



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book

**9<sup>th</sup> Annual International Conference on  
Humanities & Arts in a Global World  
3-6 January 2022, Athens, Greece**

Edited by  
David P. Wick, Aleksandra Tryniecka &  
Olga Gkounta

2022



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9<sup>th</sup> Annual International  
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## Preface

This book includes the abstracts of all the papers presented at the *9<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World* (3-6 January 2022), organized by the Athens Institute for Education and Research (ATINER).

A full conference program can be found before the relevant abstracts. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications only after a blind review process.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which they can discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the association. ATINER was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world can meet to exchange ideas on their research and consider the future developments of their fields of study.

To facilitate the communication, I invite the readers to access the previous abstract books that can be found in Table 1 of the introductory chapter –these are available for free– and compare how the themes of the conference have evolved over the years. According to ATINER's mission, the presenters in these conferences are coming from many different countries, presenting various topics.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world can regularly meet to discuss the developments of their disciplines and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published over 200 books. Academically, the institute is organized into 6 divisions and 37 units. Each unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together. Specific individuals are listed on the following page.

**Gregory T. Papanikos**  
**President**

## **9<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2022, Athens, Greece**

### **Organizing & Scientific Committee**

All ATINER's conferences are organized by the Academic Council. This conference has been organized with the assistance of the following academic members of ATINER, who contributed by reviewing the submitted abstracts and papers.

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, U.K.
2. David P. Wick, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA.
3. Steven Oberhelman, Professor of Classics, Holder of the George Sumey Jr Endowed Professorship of Liberal Arts, and Associate Dean, Texas A&M University, USA, Vice President of International Programs, ATINER and Editor of the Athens Journal of History.
4. Patricia Hanna, Vice President of Academic Affairs, ATINER & Professor Emerita, University of Utah, USA.
5. Nicholas Pappas, Vice President of Academic Membership, ATINER & Professor of History, Sam Houston University, USA.
6. David A. Frenkel, LL.D., Head, Law Unit, ATINER & Emeritus Professor, Law Area, Guilford Glazer Faculty of Business and Management, Ben-Gurion University of the Negev, Beer-Sheva, Israel.
7. William O'Meara, Head, Philosophy Unit, ATINER & Professor, Department of Philosophy and Religion, James Madison University, USA.
8. Stephen Andrew Arbury, Head, Arts & Culture Unit, ATINER & Professor of Art History, Radford University, USA.
9. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.
10. Valia Spiliotopoulos, Head, Languages & Linguistics Unit, ATINER & Instructor, Department of Language and Literacy Education, The University of British Columbia, Canada.
11. Jayoung Che, Head, History Unit, ATINER & Visiting Professor, Hankuk University of Foreign Studies, South Korea.
12. Tatiana Tsakiropoulou-Summers, Director, Center for Classical & Byzantine Studies (ACCBS) & Associate Professor, The University of Alabama, USA.



13. Alexander Makedon, Independent Scholar (Retired Full Professor, Chicago State University, USA).
14. Nicholas N. Patricios, Vice President of Strategic Planning & Analysis, ATINER and Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
15. Clara Germana Gonçalves, Head, Architecture Unit, ATINER & Researcher, CITAD (Centro de Investigação em Território, Arquitectura e Design), Lusíada University and Associate Professor, ISMAT (Instituto Superior Manuel Teixeira Gomes), Portugal.
16. John Spiridakis, Co-Editor, Athens Journal of Education & Professor, St. John University, USA.



