they were different. They had a significance which was all their own. And those nude men and women. They were of the earth, and yet apart from it. They seemed to possess something of the clay of which they were created, and at the same time something divine. You saw man in the nakedness of his primeval instincts, and you were afraid, for you saw yourself. (Maugham, 1972, p. 214)

The purposeful planting of these dualities of personality, alienated identities, and artistic selfhoods into the novel in the form of two silently polemising characters is linked to Gauguin's primitivist art and post-impressionist artists, their willingness to re-invent the paintings as a non-commercial non-documenting but self-expressive form, like it used to be several thousand years before. An attempt to document post-impressionistic artefact by a realistic writer-narrator also manifests the "insufficiency of realism as an approach to works of art" (Borg, 2022). It also explains all the other creative forces behind the novel:

> There was in him something primitive. He seemed to partake of those obscure forces of nature which the Greeks personified in shapes part human and part beast, the satyr and the faun. I thought of Marsyas, whom the god flayed because he had dared to rival him in song. Strickland seemed to bear in his heart strange harmonies and unadventured patterns, and I foresaw for him an end of torture and despair. I had again the feeling that he was possessed of a devil; but you could not say that it was a devil of evil, for it was a primitive force that existed before good and ill. (Maugham, 1972, p. 109)

Similarly, Strickland's identity is formed by a Marsyas-type passion and aggressive leaning toward arts, which must end tragically: like Marsyas being de-skinned by Apollo, Strickland dies of lepra. The choice of a skin disease is another link between nature, society, and a person, as it is the human's outer surface and what people see in each other at first. The skin-related death is another way to show that Strickland was distant from society and would not be understood during his lifespan. Whereas Marsyas challenged *musagete* Apollo, the god of arts, a masterful player of harp, Strickland challenges the whole society and universe by touching the fear strings in each person. Dionysian part of him triumphs in orgies, drinking, and self-destruction caused by his closeness to nature, which he found in Polynesia, and which attracted Maugham himself (Dellamora, 2020). Meanwhile, the narrator must remain with his socially accepted side of a popular writer-presenter, an *aoidos*, who serves Apollo and his muses and whose selfhood is defined by a popular divinity rather than a primitive bestiary.

Conclusion

Maugham employs intermedial elements, in particular ekphrases, to build distinctions between England, France, and Polynesia, as well as oppose English and non-English mentalities and cultures. Enlarging the contextual field by linking various works of pictorial

art, on the one hand, the writer builds, justifies and showcases conflicts rooted in cultures and mentalities and arts.

The representation of the turbulent life of the fictional newbie painter (with Paul Gauguin serving as a prototype) through the perception by the successful fictional writer-narrator helps Maugham oppose pictorial and verbal mediums, Englishness and non-English culture, which results in a deeper conflict of two Nietzschean dualities – Apollonian and Dionysian – which represent modern and primitive, success and misery, commercial art and art as relief of the creative burden.

Altogether, the placement of key characters, two English artists in foreign *loci* and opposing their varying perception of art as an instinctive call help depict two conflicting mentalities – Englishness and non-Englishness – through questioning of identities and artistic selfhoods of the key characters, speaking of acceptable and weird, own and strange, common and alien.

Thus, the use of intermedial elements helps the writer deepen the culture and art-based conflicts and enlarge the contextual field of the novel so that to reflect on the English mentality as a norm and French/Polynesian as a different and alien element.

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A Comparative Study of Greek and Roman Mythologies With Special Reference to Excerpts From Ovid's 'Metamorphoses' and Riordan's 'Percy Jackson'

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Abstract
Ovid's Metamorphoses is a collection of poems chronicling the history of the creation of the world, consisting of fifteen fully constructed Books with over 100 poems. Over the years, Metamorphoses has inspired other great writers including Dante, Chaucer and Shakespeare himself. Percy Jackson and the Olympians is a mythological fiction series by Rick Riordan and through its modern writing depicts the story of the life of a young Demigod with an intricate inlay of Greek and Roman myths which, while entertaining to most readers, a scholar of Culture and Literature would find most refreshing. This work makes an analysis on the re-popularisation of the old concept of Gods, Goddesses, Deities and Demigods of different ethnicities while staying true to the concepts put forth by Ovid in his Metamorphoses. This can be shown by comparing the ideologies and the popular beliefs pertaining to particular characters - both mortal and immortal - from both the texts. In this way, it will be evident that through the passing of the years, the beliefs, traditions and cultures of the people have remained by and large similar to what they were in the olden days and to try to illuminate on some of the parts where they have changed.

Keywords: Ovid, Riordan, Percy Jackson, Comparative Literature

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Introduction

Myths, Legends and Lores have been around since time immemorial. Be it through oral form of storytelling or written form, the concept of a God or a higher being has persisted through the years. The Greeks and the Romans were no strangers to this concept. They too had, not only a wide but also a diverse variety of gods all with supernatural strengths and traits particular to their area of proficiency. Though the years may have passed or the civilizations may have eroded, it is these characters and their extraordinary characteristics that have endured until today.

Not only have they persisted, they have been re-popularized in recent years through the 21st Century media. One of the best examples of this can be given through the popular mythological and adventure fiction series by Rick Riordan called *Percy Jackson and the Olympians* which, through its modern writing, depicts the story of the life of a young Demigod. Though the tale is aimed at a young demographic, throughout the plot and storyline of the series, however, there is an intricate inlay of Greek and Roman myths which, while entertaining to most readers, a scholar of Literature would find most refreshing.

These references to the Greek Gods in the modern pentology can also find its roots in Ovid's *Metamorphosis* in which we find their Roman counterparts. Ovid's *Metamorphoses* is a collection of poems chronicling the history of the creation of the world, according to the poet. Consisting of fifteen fully constructed Books with over 100 poems, *Metamorphoses* is one of the most influential works in Western Culture from 8 CE.

The re-popularization of the old – Greek and Roman - concept of Gods, Goddesses, Deities and Demigods, can be shown by comparing the ideologies and the popular beliefs pertaining to particular characters - both mortal and immortal - from both the texts. In this way, it will be evident that through the passing of the years, the beliefs of the masses have remained by and large similar to what they were in the olden days.

Transition in Myths from Greek to Romans

Around the year 146 BC, after the Battle of Corinth, the Romans conquered Greece, enabling both the nations to adapt and adopt each other's cultures. Religion has, as mentioned before, played a vital role in any given society. The Roman Empire was no different. The Roman religion – being polytheistic – worshipped an array of gods as well as spirits. After the Battle in 146 BC, Rome began to include the Greek gods as well as a number of other smaller foreign cults.

With the expansion of the Empire, the Romans did attempt to refrain from imposing their own religious beliefs upon the ones they conquered. Earlier, Roman religion could be seen as more animalistic in nature as they believed that divine spirits inhabited not only humans and animals but inanimate entities such as trees or rivers as well. They also believed that the spirits of their ancestors would forever watch over them. With the inclusion of the Greek culture, initially only three gods were included – Mars, the god of war; Jupiter, the supreme god; and Quirinus, the deified founder of Rome, Romulus, who watched over Rome. These three gods formed the Capitoline Triad and were worshipped at a temple on the Capitoline Hill. This 'triad' evolved later to consist of Jupiter, who remained the supreme god; Juno, his wife, sister and goddess of family and fortune; and Minerva, Jupiter's daughter, the goddess of war and wisdom.

This later form of the triad and the characteristics of the deities in it were more akin to the Greek concepts of the same deities. Zeus, who is the Greek counterpart of the Roman god Jupiter, is also the King of the Gods of Olympus and wields the ultimate power over the heavens and lightning. Juno's counterpart Hera is Zeus' wife and sister and she too is the goddess of family, fortune and relationships while Athena, the complement of Minerva, takes the role of a more passive goddess inclined more toward wisdom rather than war, though she holds power over both traits. Due to the impact and stimulus provided by the Greek colonies, the once ferocious and barbarous Roman gods became a little more anthropomorphic in nature. That is, they started to exhibit more humane traits of anger, jealousy, lust and passion though not to the extent that the Greek gods initially represented by themselves.

The Greco-Roman Concept of Gods

In both Riordan's Percy Jackson and the Olympians and Ovid's Metamorphoses the notion of the 'gods' or the 'supreme beings' is explained through the metaphor of a 'living force' or a 'fire', as can be seen from the following extract.

> […] it is a living force. A collective consciousness that has burned bright for thousands of years. The gods are a part of it […] The fire started in Greece. Then […] the heart of the fire moved to Rome, and so did the gods. Oh, different names, perhaps – Jupiter for Zeus, Venus for Aphrodite, and so on – but the same forces, the same gods. (*The Lightning Thief*; Pg 72)

Here, Riordan refers to the Olympians – the Greek gods who reside on Mount Olympus according to mythology – being alight with energy, a "collective consciousness", that has moved from one place to another depending on the civilization that was most prosperous during their time. It is due to this reason that this "living force" moved from Greece to Rome, possibly referring to the aftermath of the Battle of Corinth which saw Rome as the victor. As Riordan explains further through the character of Chiron – who himself is a mythological character who was said to have trained many Greek heroes including Hercules, Achilles and Perseus – it is only the names and nuances of the gods that have changed after the shift of "the heart of the fire."

> The force of fire ascended first on high,
> And took its dwelling in the vaulted sky:
> Then air succeeds, in lightness next to fire,
> (Book the First; *The Creation of the World*; Ln: 32-34)

Book One of Ovid's *Metamorphoses* begins with the poem *The Creation of the World*. Palpably, in this poem Ovid depicts the formation of the Earth from Chaos or nothingness through the sparking of a fire. This fire "ascended on high" and amalgamated with light and air to form the Heavens for the gods. From the above lines, a clear parallelism can be drawn along the line of the "force of fire" in both the old and modern texts. Where in Ovid's text, there was the specification of the occurrence of the lighting of a fire that goes on the make the Heavens, Riordan specifies that that initial fire was in fact lit in Greece. This falls into the chronology of the history of the Greco-Roman Era since the Roman religion is said to have absorbed many of the traits and characteristics of the Greek gods. Riordan rightly raises the question of science in relation to the spectrum of the creation of the world in the lines where the protagonist says,

> ‘But they’re stories,’ I said. ‘They’re myths, to explain lightning and the seasons and stuff. They’re what people believed before there was science.’ (*The Lightning Thief*; Pg 67-68)

According to Riordan, however, before up until a few decades ago, whatever could not be explained by science was said to be ‘magic’. Whatever could not be explained by magic was said to be ‘fancy’ and before fancy there were ‘myths’ and ‘legends’. In other words, just because in the modern name of science the limited things on Earth can be explained does not mean that there is a limit to the things that actually exist. If the term of ‘Science’ did not exist before a particular time, there is no way to prove or disprove the concept of Gods or Ethereal Beings as they were there during the very conception of the Earth and, by relation, time itself.

> High o'er the clouds, and empty realms of wind,
> The God a clearer space for Heav'n design'd;
> Where fields of light, and liquid aether flow;
> Purg'd from the pondrous dregs of Earth below.
> (Book the First; *The Creation of the World*; Ln: 83-86)

Heaven was created out of Chaos, fire and light for all the divine beings. They, being the only creatures that existed, made a home for themselves with “fields of light” and was “purg’d from the ponderous dregs of Earth”. They created the Earth and then they created Man to look over the Earth in their place while they look over the forces of nature and the fates on Men, as can be seen in the following excerpt:

> Thus, while the mute creation downward bend
> Their sight, and to their earthly mother tend,
> Man looks aloft; and with erected eyes
> Beholds his own hereditary skies.
> (Book the First; *The Creation of the World*; Ln:107-110)

Gods

> ‘Ah, gods, plural, as in, great beings that control the forces of nature and human endeavours: the immortal gods of Olympus … Zeus … Hera. Apollo…’ (*The Lightning Thief*; Pg 67)

The gods have been described in great detail in both the sets of texts. According to Greek mythology, there are twelve major Olympians – Zeus, the King of the gods, Hera, wife and sister of Zeus, Poseidon, the sea god, Demeter, the goddess of harvest, Athena, the goddess of wisdom, Apollo, the god of the Sun, of healing and prophecies, Artemis, the goddess of the Moon and Huntress, Ares, the war god, Aphrodite, the goddess of love, Hephaestus, the blacksmith of the gods, Hermes, the god of travellers and messengers, and Dionysus, the god of wine and madness – in hierarchical order.

Each of these gods have a Roman counterpart, with similar characteristics and personality traits – Jupiter for Zeus, Juno for Hera, Neptune for Poseidon, Ceres for Demeter, Minerva for Athena, Apollo as himself or sometimes as Phoebus, Diana for Artemis, Mars for Ares, Venus for Aphrodite, Vulcan for Hephaestus, Mercury for Hermes and Bacchus for Dionysus.

> I ran through D names from Greek mythology. Wine. The skin of a tiger. The satyrs that all seemed to work here. The way [the satyr] cringed, as if Mr. D were [their] master. 'You're Dionysus,' I said. 'The god of wine.' (*The Lightning Thief*; Pg 70).

While each of the Greek and Roman versions of the Olympians are mentioned in the texts, it is Dionysus or Bacchus – the 'least' of the Olympians – who is most interesting. This is so as if the least of the gods can be so ferocious, one can only imagine the extent of the power of the higher gods like Zeus or Poseidon.

> 'A god. You.'
> [Dionysus] turned to look at me straight on, and I saw the man was only showing me the tiniest bit of his true nature. I saw visions of grape vines choking unbelievers to death, drunken warriors insane in battle lust, sailors screaming as their hands turned to flippers, their faces elongating into dolphin snouts. I knew that if I pushed him, Mr. D would show me worse things. He would plant a disease in my brain that would leave me wearing a straightjacket in a rubber room for the rest of my life.
> 'Would you like to test me, child?' he said quietly.
> (*The Lightning Thief*; Pg 70)

According to Ovid, Bacchus was born to a mortal woman by Jupiter. As the mortal mother passed, Jupiter deified Bacchus in memory of her and made him the god of wine.

> But Mineus' daughters still their tasks pursue,
> To wickedness most obstinately true:
> At Bacchus still they laugh,
> (Book the Fourth; *Alcithoe and her Sisters Transform'd to Bats*; Ln 1-3)

As can be seen from the above lines, Bacchus was mostly ridiculed because while he was a human, he was not adept at anything in particular. He was rather plump, red faced and even as a grown man looked like a child. It was only for these reasons, for these physical attributes that he was mocked constantly while he was a mortal.

> 'But remember, boy, that a kind act can sometimes be as powerful as a sword. As a mortal, I was never a great fighter or athlete or poet. I only made wine. The people in my village laughed at me. They said I would never amount to anything. Look at me now. Sometimes small things can become very large indeed.' (*The Battle of the Labyrinth*; Pg 328)

This is another similarity between the idea of the Wine God in the olden days and his modern take. In addition to the literary similarities, the terms 'Bacchanalian' and 'Dionysian Frenzy' are terms that are commonly used even today to depict the unrestrained consumption of wine and drunken revelry. The terms also go hand-in-hand with the terms 'madness', 'intoxication' and 'orgy' as Bacchus or Dionysus was also the god of fertility and these were all associated to the god.

> There was a rush […] all around me, and a sound like a huge sigh. The sunlight tinged with purple. I smelled grapes and something more sour – wine.
> SNAP!
> It was the sound of many minds breaking at the same time. The sound of madness. (*Titan's Curse*; Pg 225-226).

As mentioned before, Dionysus is also depicted as the god of madness or psychological anguish. The likenesses in Ovid's *Alcithoe and her Sisters Transform'd to Bats* in Book Four of Metamorphoses and Riordan's *Titan's Curse* are astounding and accurate to each other to the very scent in the air.

> At Bacchus still they laugh, when all around,
> Unseen, the timbrels hoarse were heard to sound.
> Saffron and myrrh their fragrant odours shed,
> And now the present deity they dread.
> Strange to relate! Here ivy first was seen,
> Along the distaff crept the wond'rous green.
> Then sudden-springing vines began to bloom,
> And the soft tendrils curl'd around the loom:
> While purple clusters, dangling from on high,
> Ting'd the wrought purple with a second die.
> (Book the Fourth; *Alcithoe and her Sisters Transform'd to Bats*; Ln 3-12)

The skin of a tiger, the color purple, grapes and grape vines are all associated with Dionysus and later Bacchus as well. While these may not seem like much to the untrained eye, these were the wealth as well as the weapons of the wine god of the Ancient Greeks.

> [The Manticore's] tail bristled, but the planks under his paws erupted into grapevines that immediately began wrapping around the monster's body, sprouting new leaves and clusters of green baby grapes that ripened in seconds as the manticore shrieked, until he was engulfed in a huge mass of vines, leaves and full clusters of purple grapes. Finally the grapes stopped shivering, and I had a feeling that somewhere inside there, the manticore was no more. (*Titan's Curse*; Pg 226)

Monsters

Mythology is not only made of gods and myths – there are many creatures that fall under the category of mythology. These creatures can either be neutral beings like nymphs, dryads and naiads, or they can be the very impersonation of the metaphorical Hell they were created through. One of the prime examples of this can be the well-known mythical creature called the Minotaur.

Minos, as a symbol of support, prayed and asked from Poseidon a bull of great beauty. So, Poseidon sent a snow-white bull to Minos. However, even though King Minos of Crete was to "[Perform] his vows to Jove's protecting pow'r" by sacrificing "A hundred bullocks of the largest breed" including the white bull, Minos decided to retain the bull as it was extremely beautiful. As a punishment from the sea god, Pasiphaë fell deeply in love with and mated with the bull.

> Mean-while the monster of a human-beast,
> His family's reproach, and stain, increas'd.
> His double kind the rumour swiftly spread,
> And evidenc'd the mother's beastly deed.
> (*The Labyrinth*; Book the Eighth; Lns 7-10)

When Minos learnt the truth of the deed, he called for the best architect and inventor of the land – Daedalus – to build a maze to confine the 'shame' of the family in.

> When Minos, willing to conceal the shame
> That sprung from the reports of tatling Fame,
> Resolves a dark inclosure to provide,
> And, far from sight, the two-form'd creature hide.
> (*The Labyrinth*; Book the Eighth; Lns 11-14)

> 'That's what they call it in Greek Myths, isn't it?' I demanded. 'The Minotaur. Half man, half bull.' (*The Lightning Thief*; Pg 59).

In Riordan's The Lightning Thief, the Minotaur is introduced as one of the first mythological creatures that the protagonist knowingly faces. It is described as a truly horrific incarnation of a cross between a man and a bull.

> Glancing back, I got my first clear look at the monster. He was seven feet tall, easy, his arms and legs [with] bulging biceps and triceps […], coarse brown hair started at about his belly button and got thicker as it reached his shoulders.
>
> His neck was a mass of muscle and fur leading up to his enormous head, which had a snout as long as my arms […] nostrils with a gleaming brass ring, cruel black eyes, and horns – enormous black-and-white horns with points you just couldn't get from an electric sharpener. (*The Lightning Thief*; Pg 50)

Though the description of the creature is made to be entertaining to the readers, one cannot help but cower at the horrendous and atrocious image on the one hand and applaud the creative genius that has stayed true to the original representation of the Minotaur on the other hand.

> From the waist down, he wore standard Greek battle gear – a kilt-like apron of leather and metal flaps, bronze greaves covering his legs and tightly wrapped leather sandals. (*The Last Olympian*; Pg 170)

Myths

> 'The greatest architect, the greatest inventor of all time. If legends are true, his workshop is in the center of the Labyrinth. He's the only one who knew how to navigate the maze perfectly.' (*The Battle of the Labyrinth*; Pg 63)

The above lines refer to Daedalus, the paramount in the sphere of designing and invention and he was said to have been the son of Athena, the goddess of wisdom. When Queen Pasiphaë gave birth to the Minotaur, King Minos searched far and wide for any man with not only enormous talent, but who could also be discreet when trying to conceal the shame on the family name.

> That sprung from the reports of tatling Fame,
> Resolves a dark inclosure to provide,
> And, far from sight, the two-form'd creature hide.
> (The Labyrinth; Book the Eighth; Ln 12-14)

Upon hiring Daedalus, he came up with the idea of trapping the Minotaur within a giant maze, a Labyrinth for eternity as it was so strong that it could not be killed by any mortal blade.

> Great Daedalus of Athens was the man
> That made the draught, and form'd the wondrous plan;
> Where rooms within themselves encircled lye,
> With various windings, to deceive the eye.
> (*The Labyrinth*; Book the Eighth; Ln 15-18)

However, as Daedalus created the intricate layers of the maze with staggeringly high and inescapable walls, he suddenly found himself trapped within its complexities as well. Though the origin of the architect himself may still be disputed in literature, the Labyrinth itself is one constant whose specifications and architectural details are remembered even today with the one major consistency being that the Labyrinth is baffling and perplexing. Those who enter the Labyrinth very rarely ever made it out alive again. This can be seen from the comparison of the following extracts from Riordan's *The Battle of the Labyrinth* and Ovid's *The Labyrinth* in Book Eight of Metamorphoses:

> We made it thirty metres before we were hopelessly lost.
> The tunnel looked nothing like the one Annabeth and I had stumbled into before… I shone a light through one of the portholes out of curiosity, but couldn't see anything. It opened into infinite darkness. (*The Battle of the Labyrinth*; Pg 90; Percy)

> Such was the work, so intricate the place,
> That scarce the workman all its turns cou'd trace;
> And Daedalus was puzzled how to find
> The secret ways of what himself design'd.
> (*The Labyrinth*; Book the Eighth; Ln 27-30)

The Labyrinth is one of the mystical creations of the Greek mythology that has endured throughout the ages. It is due to its convoluted complexity in its ambition and multifarious intricacy in design that it provides as such an enigma even eons after its inception.

Conclusion

Ovid's Metamorphoses is a collection of poems chronicling the history of the creation of the world, according to the poet written in the 8th Century CE. Percy Jackson and the Olympians is a mythological fiction series by Rick Riordan and through its modern writing depicts the story of the life of a young Demigod written in the 21st Century CE. Both these texts are as far away from each other in terms of era, language, genre and aimed demographic as can be. However, through the common thread of belief and culture, what should have been lost and forgotten has not only endured but has revitalized with renewed vigour.

Therefore, it is evident that the old concept of Gods, Goddesses, Deities and Demigods have not only been re-popularised, but they also remain true to their lineage of more than a thousand years prior. The ideologies and the popular beliefs pertaining to particular characters - both mortal and immortal - from both the texts are very much similar, not only regarding the more popular Gods and Goddesses, but also in terms of the mythical creatures and mythical

structures as shown above. Ergo, with the eroding of time the dogmas of the common people have remained unchanged.

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Arts-Based Way of Being and Knowing: Music Therapy With Young People From Multicultural Backgrounds in South Korea

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Abstract
The purpose of this research project is to gain an in-depth understanding of the musical experience of young people from multicultural backgrounds and to explore any effects of music therapy on their well-being. It ultimately focuses on giving voices to young people from multicultural backgrounds and sharing experiences through music. A mixed methodology has been employed. Five young people aged 12 to 16 years from multicultural families living in South Korea engaged in 'Mu-Being', a 15-weeks music therapy programme at Migrant Welfare Center. The approaches and contents of the session highlighted collaboration with young people in all processes of planning, doing, sharing, and reflecting. With narratives, musical and creative works were used to gain a holistic and integrated understanding of the experiences. At the same time, quantitative measures based on a multidimensional framework were used to investigate how music might affect the well-being of young people. The whole process of synthesis and interpretation included arts-informed methods. The findings and discussions of this study reveal the dynamic process through which young people experience and share music within a multicultural context, and how musical work authentically captures their lived experiences. It also demonstrates how music contributes to individual well-being and the creation of a 'healthful culture' in a community as a shared experience. This leads us to a fundamental reflection on the notion of 'Multicultural'. Furthermore, it provides an insight into how arts-informed ways like music contribute to the exploration of 'yet to be known' cultural areas.

Keywords: Music Therapy, Young People From Multicultural Backgrounds, Arts-Based Inquiry, Person-Centred Practice

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Introduction

The background of the research comes from the researcher's previous clinical experiences with migrant workers and young people in need. Reflections from those experiences prompted the researcher to ask what the role of the music therapist is in a multicultural context, what young people from multicultural backgrounds experience in music therapy, and what it means to them. It is not only the basis for establishing the research questions, but also influenced the choice and application of methodological approaches throughout the entire research process.

Young people from multicultural backgrounds, Well-being, and Music

The term 'Young people from multicultural backgrounds' refers to children in adolescence of multicultural families in which diverse cultures coexist, formed by people from different races, nationalities, and cultural backgrounds. Previous studies usually focused on their negative emotional aspects such as depression, anxiety, fear, and lower self-concept. However, an approach focusing on the potential risk factors of minorities may reproduce negative stereotypes. This awareness suggests the need for social support aimed at well-being as a universal and life-continuum concept rather than focusing on addressing the negative aspects of a specific group. Reflecting this, the multidimensional well-being concept (Diener, 1984; Huebner, 1991; Keyes, 2006) has been employed as one of the expected outcomes of the project. It implies a view of respecting participants as beings capable of pursuing self-actualisation and flourishing in various dimensions of life, not as beings with psychological, emotional and social risks.

From this point of view, music can be a particularly effective approach to the cultural and developmental characteristics of young people from multicultural backgrounds. First, music is effective in providing a way for meaningful interaction and self-expression as a non-verbal method of communication that can effectively convey emotions (Bruscia, 1998). In addition, music can support in a constructive way the developmental need of adolescents who crave structure and freedom at the same time (Derrington, 2019). Moreover, despite different cultural backgrounds, music can offer a shared experience that promotes natural social interactions as well as a sense of belonging and emotional ties (Rolvsjord & Stige, 2015). It can lead to a process of sustainable growth in a culturally diverse community (Aasgaard, 2004).

Music therapy experiences and person-centredness

McCormack and McCance (2017; 2019) developed the Person-Centred Practice Framework (Figure 1) which comprises four domains: prerequisites that focus on the attributes of staff; the practice environment which focuses on the context in which practice is delivered; person-centred processes which focus on delivering care through a range of activities; and outcomes which are the results of effective person-centred practice. Key principles that form the foundation of the PCP framework include human freedom, choice and responsibility; holism (non-reducible persons interconnected with others and nature); different forms of knowing (empirics, aesthetics, ethics and intuition); and the importance of time and space, and relationships (McCormack & McCance, 2016). The person-centred practice framework, focusing on authentic consciousness of therapeutic experience, can be used in all health and social care practice, no matter the context or profession (McCormack & McCance, 2017). It can be widely applied in research, evaluation, education, and broad macro social and cultural

contexts (McCormack & Dewing, 2019; McCormack & McCance, 2016; McCormack et al., 2012).

The elements and premises of the PCP framework provide an account of the core values and decisions in research and clinical practice in this project. In particular, the prerequisites underpin the view of positioning and reflexivity as a therapist and researcher. For example, 'Knowing self' supports the stance that sympathies, prejudices, fears, emotional, mental and physical reactions of the researcher are not conceived of as inescapable problems, but as a highly valuable epistemic resource (Kuehner et al., 2016). In the same vein, a reciprocal theoretical correspondence exists between the elements of the PCP framework and the foundation of music therapy with cultural characteristics. The person-centred practice takes the position that context is synonymous with the care environment and is a multifaceted and complex phenomenon that influences person-centred outcomes (McCormack & McCance, 2006). In the same perspective, in culture-centred music therapy, (Stige, 2002) suggested that the results and experiences of music therapy are interlinked with and operate in interaction with a broader ecology of contexts, such as the local community of the client and therapist, the institutional context, the musical culture, the health-care politics, and the context of interdisciplinary academic discourse. Based on this, this study intends to use the person-centred practice framework as a lens for exploring contexts and approaches, methodology and ethics, and the process and outcome of music therapy with young people from multicultural backgrounds.

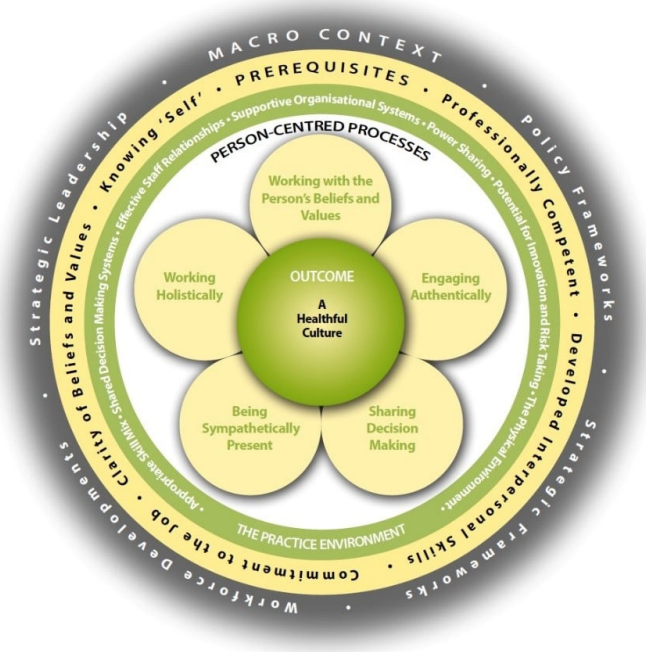


Figure 1: Person-centred practice framework (McCormack & McCance, 2017; 2019)

Research Aims and Questions

The purpose of this study is to gain an in-depth understanding of the music therapy experience in a multicultural context and examine how music therapy supports the well-being of young people from multicultural backgrounds. Particularly, the primary research questions guiding this study are: 1) What is the impact of music therapy on the well-being of young people from multicultural backgrounds? 2) How do young people from multicultural

backgrounds experience music therapy? 3) How are the therapist's beliefs, attitudes, and values related to music therapy in a multicultural context?