## FINAL CONFERENCE PROGRAM

9<sup>th</sup> Annual International Conference on Humanities & Arts in a Global World,  
3-6 January 2022, Athens, Greece

### PROGRAM

#### Monday 3 January 2022

09.30-10.00

Registration

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10.00-10.30

Opening and Welcoming Remarks:

- **Gregory T. Papanikos**, President, ATINER
  - David P. Wick**, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA
- 

10.30-11.00

**Amanda Kline**, Assistant Professor, Otterbein University, USA.

*Title: Women of the United States National Park Service: An Oral History Fine Art Film.*

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11.00-11.30

**Gennadiy Chernov**, Associate Professor, University of Regina, Canada.

*Title: Populism, Media and the Public Sphere in Italy.*

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11.30-12.00

**Khadidiatou Diallo**, Associate Professor, University Gaston Berger, Senegal.

*Title: The Excision of Desire: Female Genital Mutilation in Alice Walker's Possessing the Secret of Joy.*

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12.00-12.30

**Emese Boksay Pap**, Lecturer, Pázmány Péter Catholic University, Hungary.

*Title: Give me a Place to Stand on and I Will Move the World-Contribution to the Debate on Adopting ELF Principles in Teaching EFL.*

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12.30-13.00

**Thomas Bisiani**, Adjunct Professor, University of Trieste, Italy.

**Vittoria Umani**, PhD Candidate, University of Trieste, Italy.

*Title: Geography, Infrastructure and Architecture. From the Immaterial Scenes of the Arts to the Physical Space of the American City.*

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13.00-13.30

**Lana Kazkaz**, PhD Student, Ramon Llull University, Spain.

**Miriam Diez Bosch**, Professor, Ramon Llull University, Spain.

*Title: Media Speech on Atheism A Study Case in Arabic Channels' Talk Shows.*

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13.30-14.30 Lunch

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14.30-15.00

**Radmila Janicic**, Professor, University of Belgrade, Serbia.

*Title: Social Responsibility Through Arts.*

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**15:00-15:30**

**Allen Reichert**, Librarian, Otterbein University, USA.

*Title: The Lists of Sei Shōnagon; or, How an Ancient Japanese Court Lady Takes Lists on a Distinctive Turn.*

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**15:30-16:00**

**Amy Johnson**, Associate Professor, Otterbein University, USA.

*Title: From Urban "Pesthole" to Urban Picturesque: White Women and Perceptions of the City at the Turn of the Twentieth Century.*

---

**16:00-16:30**

**Michael Mazur**, Head, North Texas Performing Arts Academy, USA.

*Title: Why We Tell the Story: The Modern Need for Aristotelian Tragedy to Facilitate Civil Discourse in a Divided Society.*

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**16:30-17:00**

**Karen Large**, Assistant Professor, Florida State University, USA.

**Stephanie Sickler**, Assistant Professor, Florida State University, USA.

*Title: The Influence of Music on Users' Perceptions of the Built Environment.*

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**17:00-17:30**

**David P. Wick**, Director, Arts, Humanities and Education Division, ATINER & Retired Professor of History, Gordon College, USA.

*Title: The Figurines and the Fear of Philip – A Glimpse or Two at the Key Crisis Moments When Greeks Invited Rome into the Aegean, and the Ancient Play between Urban Identity Politics and Pop Culture Art.*

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**17:30-18:00**

**Franz Christian Schneider**, Associate Professor, Parsons School for Design, USA.

*Title: From Design Thinking to Designing Inclusive Collaborations.*

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**Tuesday 4 January 2022**

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**10:00-10:30**

**Carlo Artemi**, Retired Worker, Ministry of Education, Italy.

*Title: An Idea for Interior of Martian House.*

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**10:30-11:00**

**Jayoung Che**, Visiting Professor, Hankuk University of Foreign Studies, South Korea.

*Title: Non-Objective Criterion of 'Defamation by Publicly Alleging Facts' in Korea's Current Criminal Law.*

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**11:00-11:30**

**Michael Michael**, Professor, Yonsei University, South Korea.

*Title: Interpreting Dragons: A Threefold Perspective.*

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**11:30-12:00**

**Adrian Estrela Pereira**, PhD Student, Eötvös Loránd University, Hungary.

**Ekaterina Konopleva**, Professor, Federal University of Bahia, Brazil.

**Jehan Alghneimin**, PhD Student, Eötvös Loránd University, Hungary.

**Nicole Kasbary**, PhD Student, Eötvös Loránd University, Hungary.

**György Mészáros**, Professor, Eötvös Loránd University, Hungary.

*Title: Musical Instruments' African-Based Studies: The Application of the Afro-Brazilian Knowledge to Study Non-African-Based Musical Instruments.*

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**12:00-12:30**

**Peter Baur**, Associate Professor, University of Johannesburg, South Africa.

*Title: Exploring the Relationship Between the Performance of the Global Financial Markets and Art Market Sentiment.*

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**12:30-13:00**

**Andrada Florian**, PhD Student, West University of Timisoara, Romania.

*Title: The Under-Evaluation of National Heritage Monuments by National/Local Art Authorities.*

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**13:00-13:30**

**Mario Savini**, Adjunct Professor, University of Camerino, Italy.

*Title: Music from the Rubble. Creativity as a Tool for the Promotion and Enhancement of Earthquake-Hit Areas.*

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**13:30-14:30 Lunch**

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**14:30-15:00**

**Gazala Gayas Wani**, Associate Professor, Cluster University Srinagar, India.

*Title: Utopians and Revolutionary: A Comparative Study of P.B Shelley and Archibald Lampman.*

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**15:00-15:30**

**Mbali Khoza**, Lecturer, Rhodes University, South Africa.

*Title: Multi-Modes of Erasure: An Analysis of the Art History and Visual Culture Curriculum.*

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**15:30-16:00**

**Katerina Gotsi**, Researcher, Centre for Scientific Dialogue and Research, Cyprus.

**Margarita Ioannou**, Researcher, Bank of Cyprus Cultural Foundation, Cyprus

*Title: Nomads, Adventure Seekers and (Non Desperate) Housewives: Female Travel Bloggers in Cyprus.*

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**16:00-16:30**

**Marta Miquel-Baldellou**, Researcher, University of Lleida, Spain.

*Title: From Margo Channing to Margaret Elliot: The Aging Actress, Age Performance, and the Dictates of Aging in Joseph Mankiewicz's All About Eve and Stuart Hesiler's the Star.*

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**16:30-17:00**

**Kelly Kirby**, Department Chair and Assistant Professor, Moore College of Art & Design, USA.

*Title: Fostering Engagement and Collaborative Learning in Class Through Practicing Inclusive Pedagogies.*

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**17:00-17:30**

**Omar Roy**, Assistant Professor, University of South Carolina, USA.

*Title: Immanent Narrative in Franz Liszt's Vallée d'Obermann.*

**David P. Wick**

Director, Arts, Humanities and Education Division, ATINER & Retired  
Professor, Gordon College, USA

**Aleksandra Tryniecka**

Lecturer, Maria Curie-Skłodowska University in Lublin, Poland

&

**Olga Gkounta**

Researcher, ATINER, Greece

## **Research on Arts and Humanities: A Selected Survey and Works Presented at ATINER's Annual Humanities and Arts Conferences**

*This chapter presents a survey of twenty-six research presentations at the 9<sup>th</sup> Annual International Conference which took place in Athens, 3-4 January 2022. Participants were coming from thirteen different countries (Brazil, Canada, Cyprus, Hungary, India, Italy, Republic of Korea, Romania, Senegal, Serbia, South Africa, Spain, and USA). The aim of this survey is to summarize the main research findings. These presentations covered a wide range of themes in the field of Humanities and Arts. In addition, this survey provides an overview of all the previous annual conferences of Humanities and Arts which always take place in Athens every year in the first week of January.*

### **Introduction**

The 2022 Humanities and Arts Conference is the ninth that was organized by the Athens Institute for Education and Research (ATINER), a world association of academics and researchers based in Athens. Our institution had been soliciting the best and most engaging papers we could invite to Athens on the arts and humanities almost since the millennium began, but starting in 2014 we were proud to give these studies – so easily forgotten in our technical age – their own research division, their own “flagship” conference, and – before long – their own Athenian-published journal.