Clinical Practice: Mu-Being

Five participants who are young people aged 12 to 16 years from multicultural families living in South Korea engaged in 'Mu-Being', a music therapy programme consisting of 15 sessions. The implementation of programmes was based on an integrative approach that has developed through the principles that have been developed through the researcher's previous clinical experience in a multicultural context, understanding of the traditional perspective of music therapy in South Korea, and the elements of person-centred practice (McCormack and McCance, 2017; 2019). The programme was held at Migrant Welfare Center in South Korea, the contents of the session had the characteristic that collaborates with young people in all processes of planning, doing, sharing, and reflecting. As a researcher and a therapist, I provided opportunities for participants to explore their interests and undertake musical activities they choose, in a relationship with them. The title 'Mu-Being' has been used to express this dynamic and participatory process of music therapy as a way of ‘Being' with music.

Methodology: Numbers, Words, and Arts

During the 15 sessions, participants were asked to respond to a general demographic questionnaire, as well as subjective well-being and life satisfaction questionnaire. Subjective Well-being Scale for Youth (Keyes, 2006) consists of 12 items which assess a comprehensive set of wellbeing in youth aged 12-18 in terms of emotional (3 items), psychological (4 items), and social well-being (5 items). Students’ Life Satisfaction Scale (Huebner, 1991) consists of 7 items which ask young people aged 8-18 in terms of the extent to which they agree or disagree with a series of general statements about their life. Participants were also asked to respond on a Cantril scale, which takes approximately 20 seconds to 30 seconds before each session. Cantril Ladder Scale (Cantril, 1965) is a single question assessing well-being along with a visual image, making it intuitive and less language dependent. It has been widely used as an effective tool to evaluate the quality of life of young people due to its characteristics suitable for use in various cultural contexts and international comparisons.

Along with this, young people were offered 3 interviews about music therapy experiences that take around 15 minutes before the first session, after the 7th session, and after the final session. A natural conversational format based on the semi-structured questions was planned to give young people a voice authentically and facilitate a dialogue in collaboration with them. The researcher also encouraged young people to be free to use not only language, but also creative methods—making music, singing, drawing, movement, photography, etc.—to express their feelings, thoughts, and experiences. During the interview, young people also showed photos or videos that they had uploaded to social media to support what they were saying. They also used a variety of body movements and drawings using the chalkboard. These non-verbal and artistic feedbacks enable an understanding that embraces the ambiguity, emotional aspects, and existential experiences in the intervention (Juslin, 2013; Leavy, 2020; McFerran & Wigram, 2005). Interpretations of arts-based responses are made through a growing understanding of the language and behaviours these young people were using to highlight their feeling, thought, and opinions at the moment (McFerran et al., 2022).

Meanwhile, a participatory observation journal has been kept throughout the project. The researcher took notes immediately after the session finished. These include a description of the activity, the main theme of the session, participants' responses and engagement, the significant moments or events, and features of musical work produced. During the time of intervention, the researcher has become a 'therapist as participants observer' while collaborating with the participants. The researcher has tried to simultaneously immerse himself in the therapy process and retain a desired degree of objectiveness. Throughout the process, the researcher has aimed to adopt reflexivity and authenticity. The chosen approach might be criticised for a missed opportunity to increase the objectivity of observation by removing oneself from the core action. However, the researcher decided to remain close to the group participants consciously, as the belief that such choice would increase the chances of a truly honest therapy process, while not compromising the research quality, but rather increasing it by an insider's perspective.

In addition to keeping observational notes, the researcher has taken time to reflect on the therapy process after the 'incubation period (Hervey, 2000)'. Those reflections are arts-based and function as a way of different forms of knowing (McNiff 2007; Simons & McCormack 2007). Especially, the researcher has had a reflection journal in the form of a/r/t-ography. It can be described as a methodology of inquiry that intentionally includes an artist/researcher/teacher or therapist as a coexisting identity at the heart of the inquiry process (Irwin & Springay, 2008). While most research output that has taken this approach has tended to take on a visual form, such as a drawing, the researcher used a musical form. In other words, emotions and thoughts, discoveries and reflections about the music therapy process have been expressed and recorded in creative ways such as song-writing, composition, and improvisation by the researcher. In this process, music can function simultaneously as the method, results, and interpretation of research and the lived experiences (Bakan, 2014).

Conclusion: Initial Findings and Discussion

The themes emerging from interviews and participatory observational notes show the dynamic process through which young people experience and share music within a multicultural context, and how musical work authentically captures their lived experiences. It also demonstrates how music contributes to individual well-being and the creation of a 'healthful culture' in a community as a shared experience. The results of improved psychological, emotional and social well-being of young people suggest the impact of Mu-Being programme on the well-being of young people from multicultural backgrounds and provide reasonable evidence for Mu-Being's clinical decision-making. They are not only complemented through the understanding of Mu-Being process but also give meaning to the Mu-Being experiences concurrently, promoting mutual and integrated investigation. Consequently, findings from these well-being data support the themes that emerge from narratives and musical works while bringing us to fundamental reflection on the role of music therapy for sustainable well-being. Arts-based inquiry using music leads us to a new way of knowing by reflexively integrating the results from these diverse data sources.

On the other hand, an authentic understanding of young people's experiences and their well-being is inextricably linked to the unique situational context of this project. Above all, the global pandemic not only caused practical difficulties regarding music therapy participation but also had a profound impact on the well-being variable itself by bringing changes in many areas of young people's lives. Accordingly, it is necessary to include more critical questions in reporting data in this context - e.g. Can previous well-being measurement provide

reasonable criteria of 'well-being in a time of pandemic'? etc. Although this situational context brought various challenges to the quantitative aspect of the project, reflection on it gives another fundamental meaning to the Mu-Being experience. For example, Covid-19 influenced participant recruitment and caused limitations on the statistical significance. However, at the same time, this limitation lead us to insight into the unique role and significance of music therapy which was conducted in unprecedented circumstances.

The project is still in progress and the final results of this project are hoped to offer valuable data necessary to share the voice of young people in a creative way and to develop social support and community programme that reflect their experiences.

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Time and Elegiac in the Later Poetry of Andrew Young

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Abstract
The poetry of Andrew Young (1885–1971) has most usually been contextualized within the landscapes of his adopted home in the county of Sussex, and the Anglican church to which he turned in later life. While turning points seem to characterize Young's career, his later work is indebted to a long-held commitment to the exploration of a metaphysics drawn from nature and expressed in formal but often surprisingly insightful and subtle poetry. This paper notes Young's interest in the pastoral and in particular, the way that the forms and commitments of the elegiac take root in his later work. In particular, the companion poems of 'Into Hades' and 'A Traveller in Time', often considered to be somewhat anachronistic in terms of his poetic development toward a sparer approach, are viewed against the elegiac formulation developed here. This results in a view of Young as still the "superb minimalist" celebrated by his biographer and champion Leonard Clark, but which allows for some elucidation of the themes of time and loss, and the introduction of William James' concepts of the 'specious present' and the 'obvious past'. Young is then seen as a poet aware to some degree of the mystery of passing time, but who is unable to fully reconcile this with his other metaphysical sureties.

Keywords: Andrew Young, 'Into Hades' and 'A Traveller in Time', William James

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Introduction

The work of Scottish poet Andrew Young (1885–1971) has most usually been contextualized within the landscapes of his adopted home in the county of Sussex, and the influence of the Anglican church to which he converted after many years as a Presbyterian minister, retiring in 1959 to become a canon of Chichester Cathedral. His 'middle period' poetic output is the poetical refinement, over many years in relative obscurity, of a long-held commitment to the exploration of a metaphysics drawn from nature and expressed in formal but often surprisingly insightful and subtle poetry, much of it concerned with local landscapes: Young's passion for wild flowers generated two books of prose and abundantly populates his verse. His middle-period poetry was unpublished until *Winter Harvest* (1933) which appeared in his late forties, then celebrated for a time, Young has not received a great deal of critical interest over the years since his death. What commentary there is often cannot agree to which side of the Modernist line the poet falls: many reviews mention his rather unfashionable 'Georgian style', and much other commentary contradicts this to state that in fact Young was something else (Sell, 2001, pp. 59-60): 'quietly modern', perhaps, and then only in the somewhat particular ways relating to his relationship with mysticism and temporality. It is these subjects which are so clearly at the forefront of his mind in his two long poems of 1958. Young's biographers have noted the significance of the mystical and its interplay with metaphysics in the poetry, remarking on William James' (1920, p. 380) comment that mysticism is "insight into the depths of truth unplumbed by the discursive intellect," and linking this to Young's own "other-worldly" instincts. Young's career would begin by honing his observational skills, however, and this would present the first opportunity for recognition.

In May of 1951, C. S. Lewis had written to Young and punned his admiration: "You appear to me a modern Marvell and a modern marvel," he enthused, delighted by Young's ability to capture elements of the landscape and fix them in the reader's mind. Lewis thought that "there has been nothing so choice, so delicate and so controlled in this century," (2004, p. 118), and indeed by the time his poetry had matured, and developed precision; a gift for the innovational image marked Young out as a fine nature poet, and the early 1950s were something of a high point in the poet's career. At this time, his work is characterised by brevity, even terseness; Lawrence (1953) rather beautifully characterizes the poet's facility in the observation that "no poet has made a word work harder for its living than Andrew Young", and to drive the point, contrasts him with his early hero Swinburne (p. 130). Intermixed with this is Young's interest in the movement and malleability of time as a both a concept and as explored reality, central to the natural landscape:

> And as the wind blows back the stream
> Shaking the buckthorns from their dream.
> Time flows back here at Wicken Fen
> To swine-steads and blue-woaded men. (1985, p. 145)

Time's Arrow

Early on, Young had mentioned privately to a poet-friend (George MacBeth) his "disbelief in Time as a matter of past, present and future," and that he instead felt the presence of an "everlasting now" (Lowbury & Young, 1997, p.273). It is perhaps unsurprising then, that Young's middle-period poems have an idiosyncratic thoughtfulness to them, with many of them even allowing the poem to drift off, absorbed, with the words "I feel…" or "I wonder…" as in 'The Ruined Chapel' (1935) where we see his characteristic pulling at the flow of time:

From meadows with the sheep so shorn
They, not their lambs, seem newly born
Through the graveyard I pass,
Where only blue plume-thistle waves
And headstones lie so deep in grass
They follow dead men to their graves,
And as I enter by no door
This chapel where the slow moss crawls
I wonder that so small a floor
Can have the sky for roof, mountains for walls. (1985, p. 32)

As he resists the natural markers of nature's flow in the opening couplet, Young introduces a kind of farmyard domesticity to the modest familiars of the long-dead: grave stones are made to saunter behind their master, and moss, caterpillar-like, traverses the stones. The tetrameter which, comfortably almost, rolls along, outlining landscape and its implied chronology, gives way at the poet's intrusion in line 3, and then to his 'wondering' which extends the final line, and loosens its rhythm just at the poet's gaze moves upward. The lightly-handled formal control of mostly monosyllables feels modern, but with elegiac motifs such as there are here (the ruined church on the country walk, the ceilinged sky) are enough to suggest that the walker is aware of the passing of other poets through that "deep grass."

This little poem is almost an upended sonnet; like a turned-over object itself, it encourages curiosity, not least to ask how it managed to find us, and we, it: set within the accoutrements of the long-past, approached through the lambing season, but giving perpetuate access by its ruined form. "For doors / are both frame and monument / to our spent time," notes Charles Tomlinson, (112): Young presents the reader with the starkness of time in suspension, and thus queries our relationship with Time as frame or monument. The nod to the Romantic sublime with which the poem drifts away, is characteristic Young, approaching the cosmic after peering at the singular. It is this resistance to narrativistic expectations which makes Young's poems interesting: the examination of the *instance*, the *essential*, in a scene, being enough to suggest the whole.

Leonard Clark calls him a "superb minimalist," and indeed, Young never overcrowds his descriptions, preferring instead the sparer, smaller narratives. This is complicated however by an extrapolation outward, and an idiosyncratic desire to see all things at once, such as in the suspended state of the chapel. Young is almost always alert to the goings-on of nature: as calm and bucolic as these ten lines are, the poetic eye is stubborn in its preference of the moment over the whole; time does not move very much at all despite the metricality on display. Just as lamb is shown with sheep, and living walker with dead sleeper, Young gives us mid-summer plume-thistle *outside*, and time-immune moss *inside* the chapel, almost to suggest that the contradictions of its physical scale are present in the curious fixity of time here.

A Preface to the Late Period: Young's Early Poetry

The philosopher and poet George Santayana once wrote that "metaphysics or theology … is essentially a kind of poetry … a natural expression of the reflective imagination, … good poetry, good religion, [is] something morally significant although literally mythical" (2001, p. 218). Young was always interested in mythic themes, but in his early years, the poetry invariably drew exclusively on his Presbyterian upbringing as its source, and his "good

poetry" of troubled perspective and elegiac awareness of loss was something to be developed and which would need to mature.

Young did not achieve this ability to find richness in detail and inverted perspective for a comparatively long time: he began by publishing rather more derivative verse set within his beloved flowers as they appeared through the seasons. Even here, though, the beginnings of his technique are on display, such as in his 'To a Violet in Autumn' (1921):

> Thou, born again beyond thy time,
> Speakest of woods, dark-leaved and wet,
> And brown ploughed earth and silver rime,
> Melting on early grass; and yet
>
> Thou touchest thoughts within my blood
> That make thy coming doubly dear,
> O pilgrim in thy purple hood,
> That strayest late into the year. (p. 7)

The country settings, the worrying at the arrow of time, and the eye for detail are here, the cadence is nearly right, but all are put to work only to rehearse the tropes (many of which are heavy-handed allusions to Christianity) and token formalisms from which Young had still to free himself. To the applause of Clark, and C. S. Lewis among many others, the minimalist with the eye for the essential would eventually emerge to produce a good handful of volumes of fine poems, eventually receiving the Queen's Gold Medal for Poetry in 1952. Just a few years later, however, he would make the confounding decision to once again perform a *volte face*.

More than 35 years after the poem above, Young would publish *Out of the World and Back* (1958), a slim volume containing (only) the pairing of a redrafted 'Into Hades' which had been published first in 1952, and its sequel, 'A Traveller in Time'. Essentially forming one blank-verse text (of 1600 or so lines) presented in two books, in an extraordinary departure from his previous spare and measured style. His own explanation for this invoked a characteristic redirection: away from the pastoral and decades of work at "the spring of short Nature poems", toward the "other-worldly", as he characterised his new, and as shall be seen, very different poetic outlook (Lowbury & Young, 1997, p.239).

'Into Hades' and 'A Traveller in Time'

Conceived of, and written as a personal vision, 'Into Hades' begins in Paris, where Young had spent time in his early 20s. The traveller-narrator is Young as a ghost who experiences first his own funeral, and then a series of disoriented sequences involving memories from his past life, fears of inhumation and entombment, and a (chaste) phantom mistress. There appear to be scattered moments of the middle-period Young's voice in the poem, only to be pushed back by the new, disoriented and aged-sounding narrator:

> Was the church a well,
> That filled from within? I had seen no people enter,
> Yet voices sang to the organ. They sang *Venite*,
> But I did not come; I sat, too, through the Psalms
> Like an invalid. Gazing about the churchyard,

I saw it was autumn; berries on the hedge
Hung in bright bracelets; bryony, nightshade, how vain
To remember the names. (1985, p. 276)

This self-castigating notion that remembering flower names constitutes a kind of vanity must obviously strike at the heart of Young's prior poetic identity. Having had a long-held interest in the Metaphysical poets of the 17th century (Lowbury & Young, 1997, p.283), it is no surprise to see here the ideal of decorative adornment examined against the values of the Church. One anonymous writer from the period rehearses the idea that Nature may offend in its celebration of its own God-given splendour: "Meekness consists not in the clothes, but heart; / Nature may be vainglorious well as art" (Broadbent, 1973, p. 72), and this is fairly clearly on Young's mind. Yet he continues until the close of the book to luxuriate, and perhaps to depend upon, the names of the flowers, like the fixed points of Young's world, as stars are to sailors:

…a world that itself had fallen to nothing.
I was further from that world than the nebulae,
Not space enough between us to drop a pin.
Trout in time's stream, nosing its solid wind. (1985, p. 278)

This image of the fish moving in the water can be seen as a poetic product of Young's middle period: sharp, and conscious of the universe around him. It might also function as an allegory of Young as he sees himself: the fish, emblem of his faith, moving against the currents of Time and the water, a pin-width away from the truly cosmic, the 'fallen world' around him. All of this troubles the straightforward progress from past to future which the motif of the journey suggests, and perhaps indicates one of the motivations for *Out of the World and Back* as a whole: the fact that Young has relinquished the worldly, but it continues to haunt him. The "vanity" of this long Dantean episode is its elegiac for the life once possessed and now transformed into a quest for renewal. One irony of Young's poetic formulation is that the elegiac is traditionally given a Pastoral setting, yet he is himself culpable in the attempt to decouple it from Nature.

Reflected in this contradiction, the progression of *Out of the World and Back*'s split narrative is toward a reformulation of Young's commitments to Christian mysticism which seem to accommodate a new resistance to Time. One might recall Spinoza's discrimination between the mundane ideas of tense and locality on a timeline and that vantage point allowed by participation in the divine consciousness: "at the highest level of knowledge Nature is presented *sub specie aeternitatis*; … not as a temporal sequence of events, but … a logical sequence of modifications necessarily connected with each other" (Hampshire,1956, p. 130). As Young's perception of his situation expands, so does his 'vision': "Time was not long or short enough to measure / My gazing" (p. 279), he muses, wishing again for this special kind of emancipation.

Young's two long poems consistently return to the idea of the 'universal view,' and its complications for the narrator, but it is often the landscape (and not the Divine) which affords him security:

My makeshift body, too,
Melted away. My substance was a thought,
That fell back on itself like a wave rising

> White on a stream's current. Buoyant, open,
> I expatiated in freedom. But not for long;
> Too near to nothing, exposed, I craved for objects,
> The body's mutual touch, the rough and hard,
> A rock's resistance, the boundary of a thorn,
> A limit to my false infinitude. (p. 279)

If the abandoned object of the elegiac is constantly slipping away, so also are the characters in the text. In 'A Traveller in Time', the ideas of certainty and the temporal are embodied in the "floating head and shoulders" of a ghostly visitor:

> They had the timeless air of a marble bust,
> Yet eyes were alive and looking straight ahead,
> Intent on the future. Near, but as though from a distance,
> He slowly faded from sight. (p. 289)

This figure seems to be composed by temporal juxtapositions. One might wonder why it is that Young is constantly proposing allegories of the transition from perceived state to subsequent moment, or from past to future: his constant return to the question of one moment's presence with regard to the forthcoming future moment, and the preceding succession of pasts. *Prima facie*, the answer is mysticism, but the linking figure is Tennyson, recalled by William James.

The connection between Young and William James (beyond the poet's biographers' insights) is the idea of the puzzle of temporality as experienced by the human mind. James outlines this in a thought experiment:

> Let one sit with closed eyes and, abstracting entirely from the outer world, attend exclusively to the passage of time, like one who wakes, as the poet says, "to hear time flowing in the middle of the night, and all things creeping to a day of doom." There seems under such circumstances as these no variety in the material content of our thought, and what we notice appears, if anything, to be the pure series of durations budding, as it were, and growing beneath our indrawn gaze.

James develops this, and finds that this feeling is an illusion:

> it must be that our perception of time's flight, in the experiences quoted, is due to the filling of the time, and to our memory of a content which it had a moment previous, and which we feel to agree or disagree with its content now. (James, 1983, p. 583)

In other words, there exists in the mind a period of attention which begins in the past and ends in the future, and which we experience as the moment of 'now': this he calls the "specious present." In explicating this, James quotes from Tennyson's fascinating poem 'The Mystic.' Arguably its best-known lines are those quoted, but their context is useful here:

> He often lying broad awake, and yet
> Remaining from the body, and apart
> In intellect and power and will, hath heard
> Time flowing in the middle of the night,
> And all things creeping to a day of doom.

> How could ye know him? Ye were yet within
> The narrower circle; he had well nigh reached
> The last, … (1971, p. 838)

Tennyson is referring to the tradition, reaching back to antiquity, of certain blessed (or cursed) souls being able to leave the corporeal body to travel through the air, usually at night, and in this way attain greater understanding of the world, perhaps even the kind enjoyed by the gods. Hermotimus of Clazomenae was the pre-Pythagorean philosopher whose soul was said to leave his body each night as he slept, and whose enemies stole into his house and burned his body before the soul could return (Pliny, vii, 52). His *metempsychosis*, or transmigration of the soul, is the model upon which Young has based his own:

> Like the soul of Hermotimus,
> Returned from the air to find his body burnt,
> I was at a loss. I could have hailed a stone,
> Made it an idol; squeezed into a rabbit's burrow
> To crush myself to shape. All was so empty,
> I was not even defined by what I was not;
> I might have flown for ever … (1985, p. 280)

This is to describe, however, another form of escape from a predicament set up by Young and only incompletely addressed: 'A Traveller in Time', and with it, the book, ends with the same ephemerality as the image of Hermotimus / Young has taken on himself throughout. The reader surely longs for a satisfactory cadence: either a return to corporeality or a resolution to Time's flux on the one hand, and his new 'specious present' viewpoint on the other, but instead, we are left with an internalisation of Time:

> A traveller in time,
> Backward, forward, I had but to set my heart!
> Why, with Good Friday hardly yesterday
> I could wake the sun, sleeping in its sea-bed,
> Say it had missed a day. The regress was so short,
> It was but a step to the miles of centuries
> I had lately journeyed. (1985, p. 312)

A clock mechanism for a heart keeping the hours, but the Christian calendar keeping the days: one might wonder just why we have come back to this when there were infinite possibilities at the start of the journey to complicate and explore the relationships implied in just these few lines. The "setting" of the heart (as if anyone is capable of taming the heart) calls both the clock mainspring and the ship mainsail to mind: where the coil can be wound in one way only, the other is freer than the trout in the stream.

Conclusion

Young's career was characterised to some extent by a negotiation with metaphysical ideas, and the late explorations of *Out of the World and Back* depend for their underpinning on that same kind of dialogue. What marks them out seems to be the sense one gets of Young adrift, having abandoned the formal nature poetry of his earlier work, striving to effect a return via the 'specious present effect' of claiming past and future as part of his metaphysical objectification of the process of his Dantean journey. Such an effect is extremely difficult to

sustain, and this in part explains the unevenness of the book as a whole. Young seems to demonstrate F. H. Bradley's apothegm that "Metaphysics is the finding of bad reasons for what we believe upon instinct" (1962, p. x). As he fails to convince himself of the move away from nature writing, he concomitantly fails to effect a convincing reason for the presence of the Christian instinct throughout it, thus, in concluding the story, precludes the possibility of a well-wrought resolution.

Santayana, who so loved to equate religion, myth and poetry, found himself fascinated by the "whole allegorical, pseudo-historical pageant", but in truth believed not a single word of it (1963, p. 173), although he knew that there was something about the mixing of these three elements which produces essential sustenance for the human spirit. Young, despite successfully escaping the staid limitations of his early work, seems nevertheless to have been unable to satisfactorily explore his personal sense of the mystical "everlasting now."

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Perspectives on Multiculturalism, Migration and Interculturality: The Cultivatation of Belonging in African Migrant Communities in Taiwan

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Abstract
Cultural and immigration policies and public attitudes toward migrants often contribute to the practices of multiculturalism. Under the extremely monocultural conditions in Taiwan, African migrants in particular are a severely underrepresented minority group. As a result, they face constraints and obstacles that affect their ability to adapt, integrate, and cultivate their sense of belonging. Therefore, the purpose of this study is to help African migrants in Taiwan develop a sense of belonging by identifying their psychological, cultural, and social concerns. Using mixed research methods that include a literature review, survey, semi-structured interview, and web content analysis, this study addresses the following issues: (I) The role of Taiwanese policy in supporting, framing, and assisting African minority migrants. (II) The challenges experienced by African minority migrants in integrating into their new lives, (III) The need for social enterprises that recognize the specific social and cultural needs of African migrants. (IV) The obstacles social enterprises face when trying to assist and support them in fostering community. To address these issues, this study examines active social enterprises in Taiwan that are dedicated to supporting African migrants but have difficulty recognizing the diverse and varied needs of African migrants due to their limitations. In addition, this study demonstrates the importance of cultivating intercultural strategies in multicultural enterprises to promote communication, respect, and understanding of other cultures through cross-cultural exchange. Ultimately, this study contributes to the development of a social enterprise model and provides new insights into the process of community building for African migrants seeking to cultivate their sense of belonging.

Keywords: Sense of Belonging, Multiculturalism, Interculturalism, Social Enterprise, African Migrants

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INTRODUCTION & LITERATURE REVIEW

Multiculturalism is a long-standing ideology that promotes diversity and the coexistence of different cultures. It is both a sociological and philosophical concept, advocating for the accommodation of cultural minorities in legal, political, and public policies. However, there are two main objections to multiculturalism: it can prioritize the interests of certain groups over the common good and undermine equal individual rights (Eagan, 2022).

Taiwan on the other hand, has self-identified as multicultural for decades, yet its early immigration policies reflected a belief that the country is fundamentally monocultural. Public discourse on diversity has mainly focused on indigenous peoples, Chinese mainlanders, Hokkien, and Hakka people, and Taiwan's isolated political environment has hindered its development (Wang, 2014). Despite evolving policies to address migration trends, this research aims to address gaps in knowledge by examining the challenges of multiculturalism and migration in Taiwan.

Alternatively, **interculturalism** is a suggested approach that emphasizes a shared commitment to active dialogue and development among diverse cultural subjects (Zapata-Barrero, 2017). Applying intercultural communication to multiculturalism encourages cultures to move beyond simple coexistence by emphasizing cross-cultural discussion. While Multiculturalism focuses on policies, cultural rights, assimilation and acculturation Interculturalism supersedes it by valuing the interactions between cultures, fostering mutual understanding, social integration and deeper cultural belonging.

Belonging is a complex term that can be very personal and hard to quantify; however, the need to belong is inherent to human beings and serves as the foundation for subjective well-being. What does it mean to belong? It means knowing that you are an integral part of a community, feeling safe within that community, and being recognized as an individual (Taylor, 2022). For migrants, belonging relates to identity, connectivity and inclusion, connection, fitting in, and feeling a sense of place and home (Albert & Barros, 2021). Simply put, a sense of belonging refers to the emotional state experienced when an individual feels a strong bond to the people and communities in which they reside (Hurtado and Carter 1997; Soto, 2021).

Although belonging is determined both by the individual and the culture they wish to integrate in, there are significant factors that influence whether or not it can be cultivated. For minority migrants, those factors include multicultural policies, media projections, local perceptions and the ability to engage in intercultural exchange. This study explores migrants' sense of belongingness through their self-perception of societal relationships and their ability to integrate and contribute to their host nation.

PROBLEM STATEMENT

Immigration policies and public perceptions of migrants in Taiwan contribute to multiculturalism, but the lack of local communities and resources for African migrants hinders their cultural identity and sense of belonging. To help minorities and underrepresented migrants cultivate their belonging, Taiwan should introduce new alternatives that strengthen their multicultural practices.

One such option is to integrate interculturality into multicultural practices and promote cross-cultural engagement between minority migrants and locals. For African migrants, cultivating an inclusive environment means reaching out to organizations and communities that support them and figuring out how they nurture African communities through interculturality. This helps them tell authentic stories, understand their unique needs, and build communities based on cultural belonging.

RESEARCH MOTIVATIONS

Growing up as a third culture kid, I understood the complexities of values, customs, and practices that differed from those of the majority. My accent was distinct and foreign to my native peers, and I struggled to understand the source of the false narratives that portrayed Africa as such. In the United States, it was easy to blend in and often go unnoticed, but in trying to assimilate, I lost parts of my former self so that I felt neither Zimbabwean nor American.