The conference serves the mission of the association which is to provide the “fertile ground” to academics and researchers from all over the world to convene in Athens in small groups much as they did in the ancient Athenian symposiums, to exchange ideas, share their research and to discuss the future frontiers of their disciplines, and to engage with professionals from other fields as they do. The broad spectrum of subjects covered by this specific conference makes it unique. In these ways we help participants broaden their horizons not only because of the wide

geographical coverage of our visiting presenters, but because academics have the chance to listen in an intimate space to such a variety of themes as they come together from so many vectors within the Humanities and Arts field. Most importantly it creates the ground for research collaborations among the participants who start with perspectives from higher education institutes in all corners of the world: Africa, America, Asia, Europe; academics need this in an era as globalizing as our own has become.

So, as we said, we have purposed these small academic conferences to bring academics from a myriad of countries together – to talk about current, future research, to generate collaborative interest with samples of their work. Since 2014, 236 presentations 48 different countries have launched in our small conference rooms (Argentina, Australia, Austria, Brazil, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Egypt, Finland, France, Georgia, Germany, Hong Kong, India, Iran, Israel, Italy, Japan, Kenya, Kuwait, Malaysia, New Zealand, Nigeria, Oman, Philippines, Poland, Portugal, Qatar, Republic of Armenia, Republic of Korea, Romania, Russia, Senegal, Serbia, Singapore, South Africa, Spain, Sri Lanka, Taiwan, Tunisia, Turkey, UAE, Uganda, UK, and USA), as it can be seen in Table 1.

**Table 1.** *Publication of Books of Abstracts of Proceedings, 2014-2022*

Year	Papers	Countries	Reference
2022	26	13	Wick et al. (2022)
2021	17	10	<a href="#">Papanikos (2021)</a>
2020	25	10	<a href="#">Papanikos (2020)</a>
2019	23	16	<a href="#">Papanikos (2019)</a>
2018	25	11	<a href="#">Papanikos (2018)</a>
2017	24	12	<a href="#">Papanikos (2017)</a>
2016	30	14	<a href="#">Papanikos (2016)</a>
2015	37	23	<a href="#">Papanikos (2015)</a>
2014	29	16	<a href="#">Papanikos (2014)</a>

### **Previous Journal Publications of the Humanities and Arts Papers Based on Conference Presentations**

It is ATINER's policy not to publish books of paper proceedings presented at its various conferences. Presenters have the option to see their work printed in one of the sixteen peer-reviewed e-journals published by ATINER since 2014. From all the previous (eight) conferences of

Humanities and Arts twenty-five papers of various thematics have been published in journal publications.

Diving into them, we find that 2015-2016 were especially interesting years for South African studies, the subjects varied and vital: Borgatti examines in a historical perspective from 16<sup>th</sup> century to 19<sup>th</sup> century the heritage of the African continent as this was transferred in the diaspora.<sup>1</sup> She takes as a vivid example the work of Ade Bakare, an international fashion designer of African origin living and thriving internationally.<sup>2</sup> Rafapa shows how "South African Khoisan literature enriches literary discourse in the global context, using the criteria of strangeness, cross-cultural dialogue and social cohesion."<sup>3</sup> He argues that by embracing strangeness, global social cohesion grows stronger, not more fragmented.<sup>4</sup> Finally, Van Helden in her paper uses theonome reciprocity in order to interpret the phenomenon of declining numbers in protestant mainstream churches in South Africa.<sup>5</sup>

Another conversation from another "salon" in this gathering of voices was literary, Rubik researching the portrayal of Amazons in a plethora of 17<sup>th</sup> century English plays,<sup>6</sup> Chakravarty investigating how Toni Morrison is using color in her novels to objectify suffering and salvation,<sup>7</sup> and Tryniecka examining "the neo-Victorian literary phenomena as an ethical, deliberate and conscious choice to retell the past anew."<sup>8</sup> She further researches the tendency to objectify the past in the postmodern era.<sup>9</sup>

Theatre is not only a major genre in the arts arena, but has a mix of skills and disciplines that overlap into, and enrich, a great many others. Patrick explores ways in which the intercultural performance project *There's Danger in the Dance* engaged with approaches to exploring difference. English performers revealed their own identities in the stage

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1. Jean M. Borgatti, "The Many Faces of Art in Global Africa," *Athens Journal of Humanities & Arts* 2, no. 4 (2015): 221-230.