The concept of identity was a constant in my subconscious as I moved through daily life. Moving to Taiwan brought the issue of identity to the forefront, especially when trying to navigate a new environment without the benefit of speaking the majority language and having close access to family and friends. I began to understand that building my cultural identity and cultivating my belonging meant more than trying to blend in or assimilate as best I could. I understood the value of my native culture and the privilege of being an ambassador of that culture to some extent, especially in a place where there are not many like me.

The absurd questions about my Africanness that I despised when I was younger are an indication of where the knowledge gap lies, and an invitation to engage in dialogue to change narratives and provide the most authentic and true African story.

RESEARCH OBJECTS & QUESTIONS

The purpose of this study is to critique the roles of imposed government regulation, analyzing their contributions to the attitudes and perceptions of locals towards African migrant communities. Secondly, this study explores the globally recognized definitions of multiculturalism, and contrasts those definitions to the manner in which Taiwan interprets and practices it. Lastly, this study identifies key elements that help African migrant communities in Taiwan develop their sense of belonging, by analyzing various models of social innovations already put to practice in countries embracing migration and multiculturalism practices. In other words, by focusing on significant concepts of migration studies, this paper explores a sense of belonging under the scope of multiculturalism. As a result, this study explores the different contributing factors that allow African immigrants to feel a sense of belonging, even in environments that complicate it.

	ROs	RQs
1	Examine policy discourse to develop an overall understanding of multiculturalism, migration, and minority migrant identity structures.	**How have policies and been framing immigration?** In what ways have multicultural policies been responsive to migrants' distinct needs?
2	Identify the social, cultural, and psychological needs of African migrants, examining elements they consider most important in cultivating their sense of belonging.	**How can the cultural, psychological, and social needs of African migrants in Taiwan be addressed to help them foster a sense of belonging?**
3	Investigate existing strategies used by social enterprises, examining to what extent interculturality can be employed to help African migrants build community and cultivate belonging.	**What strategies and practices have social enterprises used to target and assist African migrants in building community?** What are the limitations, inadequacies, or unmet needs, if any?
4	Formulate insights on community building benefiting both the migrants and the social enterprise	**In what ways can social enterprises evolve to effectively address and meet the individual and cultural needs of African migrants in Taiwan?**

Table 1: Research Objectives and Questions
Source: Researcher

RESEARCH METHODS & PHASES

PHASE 1	PHASE 2	PHASE 3	PHASE 4
LITERATURE REVIEW	**SURVEY**	**SEMI-STRUCTURED INTERVIEWS**	**WEB-CONTENT ANALYSIS**
Phase 1 - RO 1 Document Analysis of Immigration **Policies**	Phase 2 - RO2 Surveying of participants under **PEACE** framework and The **LizNZ Study**	Phase 3 - RO 3 Semi-Structured Interview of **African Migrants** currently residing in Taiwan	Phase 4 - RO 4 Web-Content Analyses of **African Social Enterprises** in Taiwan.
RQ1 - How have policies and been framing immigration? • In what ways have multicultural policies been responsive to immigrants' needs and helped them feel they belong?	**RQ2** - How can the **cultural, psychological, and social needs** of African migrants in Taiwan be addressed to help them **foster a sense of belonging**?	**RQ3 - What strategies and practices have social enterprises used to target and assist African migrants in building community?** • What are the limitations, inadequacies, or unmet needs, if any?	**RQ4** - In what ways can **social enterprises evolve** to effectively address and **meet the individual and cultural needs of African migrants in Taiwan**?

Table 2: Research Methodology framework
Source: Researcher

Regarding the methodology and frameworks used in the paper, there are two different theories that contribute to the outcome. The first theory is found in the paper "Attitudes towards Immigrant, Immigration, and Multiculturalism in New Zealand: A Social Psychological Analysis" by Colleen Ward and Anne-Marie Masgoret proposes direct paths connecting five underlying variables: Multicultural Ideology, Intercultural Contact, Perceived Threat, Attitudes towards Immigrants and Endorsement of Immigration Policy. Attached are the questions raised in correlation with each variable.

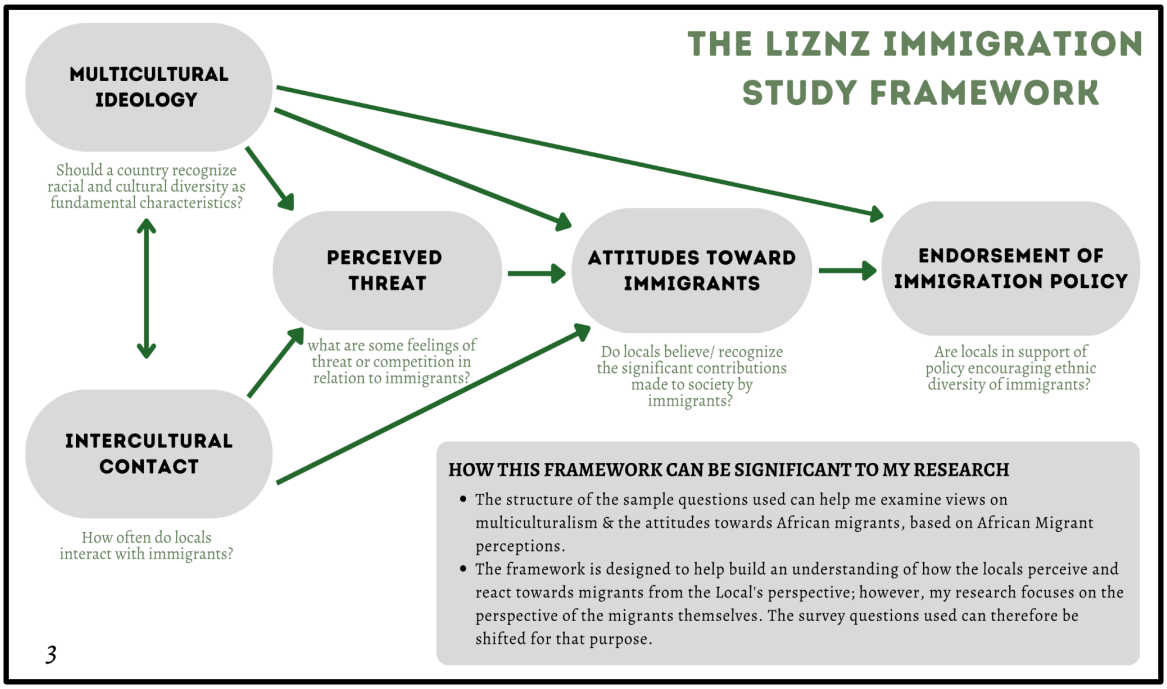


Figure 1: Linz Immigration Study Framework
Source: International Immigration Review

The second theory is introduced by Chief Diversity Officer Carin Taylor during her TedTalk "Belonging, a critical piece of diversity, equity and inclusion" illustrates the key conditions that need to exist for belonging. PEACE represents Psychological safety, Empathy, Acceptance, Connection and Embrace. This model explores the significance of community in belongingness, and it begs the question "How are you creating the conditions for belonging?"

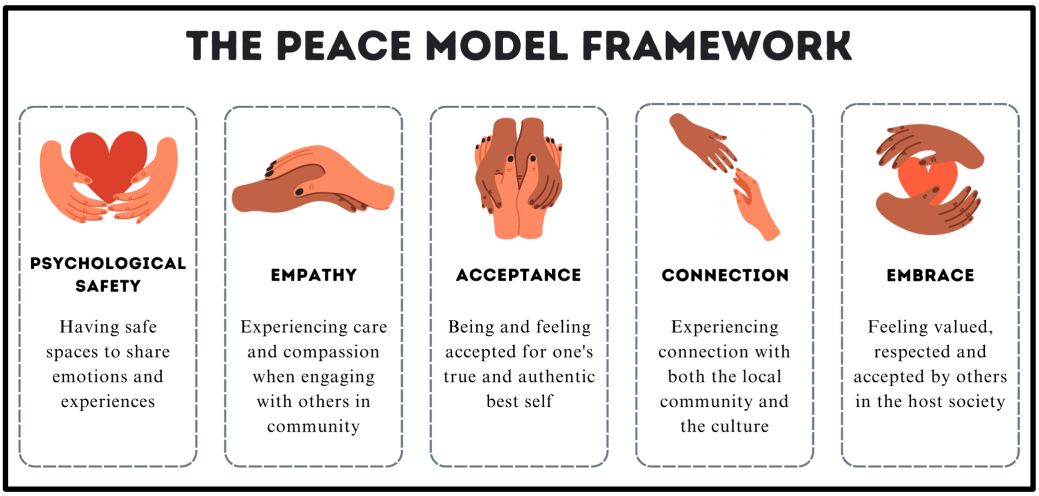


Figure 2: The PEACE Model
Source: Researcher (adapted from Carin Taylor)

RESEARCH METHODS

Literature & Desk Review

A desk review is a secondary research method that analyzes published materials and existing data to obtain information on a specific topic. This research used this method in Phase 1 to analyze policies on multiculturalism and migration. Data from government websites, public libraries, educational institutions, and commercial sources will be analyzed, providing a comprehensive understanding of the research's fit into a larger field of inquiry.

Survey Questionnaire

The researcher's distributed a survey questionnaire during Phase 2. The survey aimed to assess cultural identity, needs, and feelings of belonging among African migrants in Taiwan, aiming to meet specific objectives and determine if specific objectives have been met.

Story-Sharing Interview (Semi-Structured)

Story-sharing in qualitative research involves the reciprocal exchange of relevant stories between participants and researchers, aiming to provide higher quality data (Heyman, et al, 2011). This methodology involves self-disclosure and storytelling, allowing for deeper understanding of social and cultural needs. The researcher implemented the Storytelling method during Phase 3, which involves semi-structured interviews with participants. It aims to capture the richness and complexity of their experiences, capturing the richness and complexity of their stories (Bryman, 2016). This method is beneficial for exploring identity, culture, and belonging in qualitative research. Ultimately, the method allows for a deeper exploration of participants' experiences and points of view, as well as a space for genuine and thoughtful storytelling.

DATA ANALYSIS AND CASE SELECTION

Selection Criteria of Survey Participants and Interviewees

Survey Participants and interviewees were selected based on various criteria to gain a holistic understanding of experiences and perspectives of African immigrants in Taiwan. These criteria included different residential areas, age groups, residence length, gender, and PEACE principles chosen to examine cultural belonging needs and organization roles. The selection of diverse participants allowed for a deeper understanding of the experiences and perspectives of African immigrants in Taiwan.

Structure of Survey Questionnaire

The survey was divided into four main themes, addressing all dimensions of the second research objective and question. The structure is as follows:

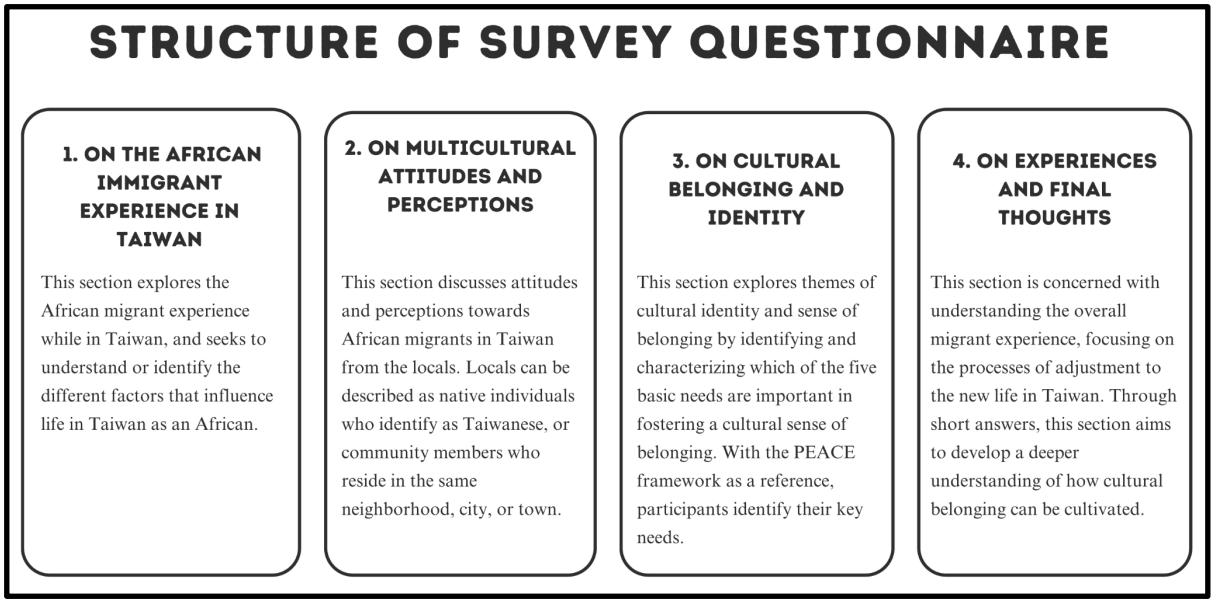


Figure 3: Structure of Survey Questionnaire
Source: Researcher

Structure of Storytelling Interview

The Interview was divided into 3 main themes drawn from the survey responses. The themes were selected as they stood out in the survey, thus the interviews sought out to extract deeper and more personalized information from the respondents. The structure is as follows:

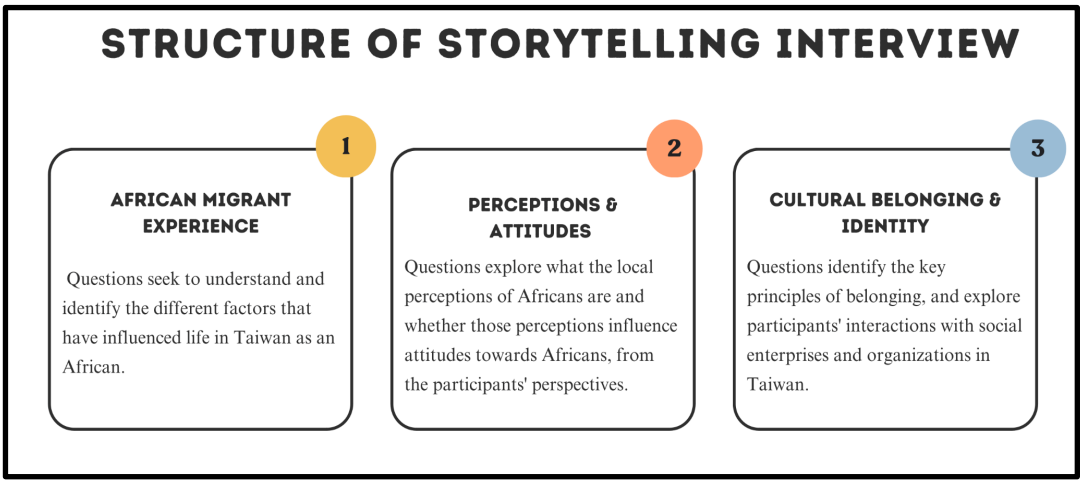


Figure 4: Structure of Storytelling Interview
Source: Researcher

Criteria for Case Selections

There are a number of associations, organizations, and groups targeting and serving African migrants in Taiwan, each with their own unique services, purposes, and practices. The study analyzed these organizations' structures, aims, purposes, strengths and weaknesses, and communities they foster for Africans. The information on these organizations was mainly collected during surveying and interviews, as named by the African migrants themselves. Nevertheless, the selected organizations are as follows:

Case Identities, Background and Objectives

Name	Type	Objective
SATAI	A non-profit public welfare social organization	To **promote Taiwan-South Africa connections** through business, education, cultural, performing arts, and sports exchange programs.
NASA	A non-profit student-run association	To **represent the academic and social interests of African students**, and to assist them in their transition in Taiwan
USR	Government-run University Program	To encourage universities to **engage and collaborate** with the community through various initiatives.
WowAfrica	News and Media Information Hub	To **share and contribute** information on Africa, in hopes to **reshape the narratives by dispelling stereotypes and misinformation**, and building better understanding of the continent and its people.

Table 3: Case Identities, Backgrounds & Objectives
Source : Researcher

DATA ANALYSIS METHODS

Thematic analysis (TA) is a crucial method in qualitative research, allowing researchers to identify themes within a dataset. Braun & Clarke (2012) emphasize the importance of TA in observing communal experiences and meanings. This method allows for freedom in selecting and applying different theoretical frameworks, allowing for a rich, detailed, and sophisticated characterization of data. Thematic analysis is a versatile and adaptable approach to understanding the meanings and patterns within a dataset.

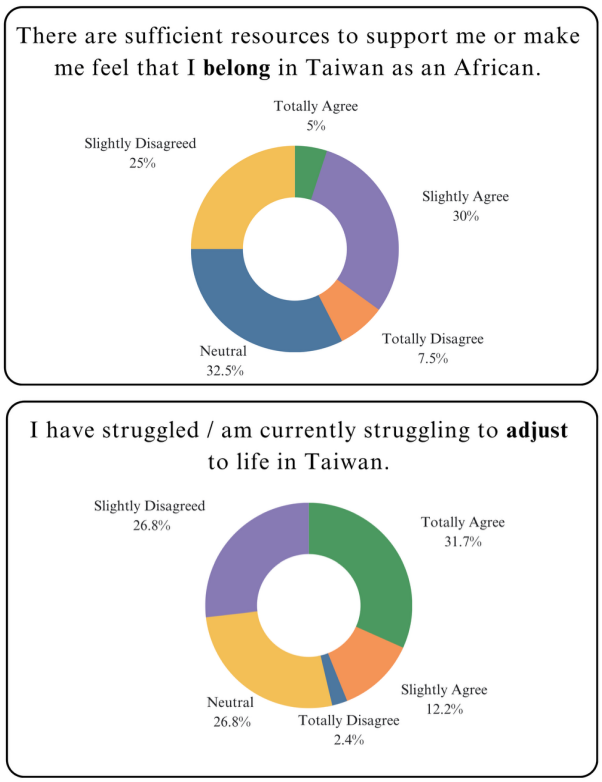
RESULTS AND DISCUSSION

Multiculturalism and Policy

The researcher analyzed official government sources and websites to develop an understanding of multiculturalism, immigration, and minority migrant identity structures. They found that policies rarely addressed multiculturalism in Taiwan, and they mainly targeted migrant worker groups from South East Asia and highly skilled professionals. This lack of multiculturalism in the policies suggests that the concept of multiculturalism is absent in the specific issues addressed. Additionally, immigration policies primarily serve the purpose of boosting the Taiwanese economy and enhancing domestic workforces, with the main targets being foreign professionals and intermediate skilled workers. This results in foreign residents who fall short of these requirements not receiving the full benefits of most immigration policies.

Met and Unmet Needs

The researcher aimed to identify the social, cultural, and psychological needs of African migrants in Taiwan and examine their priorities in developing their sense of belonging. An online survey with 41 participants revealed that the struggles faced by African migrants to cultivate cultural belonging stem from barriers connecting with local communities. Language barriers were identified as the biggest problem, but even fluency in the local language hindered their connection. As a result, African migrants struggle to feel belonging and envision staying in Taiwan long term. Addressing these cultural, psychological, and social needs can help foster a sense of cultural belonging and identity for these migrants.



Figures 5 & 6 : Survey Responses on Belonging in Taiwan
Source : Researcher

Telling the African Migrant Stories

The researcher conducted semi-structured interviews with African migrants living in Taiwan to share their personal stories and experiences. The structure was derived from the survey, focusing on African Migrant Experiences, Principles of Cultural Belonging, and Nurturing Intercultural Communities. Each interviewee provided a unique perspective, influenced by demographic factors like gender, age, and location. The researcher created individual profiles to help readers understand the full scope of their experiences and stories.

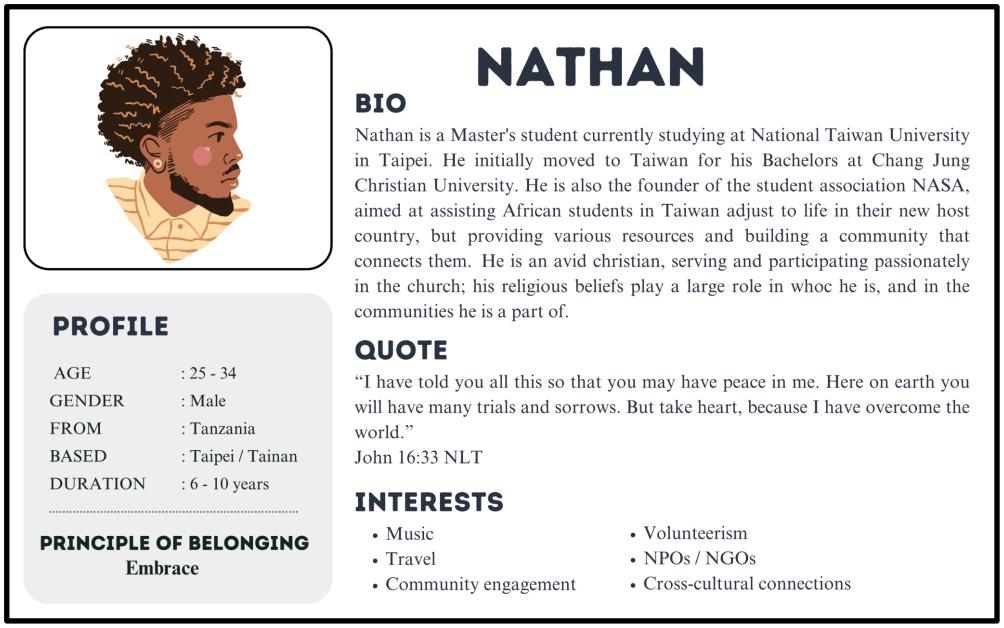


Figure 7 : Interviewee Participant Bio
Source : Researcher

When asked the question:

> **Do you feel a sense of belonging in Taiwan? If so, how have you cultivated that sense of belonging? If not, what factors contribute to your sense of disconnection?**

Nathan responded:

> *First, I would say, if you want to get into the culture here,* ***you have to sacrifice or forget a bit of your culture first, because if you want people to understand you, then you will need to understand them first.*** *So first, the more you try to let them understand your culture, the more you have to first, forget it. And* ***get into their hearts and their kindness first so that they will be able to listen to what you are used to in your country, and to what your culture is.*** *Then you can now try to show you culture slowly.*

CONCLUSION: INSIGHTS

Economic Growth

While cultural policies emphasize the wellbeing and protection of immigrants, immigration policies in Taiwan tend to focus on economic growth, targeting skilled professionals, intermediate skilled workers, foreign investors, and mid-level technicians. These policies aim to retain talent in desirable fields, but often overlook those outside these categories, causing challenges in adapting and cultivating belonging.

Belonging Means Listening First

African migrants prioritize listening first to be heard and embraced by Taiwanese culture. This often involves neglecting their own cultures and fully embracing Taiwanese culture. The intercultural community emphasizes openness to listening, understanding perspectives, and

approaching from a common familiar place. African migrants understand that sharing their identity requires fully embracing Taiwanese people's language, customs, and traditions.

The researcher aimed to identify the social, cultural, and psychological needs of African migrants in Taiwan and investigate existing social enterprises. The study found that African migrants face challenges in maintaining their cultural identity and sense of belonging due to various barriers.

The Fluidity and Impermanence of Community

African migrants often view Taiwan as a temporary place for personal benefits, rather than a long-term settlement. Factors such as struggles, lack of belonging, underrepresentation in media, stereotypes, and language barriers influence this mindset. To fully cultivate cultural belonging, African migrants should adopt a community structure based on impermanence, allowing them to reconnect with their culture and share their stories without neglecting themselves.

LIMITATIONS AND RECOMMENDATIONS

The study faced several limitations, including limited access to the target group of African migrants in Taiwan, the subjective nature of the Story-Sharing interview method, and language barriers.

I. The researcher aimed to secure between 50-100 survey participants, but faced challenges in securing the required resources.
II. The method's subjective nature may not accurately depict the experiences of the whole group, as factors like gender, location, linguistic ability, and personality contribute to the unique findings.
III. Additionally, the study's one-sided perspective, limited to only African migrants, made it difficult to bridge the gap between African migrants and Taiwanese locals through intercultural studies.

Overall, these limitations hindered the success of the study in addressing the challenges faced by African migrants in Taiwan.

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'The Tyranny of Silence': The Uses of the Erotic in Audre Lorde's Poetry

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Abstract
The idea of passion and pain becomes important to understand the erotic in Lorde's poetry. It is soaked with a fearlessness with which she demands other women to speak. The notion of the erotic which has always been seen in the mainstream as closely aligned to the idea of the sexual act, finds a new freedom in the works of Lorde. For she passionately pleads for precisely this ability to pour out without feeling shame, disgust or fear. We are programmed to hide or to show but never truly be ourselves- free to be seen and heard as we want. The silences that we yearn to break but are forced to keep against our will. It is in these terms she articulates fear which she primarily understands as a fear to be seen, to be visible in a society that has taught us to be anything but our true selves, that has always prescribed only certain ways of existing. My paper will examine how resisting this 'tyranny of silence' is a battle for space, for representation, a battle to be heard and to break the silences within the archive of women's writing. Through this unrestrained capacity to speak, to initiate dialogue with the feminist movements that have remained silent on Black women's rights, the erotic is transformed into an act that no longer allows invisibility but rather the erotic becomes something of a tool at our disposal that brings us freedom from the isolation caused by our silences.

Keywords: Erotic, Silence, Lorde, Self

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Introduction

Before beginning a discussion on the idea of the erotic in Audre Lorde's poetics, I must quote a comment here by Joan Martin who writes, 'one doesn't have to profess heterosexuality, homosexuality, or asexuality to react to her poems […] Anyone who has ever been in love can respond to the straightforward passion and pain sometimes one and the same, in Lorde's poems' (Martin, 1983, p.277).

Through a close reading of her poetry, we can observe how the act of writing poetry itself becomes a call to break silences. The use of the erotic becomes a very powerful strategy to counter the structures that impose these silences.

Breaking Silences : The Uses of the Erotic

This idea of passion and pain becomes important to understand the passion with which Lorde's poetry pours. It is soaked with a fearlessness with which she demands other women to speak as well. The notion of the erotic which has always been seen in the mainstream as closely aligned to the idea of the sexual act, finds a new freedom in the works of Lorde. For she passionately pleads for precisely this candour, this ability to pour out without feeling shame, disgust or fear. She doesn't talk about the act of hiding what a woman doesn't want to show, for even the assertion to visibilise our own hiddenness is taken away from us. We are programmed to hide or to show but never truly be ourselves- free to be seen and heard as we want. The silences that we yearn to break but are forced to keep against our will. It is in these terms she articulates fear which she primarily understands as a fear to be seen , to be visible in a society that has taught us to be anything but our true selves, that has always prescribed only certain ways of existing.

In 'A Litany for Survival' (Lorde, 2000, p. 326), Lorde expresses the hesitance and indecision that we face when we want to speak, be heard, love and be loved the way we want to. She traces the anxiety that keeps us from making these desires visible. In our everyday struggle to barely survive, she beautifully expresses the silences we teach ourselves to keep. She lays bare the fear and the anxiety that constantly haunts us. And it is precisely this argument that she counters- this fear garbed as decency that we adorn to keep our own desire to speak, love and live in check. She breaks the illusion of the safety and the comfort sought in obedience and being careful about loving 'in doorways coming and going in the hours between dawns'and never openly and explicitly. According to Lorde, the White Male never forgives our crime of being woman. Or Black. Or Lesbian. Therefore she questions this fruitless attempt in seeking some kind of refuge and peace in staying silent, of following the rules. And always hiding our true selves out of necessity and fear, constricting the flow of our desires.

A Litany for Survival

For those of us who live at the shoreline
standing upon the constant edges of decision
crucial and alone
for those of us who cannot indulge
the passing dreams of choice
who love in doorways coming and going
in the hours between dawns

looking inward and outward
at once before and after
seeking a now that can breed
futures
like bread in our children's mouths
so their dreams will not reflect
the death of ours;

For those of us
who were imprinted with fear
like a faint line in the center of our foreheads
learning to be afraid with our mother's milk
for by this weapon
this illusion of some safety to be found
the heavy-footed hoped to silence us
For all of us
this instant and this triumph
We were never meant to survive.

And when the sun rises we are afraid
it might not remain
when the sun sets we are afraid
it might not rise in the morning
when our stomachs are full we are afraid
of indigestion
when our stomachs are empty we are afraid
we may never eat again
when we are loved we are afraid
love will vanish
when we are alone we are afraid
love will never return
and when we speak we are afraid
our words will not be heard
nor welcomed
but when we are silent
we are still afraid

So it is better to speak
remembering
we were never meant to survive

Through this poem she traces a convincing argument of why we should not let our desires die an untimely death. She simultaneously marks this different identity, 'like a faint line in the center of our foreheads,' of how, owing to this difference we were never meant to survive in a world that demands us to be either white, male and heterosexual or not exist at all.