2. Ibid.

3. Lesibana Rafapa, "South African Khoisan Literature in the Context of World Literary Discourse," *Athens Journal of Philology* 3, no. 2 (2016): 83-96.

4. Ibid.

5. Sophia Van Helden, "Theonome Reciprocity as Key for Interpreting the Phenomenon of Declining Numbers in Protestant Mainstream Churches – A South African Study," *Athens Journal of Humanities & Arts* 3, no. 4 (2016): 221-238.

6. Margarete Rubik, "Women in Arms: Amazons in 17th Century English Drama," *Athens Journal of Humanities & Arts* 1, no. 2 (2014): 147-156.

7. Saumitra Chakravarti, "The Use of Color Imagery in the Novels of Toni Morrison," *Athens Journal of Philology* 2, no. 3 (2015): 163-170.

8. Aleksandra Tryniecka, "'Adaptation' or 'Appropriation': Re-narrating the Victorian Past as an Ethical Decision." *Athens Journal of Humanities & Arts* 5, no. 4 (2018): 469-482.

9. Ibid.



and explored ways of understanding the Filipino dances. In this way, the dancers were shown as individuals, rather than as “English” or “Filipino”, working against stereotypes, and interacting in a complex manner with the notion of identity.<sup>10</sup> Midhin and Finburgh study the dilemma of the artist in contemporary British theatre, with the contexts of art and commitment, art and politics adding complexity to one another, as well as what the artist and their art find themselves doing in (and to) society nowadays.<sup>11</sup> Adding a layer to the complex reality of the contemporary artist, Díaz Rodríguez examines the awkward situation created from the competition between the European cultural events and the local ones on the Philippino “arts” stage. The politics of European arts funding in the Philippines adds weight further (and off-kilter) to an already imbalanced landscape.<sup>12</sup> In today’s Japan, Endo explores the traveling theatre called *taishū-engeki* (an important form of traditional theatre aims its art to a working class audience) and argues with strength that – based the duration across time it has achieved, despite its being marginalised, it has won respect (or at least acceptance) as a true Japanese form of art, at least at a subconscious level.<sup>13</sup>

In her paper on “Architecture as Frozen Music,” Samsonova studies the surprising transcultural relations between Italy and Russia in the 18<sup>th</sup> and 19<sup>th</sup> centuries, emphasizing architecture and music. She underscores influences Italian artists had in the formation of modern culture in Russia and shows particularly how the main characteristics of Baroque and Classicism are reflected in music and architecture -- Italian master artists shaping distant culture when only the art traveled.<sup>14</sup> Levin analyses U.S. Abstract Expressionists and how they found rich material in Greek mythology to create metaphoric meaning. He notices that for the Greek-American artists, in particular, such references grew in an almost organic way out of pride in their ancestral culture.<sup>15</sup>

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10. Declan Patrick, “Playing with ‘Others’: Strategies in Intercultural Performance,” *Athens Journal of Humanities & Arts* 2, no. 4 (2015): 231-242.

11. Majeed Mohammed Midhin, and Clare Finburgh, “The Dilemma of the Artist in Contemporary British Theatre: A Theoretical Background,” *Athens Journal of Humanities & Arts* 2, no. 4 (2015): 243-258.

12. José Miguel Díaz Rodríguez, “The Perils of Global Cultural Promotion: (Re-)Presenting ‘European Culture’ in Asia through Spanish Cultural Promotion in the Philippines,” *Athens Journal of Humanities & Arts* 2, no. 3 (2015): 163-176.