For she truly sees this freedom from fear as a liberating force – a force so powerful and energising that it becomes erotic in the sense, there is nothing holding us back anymore. Nothing stopping us from reaching out deep within and touching the creative energies bursting within us that we have taught ourselves to conceal. In 'The Transformation of

Silence into Language and Action' (Lorde, 1984, p.40), she further says, 'where the words of women are crying to be heard, we must each of us recognise our responsibility to seek those words out […] and examine them in their pertinence to our lives. That we not hide behind the mockeries of separations that have been imposed upon us and which so often we accept as our own.'

Thus she espouses for a continuity which is creative for it is ever-flowing and mutually nourishing. She transforms language into poetry, makes it that umbical chord that refuses to break and seeks to establish connections. Rather than turn our everyday struggles to survive and exist as we would desire into muted sufferings and silences. She pleads to make visible, to say anything, to pour simply, even if fearfully. She makes this very fear that silences us, as the tool to liberate our voices. For if we have been marked by the system to not survive, what more can go wrong if we do speak after all. In Audre Lorde's poetics, nothing is denied, no feeling forbidden. For she feels too long, feeling has bowed down to rationality similar to the ways black mothers to white fathers.

Instead, through this unrestrained capacity to speak, to initiate dialogue, she encourages a release. That feeds into us the courage to no longer allow invisibility- to be so passionately charged and moved by an unbridled , unabashed desire to speak, to be heard and seen, to feel – Lorde transforms the Erotic into something of a tool at our disposal that brings us freedom from isolation and alienation. And find sweet relief from the structures that try to silence us. - in, 'The Transformation of Silence into Language and Action' (Lorde, 1984, p.40), she says,

> Yet how many years have you spent teaching Plato and Shakespeare and Proust? Or another,"She's a white woman and what could she possibly have to say to me?" Or, "She's a lesbian, what would my husband say, or my chairman.?" Or again, "This woman writes of her sons and I have no children." And all the other endless ways in which we rob ourselves of ourselves and each other.
>
> We can learn to work and speak when we are afraid in the same way we have learned to work and speak when we are tired. For we have been socialised to respect fear more than our own needs for language and definition z and while we wait in silence for that final luxury of fearlessness, the weight of that silence will choke us.
>
> The fact that we are here and that I speak these words is an attempt to break that silence and bridge some of those differences between us, for it is not difference which immobilises us, but silence. And there are so many silences to be broken.

Speech becomes that gap the fills the awkward space between two isolated individuals. Erotic intimacy flows not only when skin touches skin but when words mingle and icy silences are melted. And it is here, that Martin's remarks gain full meaning for even the meaning of The Erotic is no longer part of one discourse –that of physical desire and intimacy but also becomes inclusive of the Asexual. It is this warmth, this fire that Lorde's poetry hopes to spark. To be passionate and fiery enough to speak in many voices coming from various kinds of people. The Erotic is not something of a luxury experienced only within closed bedrooms but an outburst of feelings that flow even out of the everyday. The form of poetry itself lends to this 'everydayness' and ordinariness. In 'Age Race, Class and Sex: Women Redefining Difference' (Lorde, p. 114), Lorde says,

> Of all the art forms, poetry is the most economical. It is the one which is the most secret, which requires the least physical labour, the least material, and one which can be done between shifts, in the hospital pantry, on the subway, and on scraps of surplus paper.

This limitless, boundless way of existing becomes a cause for a certain kind of excitement in Lorde's poems that is erotically charged. The excitement that is fuelled by the knowledge that there are no walls, no boundaries, no locks on our mouths, no cloaks wrapped around us. Luce Irigaray in 'When our Lips Speak together' talks about the joy of breaking boundaries.

> You speak from everywhere at the same time. You touch me whole at the same time. In all senses. Why only one song, one discourse, one text at a time? To seduce, satisfy, fill one of my 'holes? I don't have any, with you. We are not voids, lacks which wait for sustenance, fulfilment, or plentitude from an other. That our lips make us women does not mean that consuming, consummating or being filled is what matter to us.
>
> Kiss me. Two lips kiss two lips, and openness is ours again. Our 'world.' Between us, the movement from inside to outside, from outside to inside, knows no limit.

There is a happiness and joy that flows as a consequence of being free to move. To play. As fear dissolves, possibilities emerge- the possibility to finally be anything without any fear- black or white, gay or lesbian, male or female. In *Writing Ourselves Whole: Using the Power of Your Own Creativity to Recover and Heal from Sexual Trauma*, it is pointed out how survival itself can become a creative act.

> We are taught to do what others expect from us, what makes others comfortable or happy. If we are female, we're taught to act small, get quiet, and stuff our voices down while baring our bodies for the viewing and approval of others; if we are male, we're taught to get loud and big, force our voice into a room, take what we want and stuff our emotions down. If we are genderqueer, well, we're mostly just taught to disappear. We are—all of us—taught that what other people think of us is more important than what we think of ourselves. And we are taught that being ourselves, if that self is at odds with the expectations of our community or those in power, can get us hurt. Our survival instinct kicks in and teaches us how to follow, even if following chafes.

Even in a poem like 'Movement Song', (Lorde, 2000, p. 120) which takes up the tense moment of two lovers breaking away as its central subject- the words of the poem defer that final breakage. They begin to cling even as they refuse to withdraw and let go. The awkward silence that accompanies the end of a relationship is filled with the movement of sounds, of words in Lorde's poem. For the speaker of the poem, fills the tense silence of breaking off into 'opposite directions' without even saying so much as a goodbye with ways of remembering, with last thoughts, hasty instructions for the estranged lover. And even then, promises to be a fellow rider even if they are being rewarded with journeys away from each other. That final fissure in their now clearly terminated relationship never occurs in the poem even till the end. For the speaker of the poem refuses silence to take over and by the time the poem ends, the estranged lover is still speaking, is still mid-sentence even if to say they can no longer 'waste time' together.

Movement Song

I have studied the tight curls on the back of your neck
moving away from me
beyond anger or failure
your face in the evening schools of longing
through mornings of wish and ripen
we were always saying goodbye
in the blood in the bone over coffee
before dashing for elevators going
in opposite directions
without goodbyes.

Do not remember me as a bridge nor a roof
as the maker of legends
nor as a trap
door to that world
where black and white clericals
hang on the edge of beauty in five o clock elevators
twitching their shoulders to avoid other flesh
and now
there is someone to speak for them
moving away from me into tomorrows
morning of wish and ripen
your goodbye is a promise of lightning
in the last angels hand
unwelcome and warning
the sands have run out against us
we were rewarded by journeys
away from each other
into desire
into mornings alone
where excuse and endurance mingle
conceiving decision.
Do not remember me
as disaster
nor as the keeper of secrets
I am a fellow rider in the cattle cars
watching
you move slowly out of my bed
saying we cannot waste time
only ourselves.

This is what characterises the Erotic in Lorde's poem. For she chooses a most unerotic moment- the end of a relationship-to show that the erotic is not simply a part of the discourse of sexual intimacy. Even in the sourness of a relationship between two lovers, something stays- a connection, a chord, the thin trail of memory, of past erotic love that conjoins the two. The words of the poem show a reluctance to withdraw, to slip away into silence and impressionistically continue to linger even when the poem apparently ends. For as long as there is the force of a longing, the power of the erotic cannot fade.

In ‘If You Come Softly’ (Lorde, 2000, p. 39), this passionate desire to reconcile is voiced through simple acts of tenderness evoking erotic intimacy as an image that can heal the broken as nature does even between the most estranged of lovers.

If You Come Softly

If you come as softly
As the wind within the trees
You may hear what I hear
See what sorrow sees.

If you come as lightly
As threading dew
I will take you gladly
Nor ask more of you.

You may sit beside me
Silent as a breath
Only those who stay dead
Shall remember death.

And if you come I will be silent
Nor speak harsh words to you.
I will not ask you why now.
Or how, or what you do.

We shall sit here, softly
Beneath two different years
And the rich between us
Shall drink our tears.

In the midst of the end of erotic desire, at precisely the end of the sexual act where desire begins to ebb away – Audre Lorde daringly pens a poem that spills over and brims with words. And dares to speak in a situation where nothing can be said. She leaves ‘Movement Song’ as an erotic engagement in the place of indifferent silence and strikes an intimacy by evoking shared moments of past desire.

Therefore, ‘Movement Song’ is also a movement in its own right that refuses to move away from the other, that tries to overcome differences and seeks a kind of alliance and affirmation even from the most indifferent. In this case an indifferent lover and hopes for a connection, reconciliation as a fellow rider. It sees poetry as a creative process that replenishes and refills the wounded, the shattered and the broken. This erotic creativity becomes a way surviving by shaping oneself and the other.

Conclusion

Ultimately, poetry, emerges as many kinds of voices, becomes a necessity rather than a luxury. It is a strategy to keep our violently shattered faced whole, something that must flow out of us unapologetically. This eroticity that flows into poetry is then not just a way of

looking for salvation in bonding with the others but our own selves, our deeply denied desires which are more like requirements that must be tended to everyday.

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Conceptualizing Taiwanese Cultural Values in Souvenir Packaging Design for Foreign Tourists: How Japanese Tourists Purchasing for Casual Gift-Giving

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Abstract
The purpose of this study is to examine the influence of Taiwanese souvenir packaging design on Japanese tourist purchases with a perspective of how cultural values perceived by Japanese tourists in Taiwanese packaging design. Taiwan has long been one of the most popular tourist destinations among Japanese tourists. The target audience of the research is the millennial generations of Japanese tourists who prioritize travels in their lives. As for Taiwanese souvenirs, a pineapple cake is selected in order to explore the preference of package designs for Japanese tourists.
The research is developed following two sections along with the objectives.
1) Examining Japanese tourists' preferences on Taiwanese souvenir packaging design for gift-giving by using eye-tracking and interviews.
The result of eye-tracking revealed that Japanese tourists pay attention to typography and graphic design among other packaging design elements. The interviews during the experiment also revealed that Japanese would change the choices of souvenir packaging design depending on whom to give a souvenir.

Keywords: Souvenir Packaging Design, Gift-Giving, Purchasing Behavior, Cross-Cultural Studies

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INTRODUCTION

Taiwan has long been a popular tourist destination for Japanese tourists. Japanese tourists are one of the important groups of tourists for the tourism industry in Taiwan. According to the data from the Tourism Statistic Database of Taiwan Tourism Bureau (2023), the number of Japanese tourists has been increasing drastically after the travel restrictions between Taiwan and Japan were lifted in October, 2022. The number of Japanese tourists in February in 2023 almost reached 45,000 (Table 1). Considering the potential increase of Japanese tourists, it remarkably explains how attractive Taiwan is for Japanese people as a tourist destination.

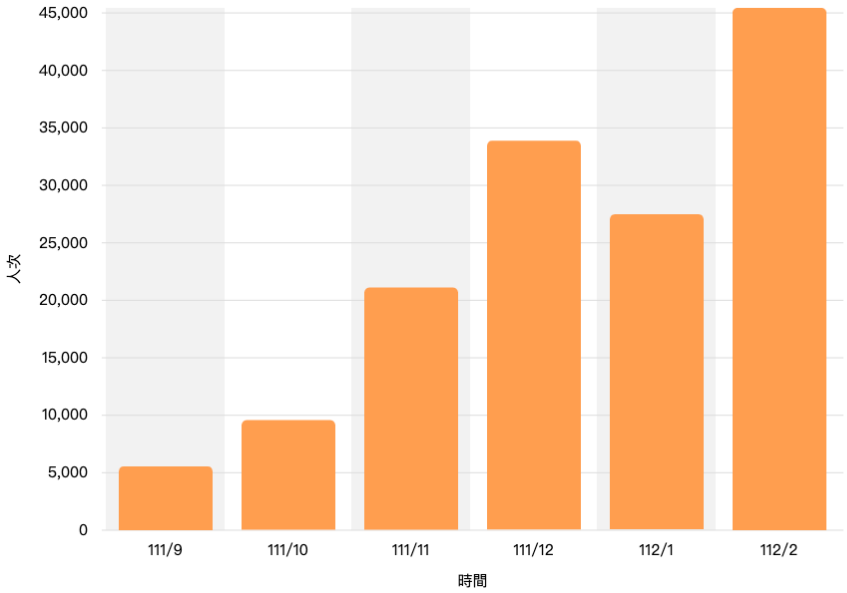


Table 1: The number of Japanese tourists has been increasing after the travel restriction was lifted in October 2022.
Source: Tourism Statistic Database of Taiwan Tourism Bureau (2023)

Taiwanese food culture

Taiwanese food culture has become increasingly noticeable in Japan during the pandemic. The cause of the result was predicted that in order to satisfy the desire to travel to other countries, Japanese people tend to eat more international cuisines, such as Asian and ethnic food. Taiwanese food, in particular, can be considered as one of the examples of this trend. There are several TV shows or variety of social media featured Taiwanese food during the pandemic (TBS News, 2021;日テレ News, 2021).



Figure 1: Video captures of Taiwanese food-related topics on Japanese TV news. Source: TBS News(2021) & 日テレ News(2021) [accessed: December 11. 2022]

Packaging Design

Packaging design is the first element of visual information that consumers perceive. Since it is not possible to see the inside of a product, the packaging design is an important element to attract consumers. Products and their packaging designs become so intertwined in the eyes of consumers that they are no longer regarded as separate elements; therefore, packaging design has a direct impact on the purchasing decision. As for the design elements of packaging, it discusses not only the visuals but also includes other materials, such as typography, color, imagery (including illustrations, photographs, symbols, graphic devices, and icons), size, form, and structures. (Klimchuk & Krasovec, 2012) Particularly for Japanese people, the survey revealed that 53.1% of Japanese tourists also prefer to select food and non-food souvenirs with the local identity logo on the packaging (General Research Inc, 2018). Therefore, packaging design is one of the important elements for Japanese tourists to decide the souvenir purchasing.

Ranking of the characteristics and qualities people look for when purchasing gifts for others. - Food souvenir-

他人へのお土産に求めるポイント
～食べ物編～

1	ご当地ロゴ Local identity logo	53.1%
2	限定品・コラボ商品 Limited item & Collaboration products	20.1%
3	賞味期限の長さ Longer best-before data	14.6%
4位	詰め合わせ	7.0%
5位	商品の紹介文がある	5.2%

Ranking of the characteristics and qualities people look for when purchasing gifts for others. - non-food souvenir -

他人へのお土産に求めるポイント
～もの編～

1	ご当地ロゴ Local identity logo	52.9%
2	限定品・コラボ商品 Limited item & Collaboration products	17.7%
3	日用品 Daily necessities.	13.8%
4位	消耗品	9.8%
5位	商品の紹介文がある	3.7%
6位	飾り物・置物	2.1%

※ご当地ロゴ（●●県産・商品自体にご当地性が伺えるもの）、限定品・コラボ商品（『限定品』という言葉が商品の一部に表記）
商品紹介（商品の特徴やおすすめポイントの表記）
< 図 1 >
GENERAL RESEARCH ゼネラルリサーチ調べ

Table 2: Around 50 % of Japanese prefer to choose souvenirs with a logo of local identity. (Translated by the researcher) Source: General Research Inc (2018)

By understanding these discussions, this research aims to explore attractive Taiwanese food souvenirs packaging design for Japanese tourists, and develop the design guideline of Taiwanese souvenir packaging design in order to contribute to the designers for a future use.

RESEARCH METHODOLOGY

Two methodologies are applied for two studies as below.

	Research Objectives	Research Methodologies
RO1	Explore Japanese tourists' preferences on Taiwanese souvenir packaging design.	Eye-tracking

Eye-tracking

Eye tracking is a quantitative method to collect the data of eye movements of people as they watch a visual stimulus. Eye tracking mainly can visualize three eye movements; where on the objects the participant focused, how long the participant stares at a specific area, and which elements of the objects the participant views first. (Cullipher, Hansen& VandenPlas, 2018) Eye tracking has been widely used for research in a variety of fields, such as consumer research, user experience or even health care. Packaging research is also suitable to use eye tracking to understand where the consumer pays attention to. (Tobii, 2022).

As for a representative of Taiwanese food souvenirs, pineapple cake was selected for an experiment.Taiwan is known as “the kingdom of fruits (水果王國)” and Pineapple is one of the most popular fruits among Taiwanese fruits. This is a reason why pineapple cake plays an important role to represent the Taiwanese souvenir for both local Taiwanese and tourists visiting Taiwan. (Taiwan Pineapple Museum, 2017; 中央通訊社, 2019) According to the ranking of pineapple cake in 2023 (良品工研所, 2023), nine brands of pineapple packaging design are chosen for the experiment. nine photos of outer box packages and nine photos of individual packages were prepared. Due to the limitation of the device portability, five Japanese short-term exchange students who came to Taiwan for the first time were selected as participants.



Figures 2: 18 photos of packaging design of pineapple cake. Source: 良品工研所 (2023)

Each participant watched 18 photos of packaging designs for pineapple cakes individually, with each photo displayed for a duration of seven seconds. Subsequently, participants were required to respond to four questions related to their preferences in the packaging design. The

following four questions were prepared and participants were instructed to provide their answers using a scale ranging from one to seven.

1) Do you like this package?
2) Do you want to eat this pineapple cake?
3) Do you want to buy this as a gift?
4) Do you feel this package is very “Taiwanese” ?

CONCLUSION

The results of Eye-tracking experiment

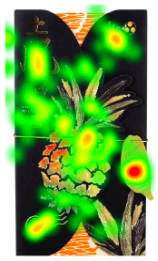
According to the result of eye-tracking, below three packages are most liked by the participants. Among all the outer box packaging designs, (a) is the most like packaging design, it received the highest scores in both the most liked design and the one that attempts the participants to consume the pineapple cake. In terms of purchasing for gifts, (b) is the most favored packaging design among the other designs. For individual packaging designs, (c) received the highest overall score across all four questions.



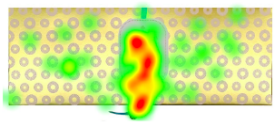
Figure 3: Most liked packaging design among 18 photos of pineapple cake packaging design. Researched by the researcher.

Consequently, an eye-tracking analysis was conducted on these three packages to gain insights into the specific packaging elements that captured participants' attention during the experiments. The resulting heatmaps of the packaging design and the cumulative duration of fixations within Areas of Interest (AOIs) are obtained as below. According to the data of package (a), approximately 35% of the total time allocated to looking at the packages was devoted to observing the graphic of pineapples on the packaging. In the case of package (b), participants also spent 24% of total time on paying attention to the pineapple graphics on the package, while 23% of the time was observing the product name. Similarly, for package (c), participants had a greater focus on the graphic design of pineapples and the product name compared to other packaging design elements. With these results, graphic images and typography are the elements that Japanese tourists paid attention to the most.

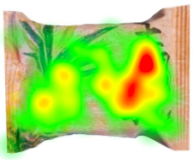
a.



b.



c.



Data	All	Graphics (Pineapple)	Logo & Company name	Product name
1	6.95	2.88	0.00	1.57
2	5.77	1.80	0.25	0.27
3	3.75	0.68	0.87	0.17
4	6.73	2.66	0.00	1.22
5	6.86	2.58	0.60	2.28
Average	6.01	2.12	0.34	1.10

Data	All	Graphics (Pineapple)	Logo & Company name	Product name
1	7.46	2.28	2.18	1.58
2	6.24	0.48	0.67	2.37
3	7.38	2.15	0.00	1.50
4	6.96	2.52	1.02	0.60
5	7.46	0.92	1.98	1.93
Average	7.10	1.67	1.17	1.60

Data	All	Graphics (Pineapple)	Product name
1	7.16	4.88	2.79
2	6.93	3.22	4.02
3	6.94	4.58	2.28
4	6.74	4.30	2.79
5	7.21	3.66	4.58
Average	7.00	4.13	3.29

Figure 4: Heatmaps of packages and the total duration of fixation in Areas of Interest (AOIs). Researched by the researcher.

Findings

Based on the findings from the eye-tracking analysis, it is evident that graphics and typography play a significant role in packaging design, as the great attention was given to these elements by Japanese participants. However, feedback from two participants following the experiments highlighted the potential variability of preferred packaging design scores may be different depending on the intended recipient of the souvenir. Since the present study did not specify the receivers of the souvenirs, future research needs to clarify the target recipients for Japanese tourists, as well as to explore the variations in purchasing behavior based on the different recipients.

Furthermore, an interesting observation from the study is the frequent use of the term "Kawaii" by participants to explain their choices in packaging design. While "Kawaii" is commonly translated as "cute" in English, it seems that it has a wider range of meanings beyond mere cuteness. Therefore, it would be highly valuable for future studies to delve into the perception of "Kawaii" among Japanese tourists and examine how it influences their purchasing behavior when it comes to gift-giving.

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Collaborative Approach to Safety in Nursing Homes: Perspectives of Caregivers and Nurses

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Abstract
Nursing care safety measures are important in nursing homes where medical and daily living care coexist. The purpose of this study was to identify the elements of safety behavior that allow nurses and caregivers to develop collaboratively, a culture of safety in nursing homes. Three nurses and four caregivers from four nursing homes were interviewed regarding their professional practice and their collaborative efforts to keep care recipients' safe. Categorical analysis was performed on the data. Seventy-eight codes across six categories for nurses and 83 codes across six categories for caregivers were extracted. The three categories common to both were "division of roles according to expertise," "smooth information sharing," and "open communication-promoting work environment." The other categories for nurses were "appreciation for individualized care innovations," and "welcome and immediate prompt feedback on findings." "Attempt to provide easy to understand explanations of medications and other information." The other categories for caregivers were "ability to check and report questions," "consultations with nurses for necessary care," and "augmenting knowledge of terminologies and sharing it with caregivers." Safety in nursing homes can arise from a work environment that facilitates easy discussion, and smooth information sharing that allows for expertise-based role-sharing. Additionally, the caregivers' awareness encourages consultation with nurses, and the nurses' prompt responses results in efforts to ensure user safety. We recommend that this mutual consultation creates a virtuous cycle that helps ensure the safety of care field.

Keywords: Nursing Home, Inter-professional Work, Safety Culture

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Introduction

The proportion of elderly individuals aged ≥65 years in the total population of Japan has reached 29.1% (Ministry of Internal Affairs and Communications, 2022). Moreover, the future is expected to present challenges in securing nursing care personnel due to the ongoing decline in the working-age population. Japan aims to establish a society that integrates housing, medical care, nursing care, prevention, and lifestyle support into a community-based comprehensive care system (Ministry of Health, Labour and Welfare, 2016). Consequently, nursing care facilities will serve as essential bases within the future community-based comprehensive care system, supporting the return home and home care.

As Japan's population continues to age, an increasing number of elderly individuals are being admitted to long-term care facilities, often recovering from multiple illnesses. Nursing homes have become places where medical and daily life care are simultaneously provided. Nevertheless, nursing home residents face heightened vulnerability due to factors such as advanced age, cognitive impairment, complex comorbidities, and non-specific illness presentations (Bonner et al., 2008). Meeting the diverse needs of older adults with multiple illnesses and geriatric syndromes is essential for ensuring their well-being in their daily lives. Simultaneously, the escalating medical demands necessitate enhanced safety measures.

Patient safety culture (PSC) measurement tools have been developed and utilized in Western countries to assess safety in healthcare settings (Waterson et al., 2019). These PSC measures are being studied to help hospitals improve patient safety. Moreover, there have been notable advancements in measuring nursing home safety culture in recent years (Castle & Sonon, 2006; Castle et al., 2007; Engberg & Sonon, 2007; Lee & Wiig, 2019; Desmedt et al., 2021).

Castle and Sonon (2006) found that PSC scores in nursing homes were lower than those in hospitals, posing potential risks to nursing home residents because of patient safety errors. A study comparing hospitals and nursing homes revealed lower PSC scores for nursing homes across five dimensions of PSC, including non-punitive error responses, unit teamwork, communication openness, error feedback, and organizational learning (Handler et al., 2006). A systematic review by Braithwaite et al. (2017) reported that a positive workplace culture was linked to various desirable patient outcomes. These findings are consistent across multiple countries, settings, and studies involving elderly care facilities. Moreover, a study conducted in Norway highlighted the significance of open communication and recognition of staff ideas and suggestions as crucial aspects in cultivating a robust PSC(Ree & Wiig's, 2019). This underscores the importance of effective communication between healthcare professionals and caregivers, as well as the need for multidisciplinary collaboration in implementing safety measures.

Despite the limited number of reports on risk management in home nursing (Yoshimatsu & Nakatani, 2022) and studies investigating adverse events in home nursing stations (Morioka & Kashiwagi, 2021), research on safety in nursing homes in Japan remains scarce. Furthermore, although the significance of cultivating a safety culture in nursing homes has been acknowledged in numerous countries, it has not been thoroughly elucidated in Japan, primarily because of inadequate research on safety culture within these facilities. Moreover, there is a scarcity of learning opportunities for individuals to improve their safety competencies effectively through collaborative efforts aligned with the distinctive features of their respective professions.

It is imperative to elucidate specific behaviors and devise learning strategies that leverage the roles of nurses and caregivers to promote safety culture. Therefore, the present study aimed to identify collaboration skills related to safety initiatives from the perspectives of nurses and caregivers. Specifically, this study focused on caregiving practices that promote safety through collaboration among different professions.

Methods

Individual interviews were conducted as the primary data collection method to obtain information regarding the practices and collaborative efforts undertaken by professionals to ensure user safety.

Target facilities

This study was conducted at various nursing homes: one nursing home for the elderly, one special nursing home for the elderly, and two residential fee-based nursing homes for the elderly.

Participants

The study participants comprised three nurses and four caregivers working in the four nursing homes mentioned above. The participants were interviewed individually. Informed consent was obtained from the participants with assurance of anonymity. Ethical approval for this study was obtained from the Ethics Board of the Aichi Medical University, College of Nursing.

Analysis

The interviews were audio-recorded with the participants' permission, and verbatim transcripts were created. The researcher carefully read and analyzed the transcripts, focusing on identifying the participants' attitudes toward professional practices and collaborative efforts aimed at ensuring the safety of individual users.

Subsequently, relevant sections of the transcripts pertaining to the participants' perspectives on professional practices and collaborative efforts regarding the safety of individual users were identified and condensed into concise semantic units. These units were coded and organized into meaningful categories. The data were analyzed by occupational group, separating the nurses’ responses from those of the caregivers. Once all the verbatim transcripts were coded, a list of codes was generated. Similar or interconnected units were then organized into categories or subcategories. Finally, to identify commonalities between nurses and caregivers, their respective categories were compared, and common categories were established based on similarities in category content. The co-researchers were involved in enhancing the credibility and validity of the analysis process by providing valuable input and feedback on the findings.

Results

Demographic information

The mean age of the participants was 44 3 years for nurses and 44 5 years for caregivers; the mean length of work experience of the nurses was 19 3 years and that of the caregivers was 11 25 years. The interviews lasted for an average of 35 minutes per participant. On average, each interview session lasted for 35 minutes.

Safety behavioral elements of collaborative efforts from the perspective of nurses
In total, 78 codes and 6 categories were extracted from the nurses' responses regarding their perspectives. The identified categories from the nurses' responses were as follows: anticipating risks and determining the division of roles between caregivers and nurses, organizing study sessions to ensure consistent care and information sharing, respecting the opinions of caregivers and emphasizing opportunities for discussion, appreciating individualized care innovations, welcome and immediate prompt feedback on findings, and Attempt to provide easy-to-understand explanations of medications and other information (Table 1).

Safety behavioral elements of collaborative efforts from the perspective of caregivers
In total, 83 codes and 6 categories were identified from the caregivers' responses: role sharing between physical and medical care that can be provided by caregivers, mutual work can proceed through smooth sharing of patient and family information, participation in the creation of rules and procedures in a comfortable relationship, ability to check and report questions, consultation with nurses for necessary care, augmenting the knowledge of terminology and sharing it with caregivers (Table 2).

Common categories shared by nursing and caregiving professions
The study identified three common categories shared by both professions: division of roles according to expertise, smooth information sharing, and open communication-promoting work environment (Table 3). The categories for nurses and caregivers and the responses for the common categories are shown in Figure 1.

Category	**Subcategory**
Anticipating risks and determining the division of roles between caregivers and nurses.	・Proactively supporting care workers in their practices. Communicating behavioral precautions to prevent falls due to medication effects. ・Educating on pressure ulcer prevention and encourage care practices. ・Educating and implementing care to prevent aspiration. ・Educating and implementing care practices for elimination problems. ・Valuing and respecting caseworkers' opinions. ・Fostering an environment for care workers to discuss their observations.
Organizing study sessions to ensure consistent care and information sharing.	・Determining role division between medical care and daily living assistance. ・Educating care workers on elder care practices.
Respecting the opinions of caregivers and emphasizing opportunities for discussion.	・Sharing specific care and rule-related information. ・Organizing educational sessions to enhance learning.
Appreciation for individualized care innovations.	・Detecting individualized efforts of caregivers in accordance with daily activities. ・Appreciation for notifying nurses and caregivers of changes in daily activities.

Welcome and immediate prompt feedback on findings.	・Evaluating and supporting caregivers' mental health and oversight. ・Providing prompt responses to caregivers' comments. ・Continuously verifying resident information.
Attempt to provide easy-to-understand explanations of medications and other information	・Clearly communicating and documenting medication effects. ・Providing clear explanations of medical condition changes when needed.

Table 1: Safety behavioral elements of collaborative efforts from the perspective of nurses

Category	**Subcategory**
Role sharing between physical and medical care that can be provided by caregivers.	・Practice in conjunction with physical care such as wound care. ・Sharing the role of medical care with nurses.
Mutual work can proceed through smooth sharing of patient and family information.	・Sharing information to facilitate mutual work ・Sharing information from family members.
Participation in the creation of rules and procedures in a comfortable relationship.	・Comfortable human relations. ・Participating in the creation of rules and procedures.
Ability to check and report questions.	・Observing, checking, and practicing care. ・Detecting unusual behavior. ・Reporting changes from daily routine.
Consultation with nurses for necessary care.	・Consulting with nurses according to care situations. ・Asking the nurses for necessary observer perspectives and care tips.
Augmenting the knowledge of terminologies and sharing it with caregivers.	・Involving everyone and supporting the foundation of the patient's life. ・Deepening knowledge by looking up technical terms independently.

Table 2: Safety behavioral elements of collaborative efforts from the perspective of caregivers

Category	Subcategory
Division of roles according to expertise.	・Anticipating risks and determining the division of roles between caregivers and nursing staff (nurses). ・Role sharing between physical and medical care that can be provided by caregivers (caregivers).
Smooth information sharing	・Organizing study sessions for unified care and information sharing (nurses). ・Mutual work can proceed through smooth sharing of patient and family information (caregivers).
Open communication-promoting work environment	・Respecting the opinions of caregivers and emphasizing opportunities for discussion (nurses). ・Participation in the creation of rules and procedures in a comfortable relationships (caregivers).

Table 3: Common categories shared by nursing and caregiving professions

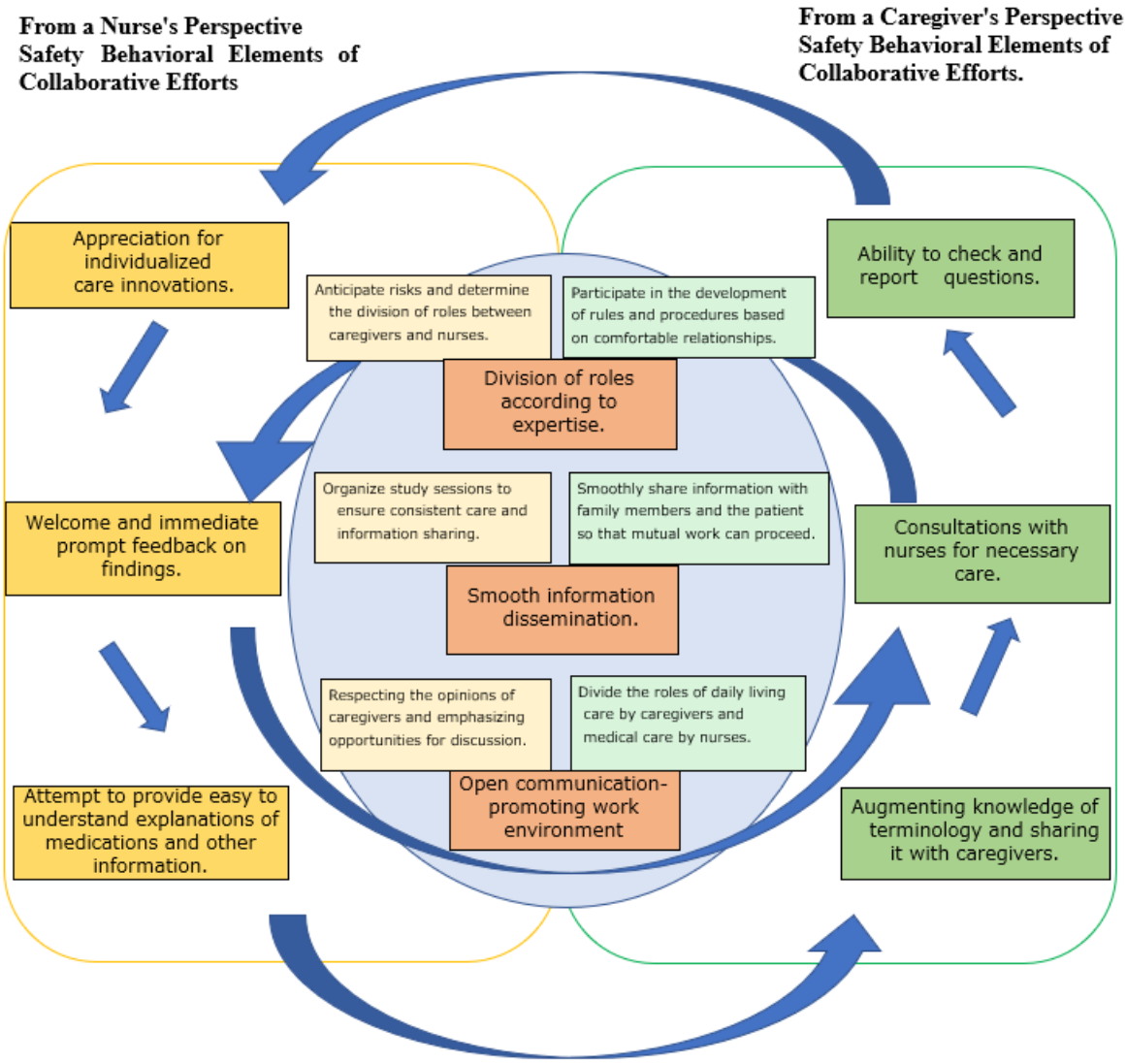


Figure 1: Safety behavioral elements for nurses and caregivers to collaborate

Conclusions

This study aimed to identify the collaborative factors contributing to safety initiatives in nursing homes from the perspectives of nurses and caregivers, with a focus on building a safety culture. The findings revealed two key components of collaborative power in fostering a safety culture: the establishment of an infrastructure for mutual information sharing and the creation of a virtuous cycle for utilizing shared information in nursing care.

The study identified three core elements shared by both professions: division of roles according to expertise, smooth information sharing, and open communication-promoting work environment. It was evident that both nurses and caregivers actively worked towards creating an environment that facilitated open communication and information sharing, which, in turn, enabled effective role sharing based on their respective expertise. This finding aligns with the notion emphasized by Ree and Wiig (2019) that valuing staff ideas and suggestions is crucial for fostering a safety culture. The data from this study, along with those from previous research, consistently support this observation.

First, as core elements, common elements were extracted, including open communication-promoting work environment, smooth information sharing, and role sharing based on expertise. Both nurses and caregivers consciously strived to create an environment that facilitates open communication and effective information sharing, enabling collaborative role sharing. The nurses respected the caregivers' opinions and prioritized discussions. They organized study sessions to promote unified care and information sharing, allowing them to anticipate potential risks to the elderly and determine role divisions with caregivers. By valuing the caregivers' input and providing a platform for their voices to be heard, the nurses encouraged suggestions and generated a collaborative environment. This aligns with Ree and Wiig's (2019) assertion that valuing staff's ideas and suggestions is essential for building a safety culture.

Moreover, when caregivers felt respected by nurses, their relationships become more comfortable, enabling active participation in the development of care procedures and rules. Caregivers effectively communicated information obtained directly from patients and their families to nurses. Additionally, as new medical procedures arise during hospital visits, caregivers were able to share the roles of physical and medical care that they can provide, contributing to enhanced safety. These processes form the foundation for facilitating role sharing. Edmondson (2018) found that teams characterized by psychological safety, where staff feel comfortable expressing their ideas and concerns, reported better outcomes than those with lower psychological safety. Thus, perception of psychological safety among nurses and caregivers perceives psychological safety promotes smooth information sharing and enables effective role sharing.

Second, the study demonstrated the power of collaboration in fostering a virtuous cycle of information sharing in nursing care as an approach to building a safety culture. When a foundation for smooth information sharing is established through psychological safety, caregivers become more aware and initiate consultations with nurses, enabling them to take proactive actions such as observing and reporting slight changes in the patient's condition. The nurses valued the caregivers' detailed observations and suggestions for caregiving improvements, which further promoted their efforts to protect patient safety. When nurses responded promptly to the caregivers' observations and suggestions, they encouraged a safety culture. Additionally, nurses' efforts to provide clear explanations encouraged caregivers to

share their knowledge with colleagues, fostering autonomy and deepening their knowledge, thereby creating a cycle of continuous improvement through consultation with caregivers.

Previous studies have highlighted the importance of open communication as a predictor of patient safety (Ree & Wiig, 2019). Furthermore, a recent review article on patient safety in nursing homes emphasized the significance of PSC in ensuring resident safety. Strengthening organizational elements such as staff education systems and appropriate staffing has been identified as crucial for building and nurturing PSC in nursing homes (Kim et al., 2022). However, specific details regarding the staff education system have not been clearly indicated. Developing educational programs and organizational interventions based on the elements extracted through the collaborative power identified in the present study could be beneficial for fostering PSC in nursing homes.

This study suggests that the development of an infrastructure for information sharing and the demonstration of collaborative skills are crucial for building a safety culture in nursing homes. However, it is important to acknowledge that individual efforts alone may have limitations and that the role of administrators is significant. Transformational leadership has been identified as a key factor in creating and maintaining PSC in nursing homes. Seljemo et al. (2020) highlighted the importance of promoting a favorable work environment with an optimal balance between job demands and resources, which can have a positive impact on PSC. Although this study did not directly examine the leadership of administrators, it provides valuable insights from the staff's perspective on developing an infrastructure for information sharing and utilizing information sharing in a virtuous cycle. These findings can serve as a reference for managers in their efforts to build a safety culture.

The limitations of this study include the small number of target facilities, which restricts the generalizability of the results. It is necessary to conduct interviews with managers to explore factors that contribute to the establishment of a virtuous cycle. Additionally, this study highlighted the importance of appreciation and provision of easy-to-understand explanations by staff members, suggesting the need for future development of educational programs to enhance these skills.

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OTT and Participatory Cultures: The Case of Netflix's Wednesday

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Abstract
The advent of OTT brought about a comfort in viewing, a personal safe space to indulge into, to escape the bitterness of reality, at your own convenience. The OTT industry off-lately experienced a sharp spike as viewer numbers shot up to touch millions to survive the idleness of the pandemic. Who doesn't want the freedom to choose what they want to see whenever they wish? That's what the OTT industry brings to the table. But for some shows more than the others, the feeling of connection doesn't just stop at appreciation but goes on to create a deepened sense of association. This research aims at understanding how the modern, popular Netflix show 'Wednesday' influenced audiences, how participatory cultures formed around it and how it was able to revive the Gothic subculture. The show was deeply analyzed to identify the fashion and music elements that influence the audience behavior. The research methodology used will be netnography, to understand the reception of the show and the impact it has had via the subreddits on the 'Reddit' platform. The aim of this research is therefore to understand the specific elements in a particular OTT show that make people participate and form fan communities and deciphering these factors will allow content creators in the entertainment industry to design superior content that can gain popularity easily and stand out in the vast content pool available at everybody's fingertips today. The major themes identified were the Dark vibe, the classical music used, Tiktok as a tool to elevate their success and relatability with the show.

Keywords: OTT, Participatory Culture, Gothic, Subculture, Netnography

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Introduction

The recent years have witnessed the age-old traditional television been overtaken by the in-trend, over-the-top media services. During the COVID-19, OTT platforms grew as a convenient and easy option for people to access quality content with a variety of options to choose from *(Manoj, 2022)*. Feeling like a thriller at 3 am in the night? Well, then, here are a multitude of options you can choose from. Although some of these may charge a premium, the benefits provided overweigh that provided by the television channels. Thus, OTT has been seen as transforming into 'The New Television'. Along with access to international content, shows in different languages are available absolutely ad-free. These Platforms have also started producing original series and movies, giving their unique set of users a completely different experience. *(Malhotra, 2021)* Providing the ultimate freedom to watch what you are interested in and not subjected to, clearly depicts that the shows the youth decides to watch today portray characters that challenge identities defined by socio-cultural or class distinctions *(Parmar & Pandit, 2021)*. And needless to say, the youth are absolutely loving it.

While love showered over some shows is seasonal, some others have the power of going on to create an intensified feeling of relatedness and ultimately give rise to strong participatory cultures. Participatory culture is defined as the culture where individuals participate in the creation and distribution of content acting as both content consumers and contributors. *(Jenkins, 2012)* The audience of the participatory culture is determined not only by size, but by their power to influence the other consumers to form the public. According to the media scholar Henry Jenkins, participatory culture differs from consumer culture in that fans engage with popular media by appropriating and reinterpreting its ideas for their own purposes. This is in contrast to the corporate "culture industry" - comprising media producers such as TV networks and film studios - which some theories of popular culture argue prioritize profit over quality, perpetuating dominant ideologies through pop culture as a form of hegemony. However, the theory of participatory culture offers an alternative perspective, positing that media fans are not mere passive consumers, but rather active producers who manipulate and create meaning from popular media. *(Ciszek, 2013; Jenkins, et al., 2015; Jenkins, 2020)*. Fandom has become a crucial segment of life today, directly affecting communication, consumption, identification and creation patterns all around the Globe. Prior to the rise of the internet age, fans participated in social gatherings in small groups to discuss their favorite shows. The emergence of social media has altered the face of fan cultures causing interaction to now take place on groups and pages dedicated to discussing these. *(Gray, et al, 12)* Fan cultures provide fans a great opportunity to express their creativity and show their love and appreciation for a particular character or fictional universe in numerous ways. These expressions can take the form of fan fiction, fan art, fan videos, cosplays, and filk songs, among many others. Fans are undoubtedly the most loyal, committed and zealous members of the consumer base and they also have the power to get the larger community to resonate and connect with them. Because of the advantages that fan loyalty provides, the study on how fandoms operate and how the production companies can work in sync with the fans to ensure the success of their dear projects which is of immense significance to them. *(Jessica Yang, 2020).*

Research Aim/ Context

Given the importance of the study of participatory cultures and the ever-increasing demand of OTT shows combined with their influential ability to impact audiences, it is extremely

essential to study the participatory cultures that get created around the OTT viewers. There is not a lot of research done in this sub-area of cultures which fans of OTT shows inhabit.

Earlier similar work done in this arena was by authors Syahriyani, Fahri, Putratama and Amaliyah in their paper titled *'Squid game series as social phenomenon on Twitter: A study of Participatory culture'* published on March 23, 2022 in the International journal of Media and Information literacy. The research analyzed data gathered from the @kdrama_menfess Twitter account. The findings indicate that fans of the Squid Games series frequently participate in online discussions and activities via the K-Drama Menfess account on Twitter, which focuses on various South Korean drama series, including Squid Games. The study also brings to light how fans indulge in content sharing activities like information, experiences, ideas, photos, and videos etc. The results highlight the crucial role that social media plays in facilitating participatory cultures and cultivating new fan communities. The limitation found in this study was that it wasn't very conclusive or futuristic and analyzed the role of social media more than the impact of the show on consumers.

For this purpose, this research will delve into how the modern OTT show 'Wednesday' has influenced the audiences to revive the age-old gothic subculture, gain an understanding of the influence the music and dance elements of this show have on audiences and to decipher the elements necessary to allow a show to influence behavior. This shall help OTT content creators stand out and leave an ever-lasting impact on their viewing audiences. This qualitative and cultural approach is intended to understand more about the rich cultural significance that ultimately makes media projects worthwhile. Identification of the formula of popularity and aspects which help them create culture will aid them in writing more of the content that is based on the elements identified to ensure virality and guarantee participation. This will particularly be useful to small content writers and upcoming OTT platforms in India as a means to overtake the media giants which are mainly Netflix, Disney+ Hotstar and Amazon Prime by providing good quality content and the content that viewers are really wanting to watch and incorporate within their lives- because all said and done, content is King isn't it?

Literature Review

The media industry landscape that we traditionally identified as television has reformed with online streaming coming into the picture. Although it is impossible to pinpoint to a particular institution that drove this change, studies reveal that YouTube, BBC, Netflix, Hulu and iTunes have been the major contributors of this change. When Netflix came up with its original programming, doing away with traditional TV schedules, it definitely massively challenged the online media conglomerates that dictated the industry. Netflix started off as an online DVD-rental service but redefined what television is, although there were large media conglomerates that dominated media worldwide. Realizing how powerful Netflix was as a player, others soon followed suit by starting to provide original content too. Netflix's global expansion questioned the power that international conglomerates held even further. The algorithm of Netflix was developed such that viewers were subtly nudged towards the content they were interested in. *(Netflix and the re-invention of Televsion, Jenner, 2015)* Netflix projects weren't just scrupulously targeted keeping in mind their vast library of audience's taste profiles, they are also marketed such that they were able to cut through the dense clutter of modern popular culture. By publishing content internationally at the same dates and managing to maintain its library with a sense of theoretically eternal personalized content which is enough to keep customers subscribing time and again, Netflix has in essence, 're-

invented television'. *(The Age of Netflix, Barker & Wiatrowski, 2021)* Netflix was the pioneer in understanding that television content is no longer inherently tied to just sitting in front of the television set and this finding allowed it to establish itself as a transactional broadcaster, changing how television is organised and impacting the very future of the age-old television.

Gousong divides community participation into three arenas. Firstly, consuming, wherein individuals only act as consumers of content, seeing and reading but not being a part of the production process. Secondly, participation, wherein user interactions with the content and each other take place. And, lastly, participation in production and distribution of content. In the recent years, the shift from distribution to circulation (both top-down and bottom-up) has given rise to a larger participatory culture phenomena in which people also shape, share, frame, or recreate media content in newer ways *(Anshari, 2018; Jenkins et al., 2013)*. Fandom is said to be driven by three major motivations: self-care, social connection, and identity *(Yang, 2020)*. In this way apart from acting as a stress-buster, entertainment is able to create a strong influence by spreading cultures. This participatory engagement is extremely essential given the interactive communication capabilities and enhanced networking of digital technology and the internet.

Talking about 'Wednesday', according to 'The Economic Times', *'Wednesday'* has set a new milestone for Netflix. 'Wednesday' aired on Netflix on the 23rd November 2022. The series, based on Charles Addams' legendary comic strip, 'The Addams Family', has received over 341.2 million hours of viewing time. The series has overtaken 'Stranger Things season 4', which previously held the record with 335.01 million hours in week one of release, in the English-language series for the most watched hours in the debut week itself. The current record for most views in its peak week is held by 'The Squid Games' accounting for 571.8M hours. But, Wednesday recorded 1.237 Billion hours viewed in the first 28 days itself. 'Wednesday' has entered the Top 10 in all 93 countries that Netflix monitors, and it is now No. 1 in 83 of them. According to Netflix, more than 50M homes watched 'Wednesday'. In the series, Wednesday Addams dances to the sound of The Cramps' 1981 track, "Goo Goo Muck." The choreography by Jenna Ortega herself sent the whole world imitating her steps. The dance went viral on TikTok after Lady Gaga recreated it to the tune of her hit single "Bloody Mary". According to the Indian Express, her video garnered 116M views on TitTok. Instagram recorded more than 400K remakes in less than a month. Does this induce a new self-love culture? Wednesday is not dancing to please, she is just dancing for herself. *Wednesday* was praised by critics and fans alike for its dark and gothic aesthetic and its strong feminism (Alves, 2022). According to a press release from Netflix itself, #WednesdayAddams has garnered over 22 billion views on TikTok since *Wednesday* premiered. According to Netflix, the original dance track "Goo Goo Muck" by the Cramps, saw a 9.5K% increase in streams on Spotify since the premiere. Obviously, as a result of the viral TikTok trend, Lady Gaga's "Bloody Mary" song has received a boost in streams, 11 years after its release, seeing a 1,800% increase in streams. According to Chart Data, the song got its biggest streaming day of all-time on Spotify shortly after *Wednesday*'s release in November 2022, garnering over 429,000 listeners in one day *(Malone, 2022)*. Tutorials bombed the net showing Wednesday's gothic look to recreating Thing's presence with some fascinating DIY visual effects, Wednesday Addams makeup tutorials have also been popular with over 100 million views by fans of the series on TikTok. Wednesday has single-handedly been responsible for reviving the Gothic culture for Gen Z according to *The Guardian*, and this has led to the Wednesday Addams cosplay creating waves. The fact that fans are still using these methods to express their love for Wednesday, despite the brevity and transience of internet trends, is a testament to the enduring appeal of the series. Through these brief videos,

they not only convey the significance of this character and show to them but also find a sense of belonging with like-minded individuals who identify as misfits or weirdos and outcasts, much like Wednesday herself. Her gothic and morbid nature, as well as her wit and sarcasm, have made her a source of identification for those who feel alienated from mainstream culture. Additionally, her iconic black dress and braided pigtails have contributed significantly to her popularity, as they have become instantly recognizable to many individuals. Her unique style has even been embraced by the fashion industry, solidifying her status as a cultural icon. This is what gives rise to participatory cultures- the intense feeling of bonding and relatability.

A subculture is defined as a segment of a culture which holds different customs, norms, and values but is still a part of the larger culture. Goth is one such subculture. *(Newman, 2018)* The origin of the gothic subculture can be traced back to the early 1980's. British bands like *Bauhaus* and *Siouxsie And The Banshees* became a major contributors to the birth of the gothic subculture. Goths are people that like the darker side of life, see beauty in the morbid and are attracted to the weird and often horror themes. They identify with spooky music and dark makeup and black frilled clothing. *(McKeever, 2022)* Movies and shows like Harry Potter and Gossip Girl further gave fire to the popularity of the gothic subculture. *(Agrawal, 2021*) Gothic is more a lifestyle than just interests, more a state of mind than just fashion statements. They admire what mainstream society finds taboo and unsettling, which mainly revolves around horror and death. Gothic fashion is often thought of as striking and beautiful because it intentionally rejects and parodies mainstream ideals of beauty and good taste. *(Latham, 2014).*

Wednesday is cool but its popularity is because of something greater- relatability- it makes a clever, moody, condescending type personality, dangerously blessed with irresistible good looks and saddled with the baggage of past trauma seem desirable, who doesn't want to be loved after all? *(Zara, 2022)*.

Objectives

Main objective

To Analyze how the popular Netflix show *Wednesday* has created immense buzz and how it has contributed to the online participatory culture.

Sub-objectives

1. To examine how this show has influenced the Fashion sense.
2. To understand the influence of the music and dance elements of the show on the youth.
3. To decipher the elements necessary to allow a show to influence consumers to actively engage and create content, impacting behavior and causing the participatory culture to go on a rise.

Each of these elements will be specifically analyzed to understand the impact this show has had on the viewers that have led them to form fan-clubs. The platform that will be used to study and analyze the sub-objectives are subreddits on Reddit. On Reddit, posts on *r/WednesdayTVSeries*- a Subreddit for the Wednesday series will be analyzed. The comments will be analyzed for the purpose of this study.

Methodology

The methodology used in this is qualitative research and virtual ethnography, i.e, Netnography. Netnography will be used to primarily understand the reception of the show and the impact it has had on audiences on the Reddit forums where online communities interact with each other. Virtual ethnography is an ethnographic method carried out in order to study social and cultural phenomena of users in the cyberspace to gain deeper audience understanding *(Angelone, 2018; Nasrullah, 2014)*. The observations will then be used as a route to a broader cultural diagnosis. It aids in deciphering the online consumer culture thereby deconstructing the cultural norms and expressions that impact consumption decisions within the groups under study by keep a track of the discussions and events happening on the internet. Netnographers believe that social media platforms are manifestations of cultural phenomena, making them the perfect place to gain a rich and in-depth understanding of customers. An individual's free social conduct on the Internet is collected and analyzed via this which is impossible to get from a survey research where customers may react to avoid humiliation or to satisfy the moderator. Understanding customers is critical for service researchers. In this digital era, consumers are increasingly active online, and valuable information about their opinions, experiences and behaviors can thus only be retrieved from a variety of online platforms that give them the space to share what they identify with. Online customer information creates new opportunities to design personalized and high-quality service. *(Heinonen, K. and Medberg, G., 2018)* Therefore, it is beneficial for my study to use Netnography as the viewers are expressive online and this is the best way to capture them without disrupting their natural surroundings and line of thought and making them feel that they are forced to think or answer in a certain manner. This also helps me understand how fans, although from different regions of the World but united by certain common likings, interact with each other and actively participate in conversations and fan fics on the platforms they use 24/7. The process of coding will be employed toanalyze the data collected.

Discussion & Analysis-

1. Reviving the Romanticism of the Gothic Subculture

The show led to a Gothic resurgence and the following elements made it stick true to its Gothicism *(All comments and questions posted as EnidSinclair21 is by me).*

A. Fashion- The Gothic Iconography

The show's lead character, 'Wednesday Addams' is seen to be following the Gothic dressing all throughout the show- Dark make-up, dressing and lipstick and the typical gothic braids. The audience fell in love with these. The below comments establish this:

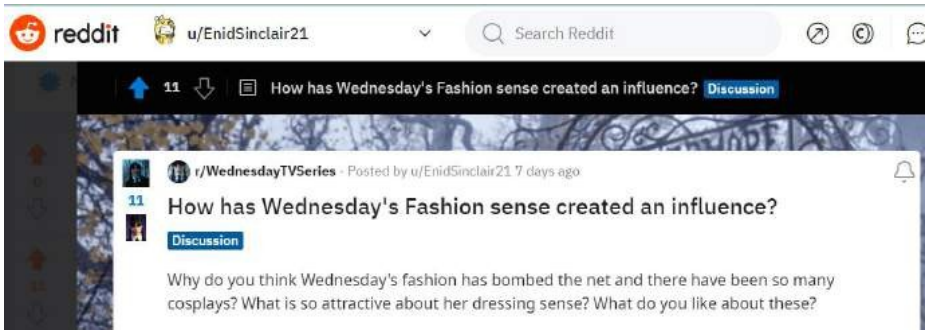


Figure 1: The question posted about fashion



Figure 2: The metrics



Figure 3: The comment

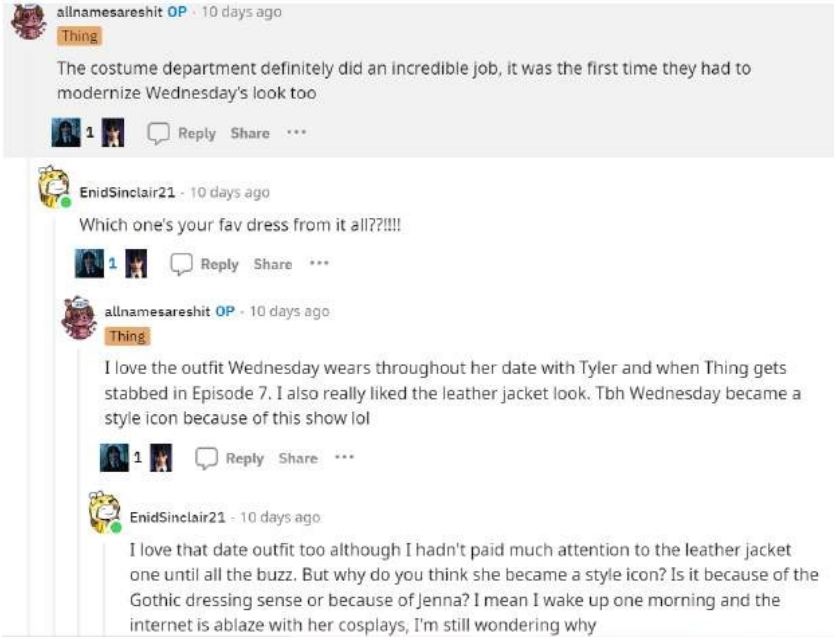


Figure 4: The comments



Figure 5: The comments



Figure 6: The comments

"single-handedly bringing back the goth look", *"rocking the goth look"* and *"goth icon"* show the audience awareness on this fashion and their involvement with the elements of this look and the degree to which viewers notice the fashion atmosphere of a show.

But it is interesting to note that the viewers unaware of this look too were fascinated by all that it encompasses.



Figure 7: The comment

When a deep-dive is made to understand the reason behind this liking, the upcoming findings are highlighted:



Figure 8: The comment



Figure 9: The comment

These comments to the questions posted helped me analyze the influence of the fashion sense in Wednesday on the viewers (Objective 1).

To the audience, black is symbolic of many traits like strength and even if the Gothic subculture is unknown to them, they have found a way of self-expression with this Fashion sense through the Wednesday character and series.

B. Classical Music to complement the show's Dark Aesthetics

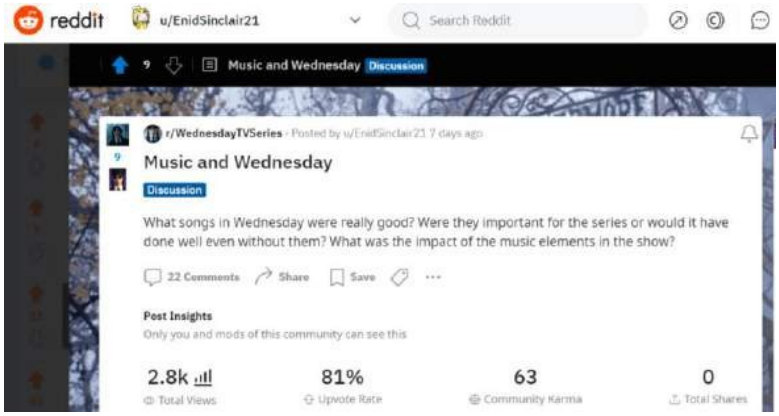


Figure 10: The question posted about music

i. Soundtrack Standouts- *How the music was used*

> *"Wednesday playing Paint it Black was most likely the scene that sold me 100% to the series. Danny Elfman, like always, did a great job for the classical film music as well."*

Music has been an essential component of the series and fans have indulged in participating by investing their time to analyze how the music fit the dark vibe and initiating conversations around the same.

The use of cello as an instrument was immensely appreciated because of its evocative power.



Figure 11: The comment

This indicates the importance of the classical music components to sell the series to viewers. The music fans also unraveled the disconnect felt after the direction of the last four episodes was not done by Tim Burton as the classical music saw a downfall in those.

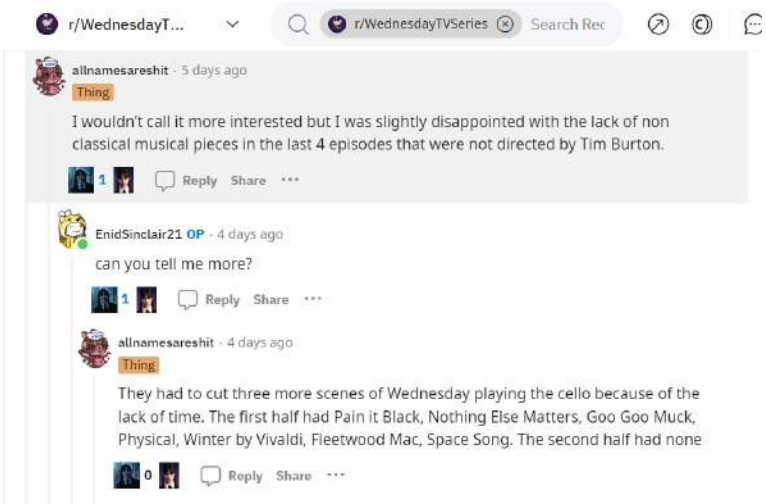


Figure 12: The comment

The music was appreciated because of the bands and artists involved, which were the face of theGothic era back then.



Figure 13: The comment about bands

ii. Emotive Soundscapes- How the music felt

Music has the power to evoke strong emotions and create a deep sense of connection with the listener, transporting them to different places and times, and often serving as a powerful tool to express complex feelings and experiences.

Some of the comments about why the audience was fond of the music was:*"I loved the scene when Wednesday played the cello. The first one! I like the idea of music because it gives feelings to a certain scene like that."*

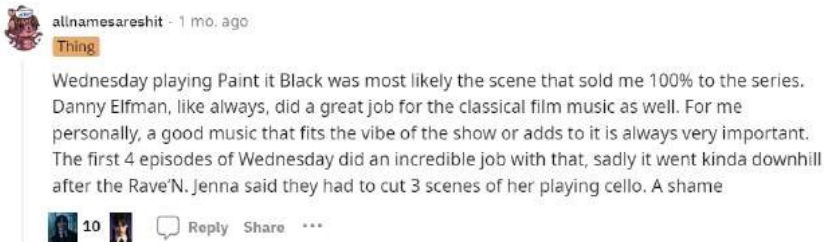


Figure 14: The comment

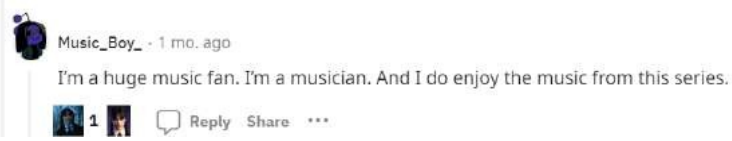


Figure 15: The comment

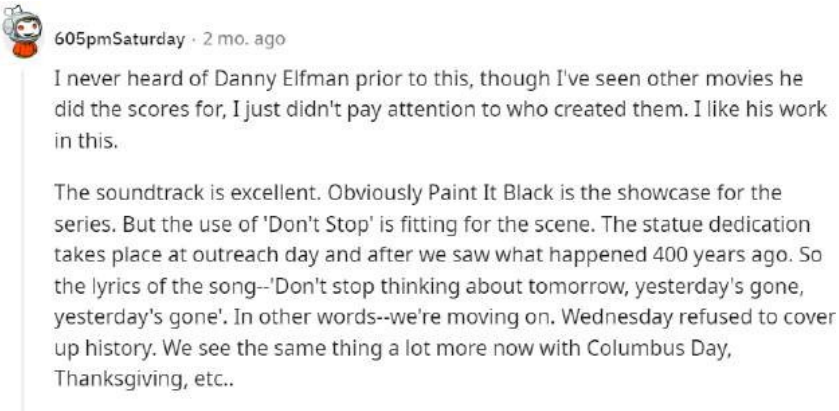


Figure 16: The comment

These comments helped me understand the influence of the music elements on the youth (Objective 2).

To the viewers, the placement of music was very attractive and the use of classical instruments enhanced the scene further. This helped them further connect with the Gothic vibe of the series.

2. The Elements of Success for 'Wednesday'

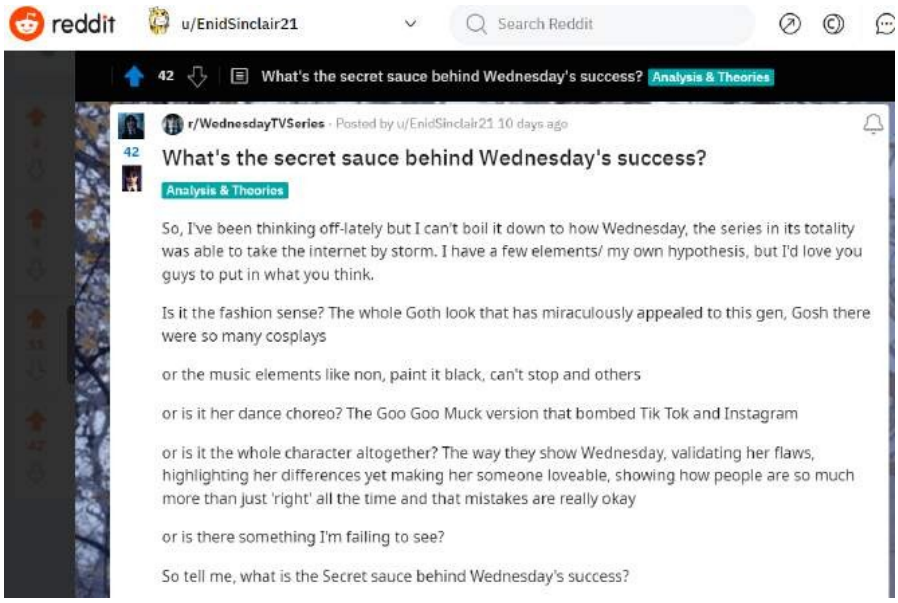


Figure 17: The question posted



Figure 18: The metrics

The responses received helped me segregate the elements of success (Objective 3) into the following categories:

A. The Role of Relatability in making viewers feel seen

Some of the significant comments supportive of this are:

i. Reminiscence of the Addams Family Franchise

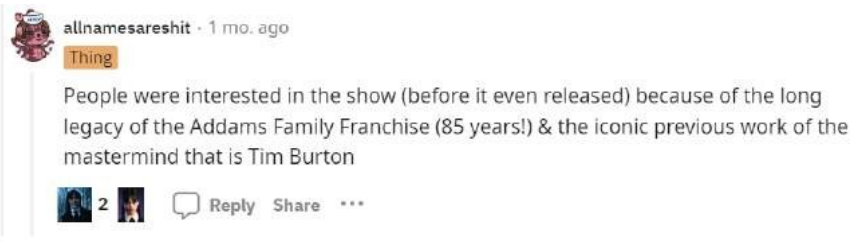


Figure 19: The comment

"Plus the fact that everyone knows who Wednesday and the Addams family are. If I'm being honest, I wasn't really planning to watch Wednesday until my mom told me to watch it together... and the rest is history."

"Wednesday is special because I like this franchise, especially old movies from 1990s. That's it."

These responses suggest that Nostalgia may play an essential role in making people watch the show, or at least start watching as it creates a sense of familiarity and comfort with the older audiences. This may also attract younger audiences who may be curious about the shows their older generations indulged in.

ii. Viral and Iconic Performances

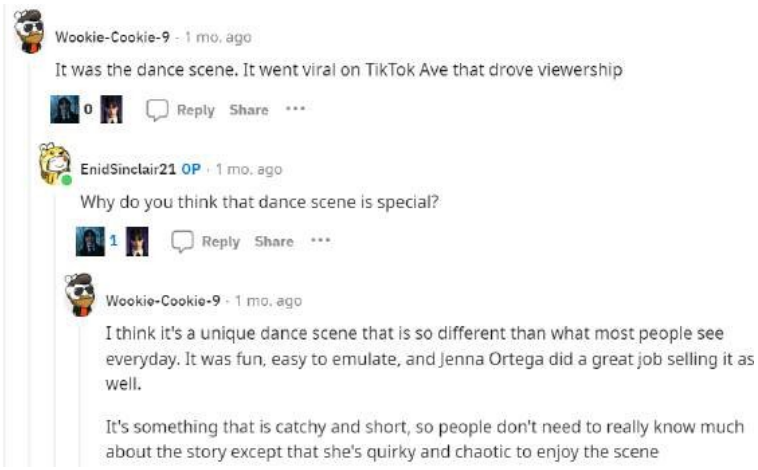


Figure 20: The comments

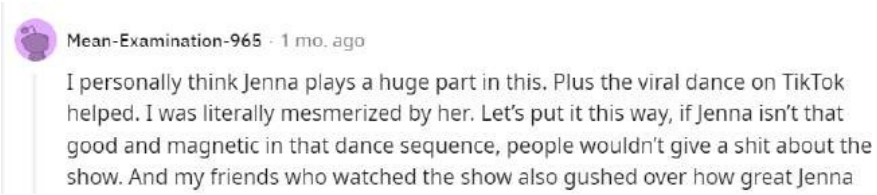


Figure 21: The comment

These responses (only a few of many) help understand the influence of dance elements on the youth (Objective 2) and these decode why there were so many dance remakes bombing Tiktok and Instagram.

iii. Connection with the dark vibe and Gothic Aesthetics

"I was completely blown away by Jenna's performance and her dark vibe. The way she talks and moves her eyes makes me instantly fall in love with her."



Figure 22: The comment

The influence of the dark vibe is evident from the many comments received. This was definitely one element which ensured why the show became so popular.

iv. Mode of Gen-Z self-expression

"Plus, Wednesday the series and the character are made for this generation."

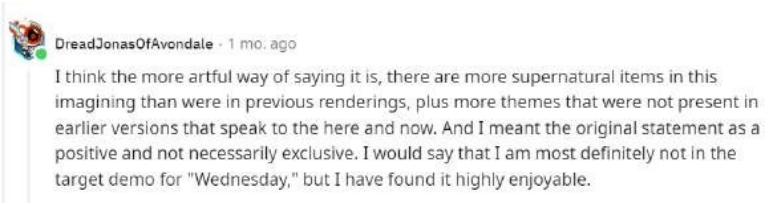


Figure 23: The comment

These comments reflect that the success of the show heavily relied on the way it was crafted for the audience of this generation, which established a stronger connect with them.

v. Importance of Emotional Resonance

"The series became my safe space while struggling with mental health. I've seen it 12 times in like 3 weeks."

"I like draw fan art, yes. But Wednesday is special too."

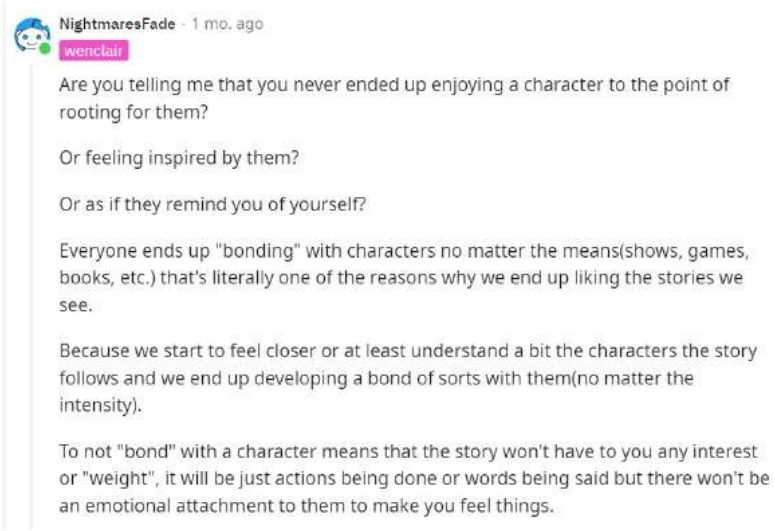


Figure 24: The comment

"Yeah I see what you mean about Wednesday I feel Iike I'm more like her as well."

The audience feels that having an emotional bond and being able to feel like the character itself is really important to understand their actions.

vi. Sociopathy and anti-heroism

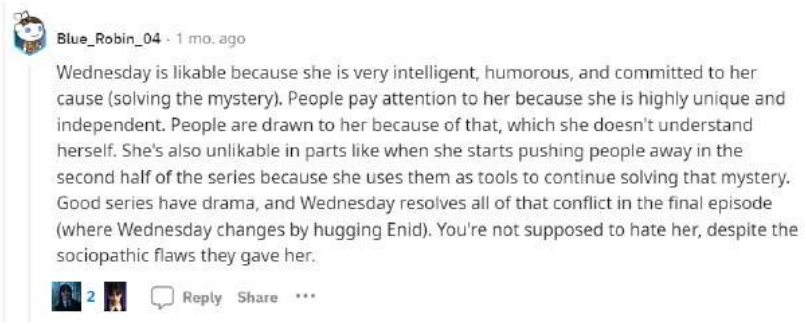


Figure 25: The comment

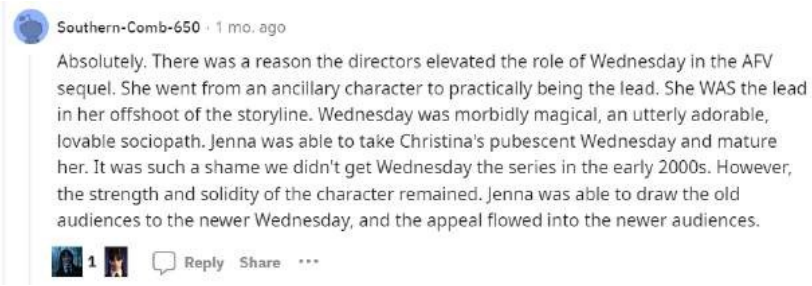


Figure 26: The comment

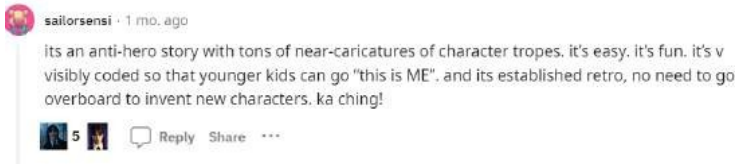


Figure 27: The comment

The word ‘sociopath’ connects with the Gen-Z as they find this trait alluring and familiar to the way they feel sometimes, which is not always appreciated in reality but this show intends to alter that equation.

vii. Flawed but authentic

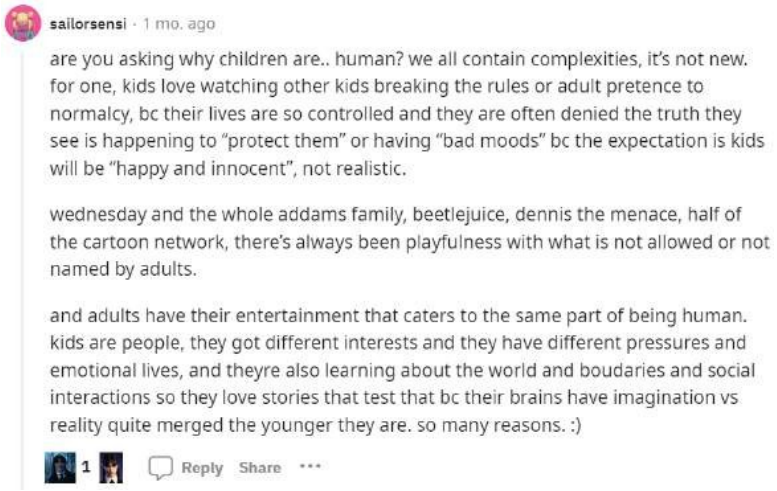


Figure 28: The comment

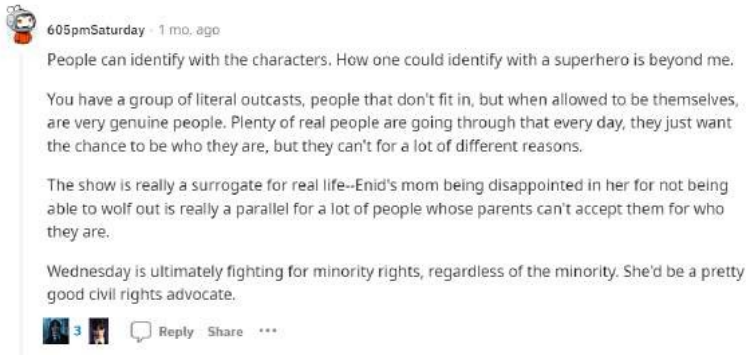


Figure 29: The comment

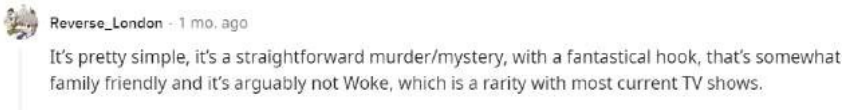


Figure 30: The comment

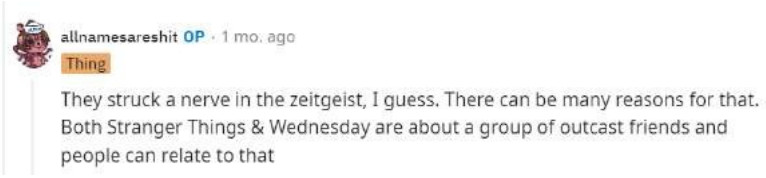


Figure 31: The comment



Figure 32: The comment

As is reflective from above, being outcast is relatable as everyone has felt out of place because of their individuality at some point in their life. This heavily highlights the role relatability plays is ensuring popularity.

B. Important elements for commencing a viewing experience

The following responses draw attention to the importance of proper casting, a good crew and a breath-taking plot to ensure appreciation from audiences. The family friendly elements increase the chances that more households will indulge in viewing the show.

i. Artistic vision and Audience Engagement



Figure 33: The comment

"I think what people like is good storytelling""Tim Burton's work is admirable."

ii. Enchanting and Inclusive Entertainment



Figure 34: The comment

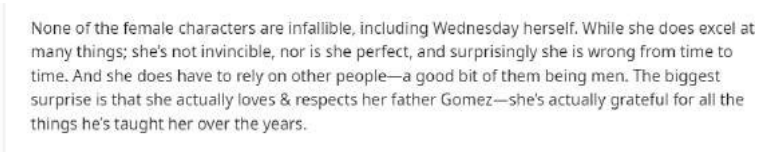


Figure 35: The comment

"The show has great rewatchability."

iii. Compelling Cast Performances

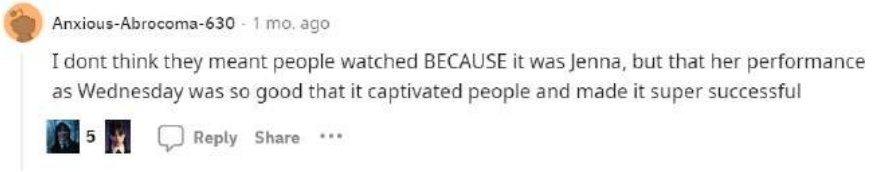


Figure 36: The comment

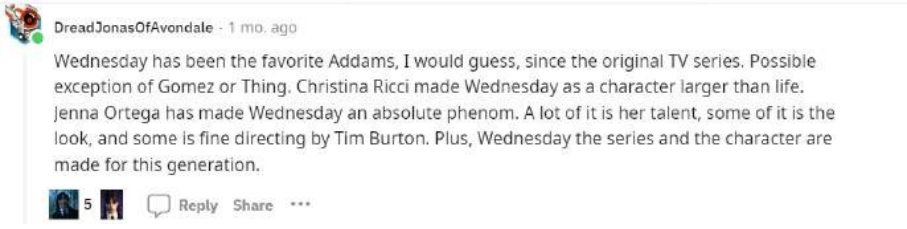


Figure 37: The comment

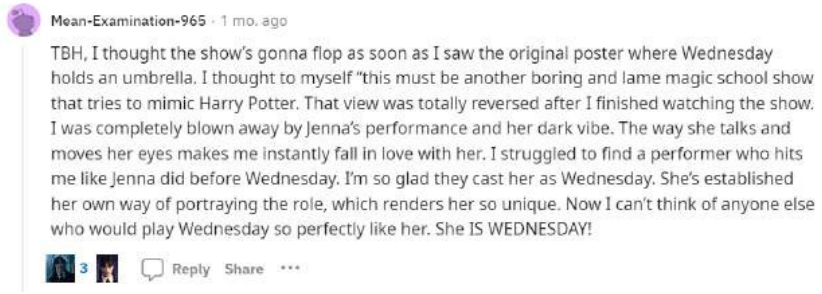


Figure 38: The comment

> *"Jenna Ortega. That's the sentence. You come out of watching the series believing that she's a star, which she is. Her performance was likable, unlikable, dark, feminine, and everything in between, and you had to watch the series to see it for yourself."*

The success of "Wednesday" can be attributed to a combination of factors that resonated with audiences including relatability, emotional resonance, and inclusive entertainment, and its compelling cast performances. The artistic vision and engagement with the audience also contribute to the show's success. The exploration of themes relevant to the current times added depth to the storyline, making it more than just a mere adaptation of an old franchise. All in all, "Wednesday" managed to strike a chord with its audience and is a testament to the power of good storytelling and relatable characters.

Conclusion

The major themes identified were the Dark vibe, the classical music used, Tiktok as a tool to elevate their success and relatability with the show. According to the comments, it is evident that a huge part of Wednesday's success is attributed to Jenna Ortega for making the character of *Wednesday* believable and relatable to the teens because she is able to make being misfit in the society seem normal. Kids don't want to follow rules and want to be able to listen to their own heart and that is why *Wednesday* is attractive to them. Her dance went viral because everyone wanted to participate in a culture of being funky and weird, raw and attractive in their own sense. The Gen-Z connected with the Dark vibe that was reflective of the series by the fashion sense and touch of the classic music used. The fact that the show has great rewatchability is reflective of the success of the show.

All in all, for a show to be successful, the resemblance and relatability with the characters is essential. Once the audience feels emotionally attached with a character, there are slim chances they would leave midway. It is also safe to say that a show that pulls the previous generation because of nostalgia but is made for this generation has a huge chance of being vogue. Additionally, social media is a great tool to attract eyeballs and gives a platform for fans to indulge in participatory cultures which gives them a space for self-expression and bonding with like-minded people. This generation is also heavily influenced by the fashion and music elements and connects to those. Direction and cinematography also play a huge role in getting viewers to start watching but the plotline and characters are what make them keep going.

Limitations and constraints

The Limitations of this study are mostly related to time. In Netnography, a major part revolves around waiting for people to participate in comments and provide their views after you've posted your question. It is definitely a time-taking process as one cannot anticipate when the target audience will reciprocate. And as it is scattered in terms of receiving replies based purely on their convenience and time zone because of its global nature, so a discussion that would otherwise feel short might span a few days. In-depth analysis of what they think happens gradually by placing the right conversation triggers over time.

Acknowledgement

I would like to extend our heartfelt gratitude and appreciation to my mentor, ***Sasi Kiran RM***, for his outstanding mentorship and unwavering support throughout this research endeavour.

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I would like to express my sincere appreciation to the respondents of my netnographic study who shared their experiences and insights that have been crucial in making this research and data analysis possible.

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Lastly, I would like to acknowledge and thank my Dean, ***Professor Sajith Narayanan***, the staff and resources at FLAME University for their invaluable assistance in facilitating this research project.

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Minimalism, Motherhood, and Marie Kondo: The Appeal of a Japanese Aesthetic for American Moms

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Abstract
Since the English translation of Marie Kondo's book *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing* (Ten Speed Press, 2014), many Americans have been fascinated by the promise of being able to sort through all their things in a way that returns control of their living space to them. This dream is especially appealing to mothers, who carry the burden of managing household stuff: the accumulation of family needs and interests and the avalanche of children's toys and clothes. Simultaneously, there is a cultural narrative insisting that mothers are responsible for giving children an idyllic childhood and curating photos and mementos for the future. While parents of any gender might feel these social expectations, women are more likely to have internalized them. American women, even those working full time outside the home, are socialized to assume that housework is their responsibility. Many women also feel pressure to curate previously private domestic spaces and display them on social media platforms. Tension exists between the dream of a largely empty white room and the reality of life with active children, and this creates space for marketing ways to manage that tension to American mothers. Some women have monetized their own experiences by building online businesses that promise physical and psychological transformation. For many mothers, asserting control over household space and maintaining that control through the permanent removal of objects can be just as valuable as any time saved from cleaning.

Keywords: Decluttering, Homemaking, Marie Kondo, Minimalism, Motherhood, Women's Studies

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Introduction

Since the 2014 English translation of Marie Kondo's book *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing,* many Americans have been fascinated by the promise of being able to sort through all their things *en masse* in a way that "sparks joy" and returns control of their living space to them. This dream is especially appealing to mothers, who frequently carry the heaviest burden of managing household stuff —not only their own things, but also the accumulation of family needs and interests and the avalanche of children's toys, clothes, and everything else. Simultaneously, there is a strong cultural narrative insisting that mothers are responsible for giving children an idyllic childhood and curating photos and mementos for the future. While parents of any gender might feel these social pressures and expectations, women are more likely to have internalized them. This paper mostly refers to mothers, with the understanding that other parents may be in the same position.

House Work

The Pew Research Center recently published a study reporting that women in all types of heterosexual marriages do at least an hour more housework per week than husbands do (Fry et al., 2023). In marriages where the wife earns the only income, she still does an average of 5.2 hours of housework and 4.1 hours of caregiving, with husbands without an income averaging 4 hours on housework and 6.1 hours on caregiving. In egalitarian marriages with children, where both spouses make roughly the same incomes, mothers do 5.1 hours per week of housework and 12.2 hours per week of childcare. Fathers do 2.2 hours of housework and 9 hours of childcare. The gap is largest in families where the husband earns all or most of the household income: wives do 7.3-10.5 hours of housework and husbands averaged 1.4. Wives did 9.4-14.1 hours of caregiving and husbands did 4.5. A Gallup survey in 2019 showed that women are more likely to take primary responsibility to "mak[ing] decisions about furniture and decorations" (62%, 33% equally), "doing the laundry (58%,[28% equally]), cleaning the house (51%, [37 % equally]) and preparing meals (51%, [32% equally])" (Brenan, 2020). These findings show that 83-95% of women in domestic partnerships in the U.S. believe that they have the primary or equal responsibility for all of these homemaking tasks.

In 2014-2015, Marie Kondo's book *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing* caught the American imagination, especially that of mothers. Many families already have piles of stuff, and the thought of deliberately making piles in order to get rid of most of the stuff, with the promise of the piles never coming back, was intoxicating. This trend connects in powerful ways to pre-existing American ideas about Japanese aesthetics and Zen Buddhism, and to newer anxieties about consumerism and climate change. The American interest in and adaptation of Zen aesthetics grew in the 1950s and 60s, and expanded again in the 2000s. Helen Tworkov suggests that "the affiliation between Zen and the refined arts of calligraphy, ceramics, tea ceremony, and flower arranging" drew women in during the first period of expansion (1989, 15). American images of Zen included rock gardens, tea ceremonies, and monks meditating in empty rooms (Kennedy, 2015). Also in the 2000s, ideas of decluttering and minimalism attracted more and more interest as a way to counter the pain and disgust that some people were feeling about consumerism and materialism (Fuji, n.d.). Minimalism as a way of life in the American context really came to maturity following the financial crisis of 2008. So many people lost their homes, or lost their jobs and weren't able to buy houses or had to sell their houses. Suddenly, hundreds of thousands of people questioned the standard "American Dream" of

buying bigger and bigger houses to build wealth and display social status. Suddenly, owning a big house could lead to bankruptcy. Many people had to downsize; other people chose to downsize. Two other social factors contributing to this shift were the entrance of the baby-boom generation into retirement age, moving into smaller houses or retirement communities, and the increasing interest on the part of young adults to move into apartments or small row houses in revitalizing (or gentrifying) urban neighborhoods. Websites like Apartment Therapy and The Minimalists became popular. This combination of a trend towards minimalism and the rise of the so-called "mommy blogger" started to come together around 2010.

Therefore, Americans—mothers in particular—were prepared to receive Marie Kondo's message about the transformative power of deep decluttering and organizing when the English translation was published in 2014. Two things that made the KonMari method different from earlier books about decluttering and home organizing was that it taught people how to organize by category instead of by room, and it discusses the spiritual life that we attribute to objects. It recommends thanking objects and saying goodbye to them. It treats tidying and cleaning almost as a meditative practice, emphasizing quietness, touching each object and observing each moment. Kondo is very clear that she does not see her method as simple decluttering or even truly minimalism. In her website essay "KonMari Is Not Minimalism," she writes that her method "encourages living among items you truly cherish. The first step in my tidying method is to imagine your ideal lifestyle. For some, this vision might be to surround yourself with the bare essentials; for others, it could mean living in a home teeming with beloved art, books, collections and heirlooms" (2023). These are careful distinctions, and it makes the KonMari method even more appealing and achievable for mothers who aren't interested in or able to get rid of everything that's not essential. The KonMari website and two television series on Netflix (*Tidying Up with Marie Kondo* in 2019 and *Sparking Joy with Marie Kondo* in 2021) have expanded her influence even further. Recently, she attracted attention again when she admitted that tidying is a lot harder with young children around now that she has three (Koncius, 2023). People may have laughed after the interview discussing this in the Washington Post, but they also appreciated her honesty and recognition of stages of life. They felt even more connection to her (Moore, 2023).

Minimalism

While decluttering is an action, minimalism is an aesthetic and a philosophy that guides lifestyle choices. *A Monk's Guide to a Clean House and Mind* (2018) is fascinating because the author Shoukei Matsumoto includes information about Zen Buddhism in his introduction while being a monk in a different Japanese Buddhist tradition, Jodo Shinshu Hongwanji-ha, which began in the 13th century. He writes, "The Zen sect of Buddhism is greatly renowned for the cleaning practices of its monks, but cleaning is greatly valued in Japanese Buddhism in general as a way of 'cultivating the mind.'" (Introduction). Joshua Becker takes another explicitly religious approach to minimalism. He heard about minimalism from a neighbor while he was cleaning out his garage instead of playing with his young children; he saw the light, chose his children over stuff, and embraced a minimalist lifestyle. Becker is a Christian minister, and he tells this story as a conversion narrative. Now he writes books, websites, magazines, does public speaking, offers an online course, and runs a nonprofit organization to improve the treatment of orphans around the world. He very strongly connects minimalism to spirituality, integrity, and contentment.

Goodbye Things: The New Japanese Minimalism by Fumio Sasaki, published in English in 2017, has not had the same level of American cultural impact as Marie Kondo's books, even though it has the same basic philosophy and the same cover aesthetics. This relative lack of success is partly because when it was published, the first massive wave of Konmari enthusiasm had crashed, but more because it doesn't appeal broadly to millions of American mothers. The author self-identifies as a 35-year-old single man, the only person living in his space, he lionizes Steve Jobs, and he tells stories about his bachelor lifestyle from before he saw the light of minimalism. His writing is still interesting and engaging, but much less relevant to American moms than Kondo's writing about living in family spaces, first her family of birth and then her married home, and her clients, a mix of different family configurations including singles. Kondo's Netflix series focused on helping families not just declutter but also to think about their relationships – to possessions and to each other – in different ways, and this theme demonstrated the core of her appeal to American moms.

Kondo also has a training program for KonMari certification for becoming a consultant, an online course, and a store on her website with items ranging from useful, decorative, and metaphysical (KonMari, 2023). The Very Important Papers Vault ($57) clearly supports the tidying mission, and the handmade ceramic tea ceremony matcha bowl ($45) and tenugui cloth ($25) offer traditional Japanese aesthetics and an aspect of Zen ritual. A stainless steel pot made in Japan ($55) is useful, but its provenance is what evokes a sense of Zen minimalism. In contrast, the Tuning Fork and Quartz Crystal Set ($80) either has a metaphysical value or a negative value as clutter. People can follow KonMari minimalism and still display social status through their objects.

Minimalism in the American context has a strong connection to wealth and social status. It takes financial confidence to get rid of things that your family might need again, and when there are fewer objects, each one is more subject to scrutiny and display. Renee O'Shanassy points out that a real limitation of minimalism is that it is only "the privileged who have comfort in discarding their unwanted goods" (2018). Kate Washington also identifies connections between this trend and systems of gender-based and economic oppression as women are expected to give up things, food, and time to reach and maintain unrealistic levels of both household minimalism and physical thinness (2018). She sees a familiar ideological undercurrent: "Decluttering gets advertised as self-actualizing and soothing—a form of self-care—but, when scaled up, this standard reads as little more than a stylish, stripped-down reboot of old-fashioned urgings that women stick to the domestic sphere, at the expense of broader political and social action, a new twist on the old angel-in-the-house conundrum." Washington argues that what we need to focus on is not how much stuff a household has, but instead to recognize how much women's work and value is diverted into the household and the personal instead of engaging with issues in the larger world. O'Shanassy would agree, but also insist that the unfulfilled promise of minimalism would be "to question where products come from, what resources were used or who was doing the work (and in what conditions, for what pay). Minimalism, if it leads people towards asking themselves these questions has the potential to transform our world, with greater demand on businesses to bring better made, repairable products, that serve the needs of people over the life cycle." In contrast, Charlie Brown argues that "Dismissing minimalism as being a movement too obsessed with *things*, essentially dismisses a key source of discontent and stress for women" (2022). Brown compares the ease of her life maintaining a minimalist home to the stress her mother experienced managing a house full of (other people's) stuff. What Brown mentions in passing but doesn't interrogate, however, is how instrumental a male partner's resistance or cooperation is. Her father collected stuff; her own partner concurs in their minimalist

lifestyle. What Washington looks past is how much decluttering can in fact reduce daily chronic stress for many women. The important point in these articles is that minimalism is most helpful as a tool, not as a goal in itself.

Entrepreneurship

The biggest business opportunity since the KonMari wave has been for the "mompreneur," Inspired by Kondo, a household industry of small businesses focused on decluttering has emerged—mothers who start self-help businesses, advertising through social media. These entrepreneurs use their identities as mothers to justify and authorize their businesses. Ironically, this movement is consumerist in its own way, by selling self-help products and inviting people to value the things they keep even more. Many of the women who want to monetize their enthusiasm for coaching, decluttering, and parenting advice advertise on Facebook. They also organize Facebook groups to keep people engaged and reaching out. Blogs and YouTube video series sometimes turn into books. There are strong visual similarities of the covers: a curved brush stroke, an empty white interior, a few neutral colored modernist pieces of furniture, a single flower or a flowering branch. Most of these books very clearly address women with families.

The rhetoric of domestic minimalism re-emphasizes family, even as it promises time for vague other activities. Jessica Sakura is a third-generation Japanese American who published *Organization: 2nd Edition: Cleaning, Organizing, Tidying Up - The Japanese Art of Organizing Your Life* in 2015. The book is very similar to Kondo's and references her several times. There is less specific practical advice, but organizes the book according to American home patterns, room by room, instead of by type of item. Sakura assumes that houses will have a garage or basement to be the collection area for discards after being cleaned out itself. The book also sounds a note that matches Washington's concern, reminding the reader to "Enjoy your family with all the extra time that this allows you in cleaning time. When your home is organized it only takes minimal cleaning, and that means enjoying life within the walls of your home, rather than becoming a slave to housework and chores." (loc. 80/83) Less time needed for cleaning means more time for home and family—but that promise is remarkably similar to the trap Betty Friedan described in *The Feminine Mystique* sixty years ago.

Some writers use the term "minimalism" without actually meaning it. Cozy Minimalism is an increasingly popular website and podcast that emphasizes mindful home decorating, and *Minimalista: Your Step-By-Step Guide to a Better Home, Wardrobe, and Life,* written by Shira Gill in 2021, is full of beautiful photos full of stuff. The rooms aren't cluttered—they're beautifully arranged —but they're not minimalist by any stretch of the imagination. Other softenings of the concept of minimalism are *Minimalism for Families: Practical Minimalist Living Strategies to Simplify Your Home and Life* (2017) by Zoe Kim. It emerged from and continues on Kim's website Raising Simple. She also posts videos on Instagram. In 2020, her family (with 4 children) built a "minimalist modern farmhouse" with space, dark wood floors, big windows, simple furniture, and white walls everywhere, inside and out. It's the amount of light, empty space, and white interiors that really conveys an Americanized Zen aesthetic. Rachel Jones writes the Nourishing Minimalism website, hosts a Facebook group, and posts YouTube videos (2012-present). She's also a divorced single mother of six children, which adds to her credibility, her responsibilities, and her authority in her household. These women model how to adapt parts of minimalism rather than adopting it entirely.

Two women who have been especially successful at building companies in this niche are Allie Casazza and Marissa Zen. Allie Casazza says, "I create online programs that will help you live a peaceful, abundant motherhood" (2023). She has seven online courses and ongoing support groups, including *Your Uncluttered Home* and *Unburdened*. Her book *Declutter Like a Mother* has a guide for book clubs. She's also written a decluttering guide for children and teens, *Be the Boss of Your Stuff*. Her business earns millions of dollars a year. Marissa Zen, whose website is AtoZen Life, started posting video blogs on YouTube when she started decluttering the family home. She and her husband have two young children, and at the beginning she also had a house full of belongings from her deceased parents and grandparents. Decluttering was as much a way to finally work through her grief as it was a way to find more space. This is on a larger scale, but entirely consistent with Kondo's teaching "By handling each sentimental item and deciding what to discard, you process your past" (2014, 116). She really embraced minimalism when her family decided to move to Germany to be near her husband's mother. They only took what they could pack in their baggage allowance, 2 suitcases per person, 8 total. She was inspired by the Konmari method and adapted it to her needs. Now, according to Star Stat, Marissa Zen makes over $100,000 a year from her YouTube channel alone. Entrepreneurs like these are finding ways to monetize their homes and lives through YouTube, Instagram, and TikTok. The successful efforts add to the rapidly increasing pressure to curate previously private domestic spaces and display them on social media, even though they often share a stated purpose of freeing women from these expectations.

An emerging area of concern is how to deal with intangible clutter. A lot of minimalist advice recommends taking digital photos of objects to be discarded, especially children's artwork. This practice usually leads to an overwhelming number of disorganized photos, adding stress if a mom is trying to put together a scrapbook or printed photo book, in addition to making it hard to find photos for sharing on social media or even in text messages to family and friends. People are writing books and blogposts now about how to declutter digital media (Sebastian, 2019). Here the problem modern parents encounter is not an issue of physical space (even massive numbers of photos and videos can be saved on tiny computer chips or on data farms far away) but of mental space, the effort to remember what's there and the time and attention to find it without getting distracted by other things along the way.

Conclusion

Much of the appeal of minimalism is simply the obvious idea that cleaning could take less time if there's less stuff. American women, even those working fulltime outside the home, are socialized to assume that housework is their responsibility. This can be a particularly fraught issue for employed women, who have to prove that their commitment to home and family hasn't been compromised by outside demands. Many mothers are seeking a sense of control over some part of their lives; they often don't even control their own time. Being able to assert control over physical space and have the chance of maintaining that control through the permanent removal of objects can be just as valuable as the time saved by not having to clean the extra stuff. Deep tension exists between the dream of a largely empty white room and the reality of life with active children. This paradox creates opportunities for marketing ways to manage that tension to American mothers, especially by other mothers using social networks to build their businesses.

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The Invisibility of Translator's Presence

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Abstract
"I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections— scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself." Norman Shapiro. When a translated text, be it fiction or non-fiction, verse or prose is free of regional, stylistic or linguistic peculiarities, it attains fluency and transparency and gets readily accepted by publishers, reviewers, and readers alike. It reflects the original author's style, personality and intention in the target language with complete ease, and no longer reads as a translation. This illusory effect of the original that is created by the translator paves way for her own invisibility. The greater the fluency, the greater the invisibility of the translator, and, presumably, the greater the visibility for the original author. Despite being faithful to the original and rendering themselves invisible, translations and translators do not get their due as they are treated as a second order representation, a rewriting, a derivative, a copy. The copyright laws and contractual arrangements between the publisher and translator or author and translator also remain largely unfavorable and ambiguous. In this paper, I would like to focus upon the travails and dilemmas faced by translators, the tight-rope walk that they have to undertake to make the translation seem "natural" and the consequent feeling of being let down/short-changed by the system.

Keywords: Translator's Invisibility, Fluency in Translation, Faithful Translation, Copyright Laws

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Introduction

The notions of visibility and invisibility of translators have often been talked about. It is not anything new nor is it mine alone, but it's a lived reality. Translation theorist Lawrence Venuti has written extensively about it in his polemical monograph *The Translator's Invisibility: A History of Translation (1995),* wherein he is of the opinion that the translators by and large are all partly responsible for their own collective disappearing act when they render a seamless translation that no longer reads as translation.

Through this paper I shall explore the angst of the translators who despite having rendered "faithful" translations and ample visibility to their authors and publishers, are themselves left in the lurch – unseen, unsung and anonymous. I shall delve into the existing marketing practices and mechanisms that have led to this marginalization and deliberate upon a way out that is feasible to all the concerned stake holders.

Portuguese writer José Saramago, acknowledged the immense contribution of translators in his 1998 acceptance speech for the Nobel Prize in Literature, "Writers make national literature, while translators make universal literature. Writers would be nothing without translators, and we would be forced to remain secluded in our own languages." Translations play a major role in promoting shared values, experiences and awareness about hordes of issues being faced by the world at large. The coming together of two languages revitalizes their literatures and encourages newer experimentation. The "Indianization of English language" in the works of Raja Rao, or "*chutnification*" of two cultures, Indian and English, explored by Salman Rushdie in his *Midnight's Children* are such examples. The very act of translation is a rewriting of sorts which involves some element of maneuvering and representation within it. There are some positives, like it introduces new concepts and new theories which have the potential to reshape cultures. On the flipside, it also has the power to distort or convolute through its various machinations.

Role of a Translator

Translators often find themselves caught in conflicting dilemmas. In her seminal work, *Translation Studies* (1980), Susan Bassnett has quoted Cicero wherein he had expressed his angst when he wrote, "If I render word for word, the result will sound uncouth and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator" (p.51). Since words are closely associated with memory, achieving equivalence is a challenging task. The gold standards in translation require the translation to be read as though it was originally written in that language, clear, concise and declarative sentences, all foreign words are avoided and even if they are there, they are put in italics. All cultural or regional specific references are explained to avoid confusion. In her July 8, 2022 article in *The Japan Times*, Jennifer O'Donnell has quoted translator Louise Heal Kawai wherein she wrote, "It takes skill and talent to interpret the words of the original author and create an English equivalent." When the translated text, be it fiction or non-fiction, verse or prose is free of regional, stylistic, or linguistic peculiarities and uniqueness, it is said to have passed the test for it reflects the original author's style, personality and/or intention with complete ease, and no longer reads as a translation. "I guess I consider myself in a kind of collaboration with the author," says American translator Norman Shapiro, "Certainly my ego and personality are involved in translating, and yet I have to try to stay faithful to the basic text in such a way that my own personality doesn't show" (Kratz 1986:27).

Translations: A Paradigm Shift in Literary Canons

It is through translations and retellings that languages acquire their meanings and significance. Translation presents a "space of liberated intertextuality where languages endlessly merge or migrate (Hartman 1981:28)." The original works and their translations determine each other, they complement each other. In his *Des Tours de Babel* (Derrida1985), Derrida does not regard translation as a copy or a replica of the original nor does he feel that it is under any obligation to transmit the exact content of the original but must show "the affinity between languages, must exhibit its potential" (Derrida). He contends that a translated work "does not simply live longer, it lives more and better, beyond the means of its author (Derrida)." He further states that "the original… begins by lacking and by pleading for translation" (Derrida) and that "the translation will truly be a moment in the growth of the original, which will complete itself in enlarging itself… (Derrida)." Walter Benjamin also resonates the same axiom, "the life of the original attains… its ever-renewed latest and most abundant flowering" (Benjamin 1923:72).

Dilemma of a Translator

The complexities of various linguistic systems make the translator's work challenging. They playact as authors, repress themselves often, place themselves in the authorial shoes to evoke the right nuances and cultural contexts to accord greater credibility and transparency to their translations. They ensure that all traces of foreignness and alterity get expunged. Ironically, this very illusory effect of "naturalness" renders them invisible and leads them towards a strange sort of "self-annihilation", as stated by Venuti L. in his book, *The Translator's Invisibility: A History of Translation* (1995:8). Their creativity too, goes unacknowledged. It gets treated as a second order representation, a rewriting, a derivative, a copy. "The more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text." (Venuti1995:2). The practice of "domesticating spaces" that they have to resort to, may accord an "illusion of transparency" to translations but it also simultaneously erases experimentations in the translated works since it is likely "to encounter opposition from publishers and large segments of Anglophone readers who read for immediate intelligibility" (Venuti 1995:273).

Why Are Translators Rendered Invisible?

For decades and decades, translators have been getting a rather raw deal. They are unpaid or underpaid, ignored, invisible, toiling away in the background providing greater visibility to others. Although they do not have to conceptualize the plot, or the action or the characters but it is through their eyes that the readers partake in the narrative. They enjoy the journey through the words chosen by the translator keeping in mind the writer's intentions. This fact is more often than not overlooked and the translator is pushed into anonymity. She is treated as a mere adjunct and is soon forgotten once the work is over. The editor of the book, designer, typesetter all are equally invisible as the translator, but are still better off as a fair monetary compensation is accorded to them. For translators there is no minimum rate that is fixed. Their timeline is vast. It depends on the length, style and complexity of the book that may take several months to translate, retranslate, re-re-re translate. The publishers expect to be given a camera-ready copy that is finally edited, proof-read and error free.

Another angst that the translator faces is when an anonymous reviewer destroys the entire corpus of translation with a single stroke stating that the translation does not do justice to the

work of the writer. Why is it that the same translated work is rejected by one and accepted by the other publisher of equal standing? The translator may have made some inadvertent errors in the process of translating but can the entire work be negated so summarily? Besides, translation is such a subjective endeavor, every word has its own peculiar nuance, it resonates with certain cultural contextual memories, so complete translation is only a myth. As a translator, she is aware of her responsibility of selecting the words judiciously, aware of the ethics involved, aware of the target audience and also aware whether she has to take the translated text to the readers or bring the readers to the text. So how can one's translation be better than that of the other? Who would review a reviewer? Who would judge a judge? Besides, there is a gross mismatch between the effort undertaken and the compensation granted. The payment is meagre and the credits are comparatively non-existent. They are not enough to sustain the translators. Even if the published work has seen booming sales and is a financial success, the royalty accorded to translators either is comparatively meagre or completely absent. Translators are often excluded from royalty clauses.

The U.K. cover of 2021 winner, David Diop's *At Night All Blood Is Black,* which has been published by Pushkin Press has room for placing three blurbs on the cover but NONE for Anna Moschovakis, the translator who translated it from French! Those who are interested in Indian mythology, Shivaji Sawant's *Mrityunjay* originally written in Marathi, published by the Bhartiya Jnanpith was catapulted to a roaring success through its translations into Hindi, but the translator, Om Shivraj's name appears nowhere on the book cover. The publisher and the author get their visibility, what do translators get? Why are they tipped with a thank you note and ghosted forever?

Japanese publishers credit the translator alongside the author on the book cover, but the Western publishers are a bit wary of that. Their plight is same when it comes to newspapers, periodicals, journals etc. The fact that it is a translation, and is not taken into cognizance much and even when it does, it is through cursory asides. The translators get rendered as mere adjuncts who simply work behind the scenes to provide greater visibility to the author and his/her works. The reviewers themselves may be writers of sorts but they too refrain from discussing translation as a form of writing. The legal status is also ambiguous and unfavorable towards the translators. The copyright of the translated copy also rests with the original author or the publisher. Since the copyright laws of India consider translation as an adaptation or derivative work, the rights of the translators get further relegated to the margins. It does not allow the translator any right to copy the work, sell it, and authorize the adaptation of the work, motion pictures and any other rights mentioned in the act.

Use of social media

Since others are not taking cognizance of their contribution to literature, the translators have themselves stepped forward and begun to demand their rights. The disregard shown to them has made them more vocal. Jennifer Croft, the winner of International Booker Prize for translation of Olga Tokarczuk's *Flights*, made a resolution and shared it with her 10,000 Twitter followers with #TranslatorsOnTheCover stating: "I'm not translating any more books without my name on the cover," she wrote. "Not only is it disrespectful to me, but it is also a disservice to the reader, who should know who chose the words they're going to read." By harnessing the power of social media, Croft's push is gaining traction in the rest of the literary world to get the publishers, newspapers and websites to acknowledge their contribution and give them their dues. Publishers have been dragging their feet for they feel that it would affect the sale of books adversely. They are of the opinion that readers are not

open to buying translated books. This gives rise to some more crucial questions - whom are we translating for and why? What do people read? Like any other art form, literature also does not exist in isolation or in a vacuum. It has to negotiate through complex ecosystems of money and power games and the consequences may not be pleasant for everyone.

Ferit Orhan Pamuk, the bestselling Turkish recipient of Nobel Prize for Literature in the year 2016 has sold more than thirteen million books in as many as sixty-three different languages till date. This obviously deals with the fact that his works have been translated widely. His *Benin Adim Kirmizi,* translated as *My Name is Red,* has received the International Dublin Literary Award. The irony is still the name of the translators do not find a mention on the title cover.

Haruki Murakami, the international best seller, writes in a language that is spoken and read by a relatively small population on an island nation of Japan in the North Pacific. His books have broken all records. He has been discovered and rediscovered through translations in over forty languages worldwide. Not only that, he has also found himself in many of these translations. The alacrity with which his works are getting translated, the shrunken timespan between the release of the original and the translation, speaks volumes about his international presence and market value. The global machinery of Murakami marketing operates with such elan that it has left everyone amazed. Yet all this would have been a distant dream and Murakami would still have remained an exclusively Japanese author without the presence of his translators. David Karashima wrote *Who We're Reading When We're Reading Murakami*, a slim but fascinating new treatise about the business of bringing the best-selling novelist to a global audience. Karashima leads his readers on a tour of translational tinkering. Kazuo Ishiguro does not like complex writing style for he believes it would only make translations difficult and they would not be able to reach the masses. Milan Kundera does not want his style to be rendered banal. The translator's "supreme authority", Kundera thundered in *Testaments Betrayed*, "should be the author's personal style.

Kira Josefsson in her article "What's so hard about crediting translators?" has quoted Madhu H. Kaza's *Kitchen Table Translation*, where she proposes that translation should be viewed as an act of hospitality, which "recognizes both the dignity and difference of the other" and which "acknowledges that the host, too, will have to be changed by the encounter." There is no equivalence, and no story is unmediated.

It is also equally true, that sometimes translators also tend to spoil the original through their over zealousness. They get so caught in the nuances and cultural implications, rewriting the complex piece in the target language, re-telling and re-elaborating in a different linguistic system, keeping it as close to the original as possible, that they miss out its core dynamism. The translation may come out fluent with its content well intact, but the style may go for a toss. Writing a fresh piece of literature requires a lot of effort and energy, organization and imagination; but doing a line-by-line translation, placing oneself in the author's shoes to remain faithful is an intellectually taxing endeavour.

The translator's visibility got further compromised with the introduction of machine-aided translations (MAT) and AI-powered software as they proved to be quicker and less time-consuming. But they were never able to replace the human translators. The primary reason behind this is that natural languages are human made and are subjective constructs by their very nature. They constantly evolve and keep amalgamating newer patterns and vocabulary in its fold. MAT can neither accommodate the sense of humour nor the body language or the

tone of the speaker. At best, it can serve as a complement to human translators rather than being an alternative.

Conclusion

The General Conference of UNESCO in its meeting held in Nairobi from 26th October to 30th November 1976, at its nineteenth session also recommended legal protection for translators and translations and practical means to improve their status. More than four decades have lapsed since the recommendations have been made, but the situation is still quite grim. Since translators have brought about a paradigmatic shift in the literary canons and paved way for the evolution of literatures by giving to the world the lens through which different cultures and languages of the world could be observed, understood and imbibed, it is strongly recommended that they should be accorded similar publicity as is generally given to the authors with their names displayed at prominent places on all published copies of the translation. Their names should be mentioned in radio/television broadcasts, credit titles of films or any other promotional material used. It becomes highly imperative that they be treated at par with other salaried professionals so that they too may benefit from various social schemes relating to retirement, illness, family allowance, etc. provided by the administration. Royalties also need to be an integral part of the contract. Since the translators collaborate with the authors who would have otherwise remained contained within their own linguistic borders, it is logical that they benefit proportionately from the proceeds of the sales as well.

Many governments across the globe have begun to take cognizance of the important role that translations and translators play in making the world literature accessible to all. Some publishers have recognized the rights of the translators and have accorded them their due. Awards such as the International Booker Prize for translation, PEN awards, NTA National Translation awards, Kalinga and Sahitya Akademi awards for translations, JCB translation awards, have generated an awareness towards translations and their translators. It is a positive step forward. The journey is still long and arduous but a beginning has been made.

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Exploring Cultural Imagination for Indian Most Popular Movies

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Abstract
In India, South India film industries outperform Bollywood in recent years. For Indian audiences, they experience historically different choices for film appreciation and entertaining styles. This study uses textual analysis to interpret public and social meanings for two kinds of most popular Indian movies: Top 10 movies in India movie markets, and Top 10 most popular India movies in global markets. The latter is influenced by non-Indians and other non-controllable factors. In total, 10 Indian movies are analyzed. From perspectives of cultural studies, texts are analyzed through concepts such as collective subjectivities, imagined communities, feeling structure of social groups and being local, social consciousness of issues. This study finds that Indian most popular movies are often loyal to India audiences and offer them ways to explore a possibly better self, not only individually but maybe more collectively.

Keywords: Most Popular Movies, India Movies, Cultural Imagination, Imagined Ommunities

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Introduction

With a sharp economic increase, India is listed as the fifth-largest economy in the world in 2023, and the Indian government is now pushing for India to become the third-largest economy by 2030. India is experiencing changes not only in the political, economic, and social dimensions but also in its cultural imagination. This nation is witnessing significant shifts as it navigates through global and geopolitical environments. One evident indicator of this cultural wave is the paradigm shift in the Indian movie market. In recent years, South Indian film industries have outperformed Bollywood.

In 2019, seven out of the top ten movies at the Indian box office were Bollywood movies. However, in 2022, this number decreased to four out of ten, with the winners being what we commonly refer to as South Indian movies. This paradigm shift in the Indian movie market, as defined by the box office, holds great importance, as consumers are also individuals with a public spirit and consumption sovereignty.

The spirit of competition in the Indian movie market brings forth new expectations not only for Indian audiences but also for global movie fans. The evolving landscape of India reflects shifting social identities and the imagined communities of its people, which in turn signify potential changes in the emotional structures that underpin their cultural imagination. This paradigm shift from Bollywood movies to South Indian movies not only indicates a divergence in film appreciation and entertainment styles, but also suggests diverse needs and motivations for the production of symbols and signs from different perspectives.

The objective of this study is to explore potential new cultural identities in terms of nationality, religious beliefs, issue-based publics, and linguistic diversity, through the lens of this paradigm shift in the movie markets. However, it is important to acknowledge that this cultural transformation may also elicit fears associated with such shifts and their possible consequences. Therefore, this study will also discuss the new rankings at the box office and examine the implications and potential outcomes from perspectives listed above.

Scholars often highlight several challenges that India's democracy faces, including immense poverty, communal and border conflicts, unequal social opportunities, prevailing corruption, and challenges to the quality of democratic governance (Wei, 2013). Further problems arise from the complex religious and ethnic conflicts, intertwined with historical complexities and ideologies. Hindu nationalism has faced criticism for portraying Muslims as threats to India's unity (Anand, 2011). Prime Minister Modi’s Hindu-nationalist ideology has been heavily criticized and may have backfired after a huge loss in the vote share in the Karnataka election in 2023.

However, despite these criticisms, over 20 years ago, Kohli (2001). cited the New York Times to describe India's democracy as capable of "transforming diversity into a source of strength." The political victory led by Prime Minister Narendra Modi and the Bharatiya Janata Party (BJP) in the 2014 Indian general election brought about increased economic and social development. The Economic Times (2014) described this election as a significant indication of India moving towards one-party rule after 25 years. In addition, in 2019, the BJP garnered more voter support, further solidifying its political influence.

One of the notable aspects of "Modinomics" is the "Make in India" project, which aims to promote technology and manufacturing within the country. The flourishing South Indian movie industries driven by local and global fans are gradually becoming more prominent.

India, as a brand for movie choices, is strongly supported. This study employs textual analysis to interpret the social and cultural meanings of two types of popular Indian movies: the top 10 movies in the Indian movie market and the top 10 most popular Indian movies in global markets. The latter category is influenced by non-Indians and other uncontrollable factors. The study argues that the Indian movie box office serves as a significant text for social change and cultural imagination when the flows of identities change, and it further explores possible cultural implications.

Textual Analysis for Popular Culture

A textual analysis was conducted on a total of 10 Indian movies, including eight movies from the Top 10 list in the Indian movie markets of all time. The movies in order are: Baahubali 2: The Conclusion (2017), KGF Chapter 2 (2022), RRR (2022), Pathan (2023), 2.0 (2018), Dangal (2016), Baahubali (2015), and PK (2014). Two movies produced by the United States, Avatar: The Way of Water (2022) and Avengers End Game (2019), are not included in this study. Two additional Indian movies, Bajrangi Bhaijaan (2015) and Secret Superstar (2017), were included for analysis. In total, five Bollywood movies and five South Indian movies were analyzed in this study.

Overall, the Indian movie markets are experiencing a strong recovery. In 2023, four out of the top 10 movies of all time in the Indian movie markets were produced between 2022 and 2023. Eight out of the top 10 movies were produced in India. This indicates the dominance of Indian movies in the market and showcases significant cultural autonomy. South Indian movies such as KGF: Chapter 2 and RRR contributed to the success of India's box office in 2022, making it the second-largest revenue year. However, overall admissions were still lower than in 2019 when Bollywood movies held dominance (with 7 out of the top 10 movies in the Indian box office being from Bollywood).

Overseas box office performance is highly influenced by foreign markets. For example, the top five Indian movies in the Chinese market are Dangal, Secret Superstar, PK, AndhaDhun, and Bajrangi Bhaijaan, with box office earnings in China ranging from around USD 197 million to 45.5 million. Without the Chinese movie market, Secret Superstar's performance, despite its low budget, would not have been as remarkable. The Chinese market accounted for 96 percent of its total box office earnings, around USD 122 million, making it one of the most profitable Indian movies. However, after the border conflicts between China and India, the Indian movie in Chinese markets experienced a decline.

From the perspective of cultural studies, the analyzed texts are examined through the concepts and constructs of imagined community, competing collective subjectivities, flow and imagined communities, changing feeling structures of social groups, and the local vs. global consciousness in dynamic globalization.

Anderson (1983) used imagined community to explain members of a nation through shared, symbols and ideology to imagine how they are connected to a society with emotion caring and belonging feeling and therefore enhance national consciousness for future collective

action. Markets, languages, capitalism and the background of media print era influenced how people share their symbols and narratives rather than face-to-face communication then.

Movies as a special media attract people's attention for about two hours. That the success of movies usually defined by their box office drives fans to mobilize to support their idols turns a social ritual as a signal of social or public awareness.

Greenfeld (1992) explained nationalism as a movement and a state of mind brings together national identity, consciousness, and collectivities. She described once applied the concept of nationalism, people turn from "Rabble" to "Nation" which means people. She explains that synonym of the "people" loosing its derogatory con-notation and now "denoting an eminently positive entity acquires the meaning of the bearer of sovereignty, the basis of political solidarity, and the supreme object of loyalty" (p.7).

India, with a rising trend of releasing new powerful global influence is likely showing a new form of consciousness and collectivities. With complicated social issues such as caste, class, religion/ideological/history conflicts, gender/social issues, India has a background of diverse culture but now has a strong momentum to search for collective identity which may cause minorities' concern about violence, hate or revenge.

However, nationalism is not only necessarily linked to ethnic nationalism. In fact, this concept "nation" can be defined as a sovereign people; if we observe other countries and other peoples, it can be defined as a unique people (Greenfeld, 1992, p.8).

Indeed, when defining a "nation" as a sovereign people, it becomes crucial to determine who comprises this people and what values they hold, as these factors contribute to the formation of a nation. Additionally, it is important to thoroughly examine the symbols present in media content before hastily rejecting further collective symbols associated with a nation.

By taking this approach, the process of public choice can emphasize the significance of public sphere and institutions such as electoral systems or structures of checks and balances. These institutional frameworks and public choices can influence the decision-making process, enabling a balance between individuals' pursuit of self-interest and collective decision-making.

Table 1: Two Kinds of Most Popular News Analyzed in this study

Top 10 Indian Movies (India Gross Collection)

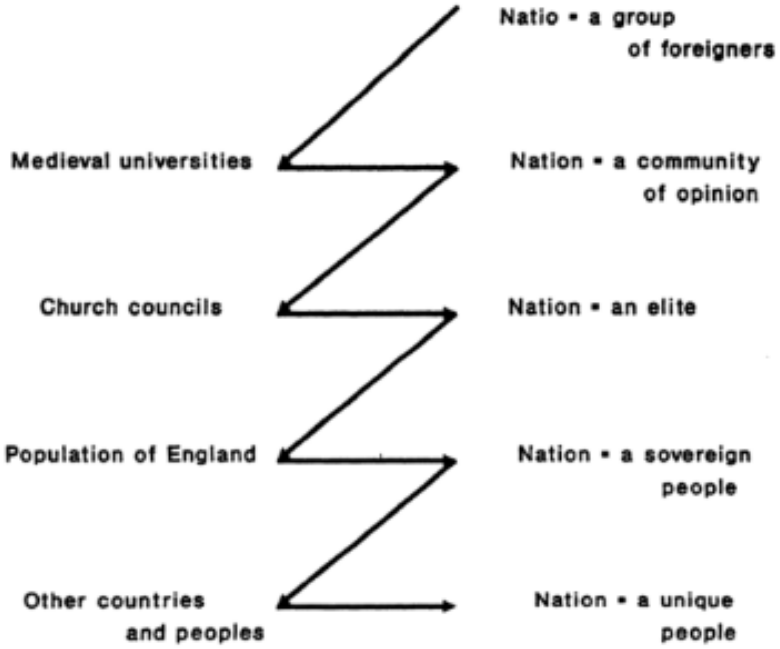
SN	Movie (Release Year)	Worldwide	India Net	India Gross	Overseas	Budget
1.	Baahubali 2 The Conclusion (2017)	1788.06	1030.42	1416.9	371.16	250
2.	KGF Chapter 2 (2022)	1208	859.7	1000.85	207.15	100
3.	RRR (2022)	1230	782.2	915.85	314.15	550
4.	Pathaan (2023)	1050.05	543.09	657.5	392.55	250
5.	2.0 (2018)	744.78	407.05	551.5	193.28	543
6.	Dangal (2016)	2070.3	387.38	535	1535.3	70
7.	Baahubali (2015)	650	421	516	134	180
8.	PK (2014)	792	340.8	489	303	85
9.	Avatar: The Way of Water (2022)	17380	391.4	477.5	16902.5	3200
10.	Avengers End Game (2019)	18970	373.05	445	13335	2500

Top 10 Indian Movies (Worldwide Gross Collection)

SN	Movie (Release Year)	Worldwide	India Net	India Gross	Overseas	Budget
1.	Dangal (2016)	2070.3	387.38	535	1535.3	70
2.	Baahubali 2 The Conclusion (2017)	1788.06	1030.42	1416.9	371.16	250
3.	RRR (2022)	1230	782.2	915.85	314.15	550
4.	KGF Chapter 2 (2022)	1208	859.7	1000.85	207.15	100
5.	Pathaan (2023)	1050.05	543.09	657.5	392.55	250
6.	Bajrangi Bhaijaan (2015)	922.03	320.34	432.46	489.57	90
7.	Secret Superstar (2017)	912.75	63.4	81.28	831.47	15
8.	PK (2014)	792	340.8	489	303	85
9.	2.0 (2018)	744.78	407.05	551.5	193.28	543
10.	Baahubali (2015)	650	421	516	134	180

Notes for Table 1: The movie titles with blue stripes underline indicate that they are Bollywood movies, while the two movie titles marked with stars above are produced by the USA and are not included in the analysis conducted in this study. All collections are in Indian Rupee (INR) and in Crores. Table was remade by the author and collected from: https://www.sacnilk.com/entertainmenttopbar/Top_10_Indian_Movies_(India_Net_Collection)

Figure 1: The transformation of the idea of the nation from Greenfeld, L. (1992).



Nationalism: Five roads to modernity. Cambridge, MA: Harvard University Press. p.9

The concept of subjectivity is employed to explore how we define a sovereign and unique people. Wu (2007) utilizes identity, independence, autonomy, and being subjective to explain how subjectivity can be exercised in determining our collective identity. Wu explains that identity refers to the inherent unity of an individual's inner self or soul, or the collective sense of identity within a group, distinguishing them from others and other groups.

Independence denotes self-sustainability and the absence of influence or interference from external sources, implying self-sufficiency and non-dependence. Autonomy refers to the ability of individuals or groups to legislate for themselves, free from external regulation (Wu, 2007). Being subjective entails adopting a specific perspective to understand, grasp, or interpret objects, introspecting one's own self, starting from one's own consciousness. It stands in contrast to objectivity (Wu, 2007, p. 2).

Media is utilized to refer to different levels of self and collective self. Katz (1973) explains seven referents: self, family, friends, state, society, tradition, culture, and the world, as well as negative reference groups. Please refer to Table 2 for more information on these referents.

Table 2: Classification of Media-related Needs

A. Mode	B. Connection	C. Referent
1.To strengthen	1.Information,knowledge ,understanding	1.Self
2.To weaken	2.Gratification,emotional experience	2.Family
3.To acquire	3.Credibility,confidence, stability,status	3.Friends
	4.Contact	4.State,society
		5.Tradition,culture
	*2&3 with respect to	6.World
		7.Other,negative reference groups

Table remade by the author from On the Use of the Mass Media for Important Things. p.6 by Katz, E., Gurevitch, M., & Haas, H. (1973).

When a nation delves into exploring its collective identity, it is likely to encounter a potential disruption of the original balance, leading to conflicts. However, democracy is a system that aims to establish a community based on freedom and happiness by fostering cooperation amidst conflicts. Conflict arises from the competition between opposing forces, reflecting diverse opinions, preferences, needs, or interests. On the other hand, cooperation entails working together to achieve common goals through collective action.

Competitive elections involve a process where candidates compete against each other for political office. India, with its diverse culture encompassing different languages, ethnicities, religions, and historical backgrounds, experiences various conflicts. In the midst of conflict and cooperation, it is crucial to nurture a sense of community and promote ongoing collaboration to establish a shared bond based on the spirit of the constitution. Democratic systems often emphasize the establishment of checks and balances through processes of conflict resolution to achieve both collective goals and happiness.

The feeling structure of social groups and issues can help explain potential changes in the pursuit of collective goals. Chiu (2012) conducted a study on the diversity of national identity in Taiwan from a historical perspective. She explored how four newspaper journalists: Wu Cho-liu, Li Wan-ju, Lei Zhen, and Zeng Xu-bai, developed their individual "structures of feeling" as the basis for understanding their distinct identities. By analyzing different levels of national identity, ethnic identity, and cultural identity, she identified four types of "structures of feeling": the Zhen type emphasizing continuity, the Wu type emphasizing Taiwan subjectivity, the Lee type representing grassroots and mainland China connections, and the Lei type searching for democracy and freedom of speech.

Raymond Williams employed a historical process to examine affective elements of consciousness and relationships, emphasizing the need to understand emotions, moods, and atmospheres as historical and social phenomena. Scholars have discussed perspectives on the production of affect: affective pasts, affective thinking, and circulating affect, all of which connect to the concept of structure of feeling (Sharma & Tygstrup, 2015).

Chiu (2012) utilized a social-cultural practice position to analyze structures of feeling by identifying group components of meanings and values (pp. 132-137): Dominant, Residual,

Emergent, and Pre-emergent. She explains as follows. The Dominant component represents the core systems of meaning and values prevailing in a specific period. The Residual component refers to elements that were once dominant but now persist with diminished vitality. The Emergent component typically arises from emerging classes and is associated with new social movements and forms of expression. Pre-emergent aspect represents the structure of feeling before taking concrete forms.

This study applies Chiu's approach to identify three types of structures of feeling: Dominant, Emergent, and Residuals. These structures of feeling are then examined in the context of various factors such as social groups, geographical considerations, religion, languages, and the dynamic between the local and global concepts. The primary objective of this study is to explore how the social consciousness of issues can connect with movie fans, analyzing both individual and grand narratives to uncover deeper meanings of autonomy. By doing so, the study seeks to gain a better understanding of how we can define and regulate ourselves within the framework of local or global perspectives.

Findings

Indian popular movies often resonate with Indian audiences by showcasing the strength and resilience of the characters in overcoming life's challenges while upholding humanity and honor for individual, family, and community goals. Through engaging plots and dramas, these movies offer protagonists' journeys of self-discovery and collective empowerment. In Bollywood movies like Secret Superstar and Dangal, the focus is more on individual salvation and personal achievements, which inspire viewers in positive ways without directly addressing solid solutions for societal issues.

On the other hand, South Indian movies like Baahubali, Baahubali 2: The Conclusion, KGF Chapter 2, and RRR depict protagonists who rally their communities and nations to overcome public problems such as tyranny, corruption, colonialism, and social injustice. These movies connect with viewers on a collective level, instilling a sense of shared identity and public spirit. They showcase the power of collective action and unity in addressing larger social issues.

In movies like PK and Bajrangi Bhaijaan, the plots invite broader public participation in addressing issues related to religion, border conflicts or superstition. However, the influence of the movie's themes on the characters within the movie is more incidental rather than leading to solid change. Additionally, these movies tend to focus more on perspectives from North India, and as India's cultural landscape shifts towards South India, Bollywood may need to consider integrating and attracting more Indians by embracing broader Indian values.

Movies like Baahubali, Baahubali 2: The Conclusion, RRR, and KGF Chapter 2 highlight the struggles and achievements of nations in shaping historical events and narratives. They emphasize the role of collective national struggles for independence, power, and survival. These movies foster a sense of collective identity, pride, and solidarity through charismatic leadership and social groups. They promote positive aspects such as collective identity, unity, social cohesion, and the pursuit of social justice, human rights, and progress. In contrast, Bollywood movies reflect more perspectives from art and cultural performance.

Overall, Indian popular movies play a significant role in promoting cultural imagination, collective identities, and social change. They inspire audiences to embrace values of unity, resilience, and collective action in addressing societal challenges.

It is important to avoid the negative aspects of nationalism that can lead to discrimination, xenophobia, suppression of individual rights, and the cultivation of militarism. Fortunately, in the analyzed popular movies, we did not observe these themes. However, violence for survival is a recurring element in movies when addressing issues such as poverty, justice, and wars, reflecting the harsh realities of the world.

Regarding the movies 2.0 and Pathan, both films showcase impressive special effects, entertaining styles, and concepts of movie series. 2.0, in particular, presents a positive image of successful IT engineers from India on a global scale through its leading hi-tech AI robot concept. On the other hand, Pathan faced criticism and boycott calls due to sensitive ideological observations, but it also garnered strong support from fans who rallied against the boycott. It is a challenge for Bollywood movies to maintain their popularity amidst boycott movements. The South Indian movies in this study, on the other hand, emphasize special effects and macro perspectives to explore the possibilities of humanity. They offer a different interpretation of India's modernization process compared to Bollywood movies. If we consider the most popular movies as a representation of a nation's history of struggle, South Indian movies provide more imaginative portrayals of public struggle and successful modernization than Bollywood movies.

It is crucial for the film industries to strike a balance between entertainment, special effects, and meaningful storytelling that aligns with positive values and promotes social progress. By avoiding negative aspects of nationalism and promoting inclusivity, respect for individual rights, and diverse perspectives, movies can play a role in fostering a more harmonious and just society.

Based on the analysis of the 10 movies and considering various factors such as geographical politics, religion, competing languages, powerful elites, capitalism, markets, and local versus global perspectives, this study categorizes three types of structures of feelings: emergent, dominant, and residual culture.

The new dominant culture, as observed in five South Indian movies, is characterized by historical/epic heroes portrayed in a humanistic style, dark heroes with justifications, strong female characters, public heroes, pro-Hinduism or local gods, and representation from Tollywood, Kollywood, Sandalwood, and Mollywood industries. The languages predominantly used are Telugu, Tamil, and Kannada, and there is relatively less content related to Pakistan issues.

The residual culture is identified by general images of powerlessness among Indians, attitudes of victimhood, a sense of hopelessness, individual-level problem-solving approaches for specific cases, dominant Muslim actors portraying in box office hits, reliance on budgets from Bollywood or Hollywood, a dominant usage of the Hindi language, and a pro-Pakistan frontier complex.

The emergent culture represents potential future trends in the Indian movie market, characterized by powerful and tough global images of Indians, problem-solving approaches with a pragmatic perspective, strong references to daily life, active and united participation in

public issues, leading national images with a religious background, leading budgets for movies with local perspectives, an increase in official languages, and Indian-dominant content related to Pakistan issues.

It is worth noting that poverty, social inequality, corruption, and government inefficiency are significant factors contributing to the varied assessments of India's democratic practice. In this context, movies like KGF Chapter 2 may provide audiences with an outlet to imagine relief from their misfortunes by presenting a dark hero figure. The analysis of these structures of feelings in movies provides insights into the evolving cultural landscape of India and the aspirations, values, and concerns of its people. By examining these cultural representations, researchers can gain a deeper understanding of societal dynamics and potential shifts in collective consciousness.

Based on the five South Indian movies analyzed here, they are appreciated by world movie viewers. More emergent themes may appear in movie box office all the time for India movie markets. For example, popular movies in India in 2022: Kantara is a big commercial success as the second highest-grossing Kannada film of all time after K.G.F: Chapter 2. It describes helpless mountain residents who got help from local deity to fight for their survival to fight governments and greedy land owners. This kind of content is rarely to be most popular movies. With the success of South Indian industries, more fans may come out and support their views of historical truth and public issues. This implies more similar themes to appear as emergent culture.

Table 3: Types of heroes & strategic levels by Emergent, Dominant, Residual Culture

Emergent culture	Dominant Culture	Residual Culture (Gradually)
Powerful, Tough, global, competing images for Indians	Historical/epic heroes with humanistic style	Powerless images of Indians
Problem-solving, pragmatistic perspectives	Dark heroes for justice	Attitudes of victimhood
Strong images for references for daily life	Strong woman images	Hopeless images of Indians
Strong civil, united participation in public issues	Public heroes	Individual cases and issues
Leading national images with religion background	Pro Hinduism or local gods	Images of dominant actors as Muslims in box office
Leading budgets for movies with local perspectives	Tollywood, Kollywood, Sandalwood, Mollywood	Leading budgets from Bollywood, Hollywood
More official languages	Telugu, Tamil, Malayalam, Kannada	Dominant usage of Hindi language
Indian-dominant content about Pakistan issues	Fewer content with Pakistan issues	Pro-Pakistan frontier complex

The language analysis results presented in Table 4 provide interesting insights into the language preferences in the Indian movie market. In 2019, a majority of the top 10 movies

were in Hindi, accounting for 70% of the films. However, in 2022, there was a noticeable shift, with only 30% of the top 10 movies being in Hindi. This indicates a decrease in the dominance of Hindi films in recent years. The Hindi market share in India movies declined from 44% in 2019 to 33% in 2022; on the other hand, there was an increase in the popularity of dubbed versions of South Indian films in Hindi, which accounted for around 32% of the Hindi market share in 2022 (Shackleton, 2023). This suggests that audiences are showing interest in South Indian movies and are open to experiencing them through dubbed versions in Hindi. Telugu films emerged as the second largest category in terms of market share, growing from 13% in 2019 to 20% in 2022; Tamil films also experienced an increase in market share, driven by successful releases like Ponniyin Selvan: Part 1, Vikram, and Beast, growing from 13% to 16% (Shackleton, 2023).

Table 4: First language by number of speakers in India (2011 Census) and by movie industries

Language	First language speakers	First language speakers as percentage of total population	Movie industries referred to	Number of movies analyzed in this study
Hindi	528,347,193	43.63%	Bollywood	**5** (Pathaan, Dangal, PK, Bajrangi Bhaijaan, Secret Superstar)
Telugu*	81,127,740	6.70%	Tollywood*	**3** (Baahubali, Baahubali 2 The Conclusion, RRR)
Tamil	69,026,881	5.70%	Kollywood	**1** (2.0)
Kannada	43,706,512	3.61%	Sandalwood	**1** (KGF Chapter 2)
Malayalam	34,838,819	2.88%	Mollywood	**0**

1. Data collected by Wikipedia and by the author. https://en.wikipedia.org/wiki/Cinema_of_South_India
2. Gray cells are collectively referred to as the Cinema of South India, which indicates the presence of the four major film industries in South India: Tollywood, Kollywood, Sandalwood, and Mollywood.

3. In 2021, the combined domestic box office revenue of the four South Indian film industries surpassed that of the Hindi film market. Additionally, the Telugu film industry emerged as the largest film industry in India, as defined by box office revenue. https://en.wikipedia.org/wiki/Cinema_of_South_India

These findings challenge the long-standing dominance of Hindi movies, which had historically catered to a significant portion of the Indian population, as Hindi is spoken as a first language by approximately 43.63% of Indians. The shifting language preferences observed in recent years reflect the diversification of the Indian movie market, with audiences increasingly seeking out films in languages other than Hindi.

Fans have explained why they choose more South Indian movies, as these films often address a variety of issues that are relevant to their daily lives and experiences. As the bright side of India's democratic development with a growing economy and an increasing educated middle-class population is praised; however, the majority of Indians experience the dark side of daily life, where the state is perceived as corrupt, inefficient, and often absent when people are in need (Wei, 2013, p. 170).

Kohli's ideas, as cited by Wei, suggest that the low quality of governance in India is not due to a lack of capable central bureaucrats, but rather incompetence and corruption at the local government and political leader level (Kohli, 2009, p. 10). South Indian movies often feature public heroes who embody emergent trends, such as problem-solving and pragmatic perspectives, and they resonate with the daily lives of the audience. Popular culture carries social meanings and reflects public spirits.

Scholars argue that fans are not mere consumers but also producers who rework and reinterpret media content as cultural resources to resist, distinguish, and leverage power for social classes and groups (John Fisk, 2003, 2010). People engage with media for various motivations and needs, including seeking information and social connections. Entertainment is not the sole reason for media consumption, and consumers are not passive victims of endless material consumption.

Wei points out that India's actual situation reveals that good governance does not necessarily accompany democratic politics, and the low quality of governance has become a major obstacle to the future development of Indian democracy (Wei, 2013, p. 168). However, democratic systems with checks and balances allow for public discourse and the raising of public issues in media content. This is a benefit of democracy, as it enables citizens to engage in conflict and cooperation within the public sphere. Thus, the most popular movies can become a cultural imagination of who Indians are and help citizens overcome challenges within the framework of democracy.

Meanings of India movies as national brand

Throsby (2001) explained how cultural economics can contain strong individual characteristics with the cultural impulse as a desire for group experience of collective production or consumption. When public order is established in both the social and cultural domains and receives support from the people, the concept of order becomes a catalyst for promoting solidarity and emphasizing people's authentic daily life experiences (See Figure 2). Analyzing the structures of feeling in Indian movies can generate higher expectations for

emergent culture, as it reflects the collective aspirations and sentiments of the society from the support of people.

Figure 2: Order and its main component principles

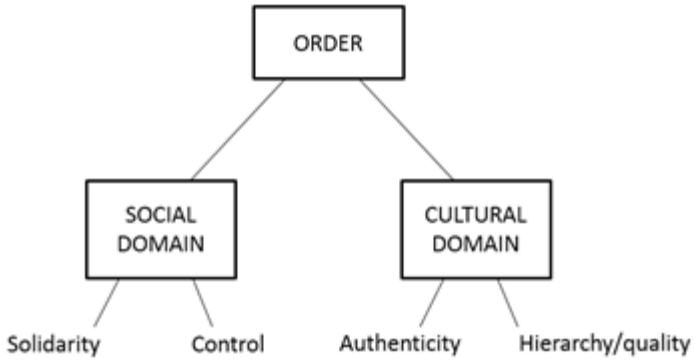
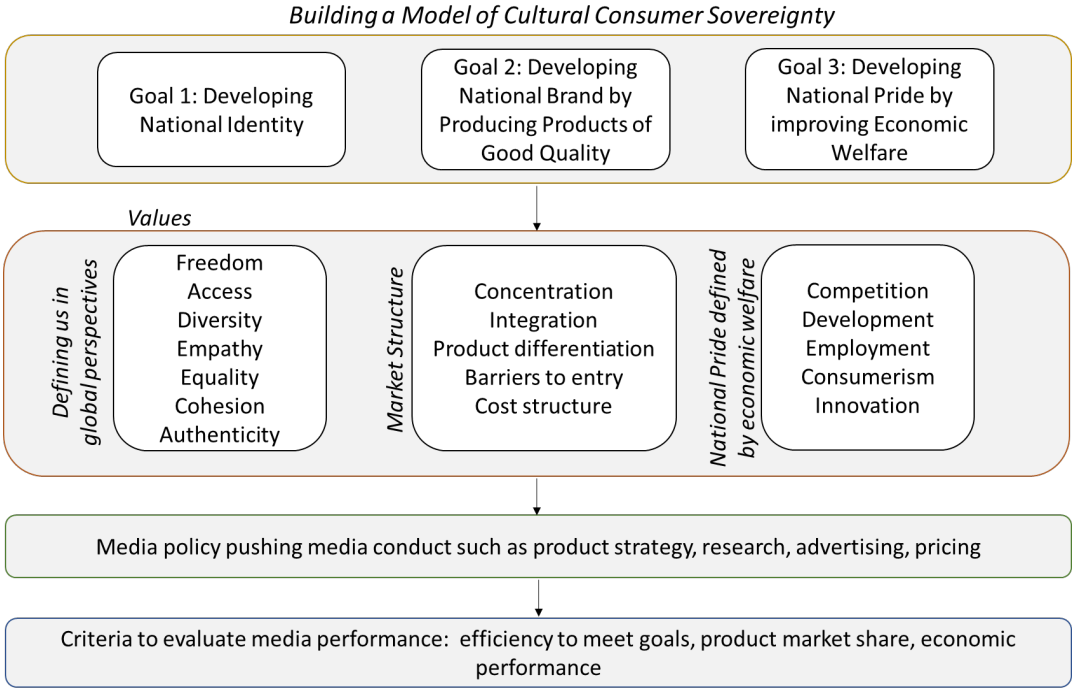


Figure 2 is from *Media Performance: Mass Communication and the Public Interest* by Denis McQuail, 1992 and remade by the author.

Figure 3: Building a Model of Cultural Consumer Sovereignty, from Chen, Y.Y.(2013)



Applying an Evaluation Model for Media Performance on Taiwanese Cinema

In Figure 3, Chen (2013) outlines three goals for constructing the model of cultural consumer sovereignty, which involves differentiating a country from others. These goals include three goals: 1. Developing national identity: This entails emphasizing values and the capacity for autonomy, such as freedom, access, diversity, empathy, equality, cohesion, and authenticity, in order to establish a distinct national identity. 2. Defining market structure: This involves developing media organizations and systems that can produce high-quality products to create a national brand. 3. Defining national pride: This goal is achieved by measuring economic welfare and ensuring that it aligns with the overall development and well-being of the nation. According to this model, with perspectives of a unique people and a sovereign people, the

aim of pursuit of collective symbols and signs for Indian movies as national brand can help India to pursue the collective-self-images in diverse social background.

Conclusions

South Indian film industries outperformed Bollywood in 2022, providing Indian audiences with historically different choices for film appreciation and entertaining styles. Textual analysis is used to interpret the public and social meanings of 10 most popular Indian movies, incorporating concepts such as collective subjectivities, imagined communities, the structure of social groups, and the significance of being local. It examines trends of cultural imagination within these movies. The results demonstrate that Indian most popular movies offer Indians a pathway to explore a potentially better version of themselves, not only individually but also collectively.

Based on this analysis, the study suggests that Indian movies have the potential to elevate themselves as a national brand, embodying diverse, democratic, and competitive elements. To enhance the implications of the study, conducting in-depth interviews with fans to explore their cultural imagination would be beneficial.

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