13. Yukihide Endo, “Reconsidering the Traveling Theater of Today’s Japan: An Interdisciplinary Approach to a Stigmatized Form of Japanese Theatre,” *Athens Journal of Humanities & Arts*, 2, no. 3 (2015): 151-162.

14. Tatiana Samsonova, “Architecture as Frozen Music: Italy and Russia in the Context of Cultural Relations in the 18th-19th Centuries,” *Athens Journal of Humanities & Arts* 4, no. 2 (2017): 123-132.

15. Gail Levin, “Greek Subjects, Greek-American Artists, and American Abstract

One can't do Arts & Humanities without doing at least some philosophy (or one *should* not). García Peña in his paper weaves almost a musical score from Plato's work, a strong theme the advantages one can gain from reading Platonic texts some post-moderns marginalize today. He argues that Platonism is "a way of understanding philosophy itself."<sup>16</sup> Plato's work and the constant need for discussion and criticism among his students and rivals (both real and imagined in the dialogues) "will help us understand the world we live in and how to live in it."<sup>17</sup> Stone can hardly have found a better capstone example in a world so affected by climate change, when he unpacks a Platonic argument that any just society will be environmentally sustainable. He then takes this a step further, to discuss the way Plato connects environmental sustainability to social justice and political stability.<sup>18</sup> These are (argued) morals that rise beyond the self and could breathe "lift" beneath the wings of many human efforts. O'Meara, on a related hunt, focuses particularly on Dewey's "third stage of morality," the examined, autonomous stage. The focus there is on a goal greater than the self, even when facing death. O'Meara closes the circle, taking Socrates as an example, who transformed the desires of his life so that at the "center of gravity" for his desires would be the desire to be moral.<sup>19</sup>

Serafini's paper shows how the reflexive aesthetic embedded in deconstructionist philosophy might strengthen transnational interconnections and might even be a trial basis for an authentic concept of global community.<sup>20</sup> While Hashimoto tries to parallel the role of geometrical representations used in both the philosophical enquiries of Wittgenstein and Kuki (both try to use represented geometry in their linguistic conceptual analyses),<sup>21</sup> it is linguistic issues that Yehudit Dror adds to the mix. He argues that different passive structures in journalistic "modern standard Arabic" do not necessarily convey different semantic

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Expressionism," *Athens Journal of Humanities & Arts* 4, no. 1 (2017): 25-34.

16. Ignacio García Peña, "Platonism as a Philosophical Method," *Athens Journal of Humanities & Arts* 5, no. 1 (2018): 45-60.

17. Ibid.

18. Mark Stone, "Plato, Environmental Sustainability, and Social Justice," *Athens Journal of Humanities & Arts* 5, no. 1 (2018): 105-118.

19. William O'Meara, "John Dewey on Stages of Morality and Self-Realization Confronting Death," *Athens Journal of Humanities & Arts* 8, no. 1 (2021): 45-62.

20. Luca Serafini, "Aesthetic Reflexivity in the Global Age," *Athens Journal of Humanities & Arts* 3, no. 4 (2016): 239-250.

21. Shogo Hashimoto, "The Role of Geometrical Representations – Wittgenstein's Colour Octahedron and Kuki's Rectangular Prism of Taste," *Athens Journal of Philosophy* (2022) (forthcoming).

content. He argues that the author's exact intention cannot be determined in all cases based on the passive structure.<sup>22</sup>

In his analyses of political speeches, Akinkurolere aims his spotlight at the meaning of context. He points out that context has necessary value as an integral part in speaker's intention and hearer's interpretation, and its influence on speech act patterns is considerable.<sup>23</sup> Just so, from an educational perspective, Jarjoura tries to highlight the influence context on the social and pedagogical teaching-learning dynamic that Arab pre-service teachers must master.<sup>24</sup>

Through a lens of history aimed back at the age of Roman Athens, Wick discusses how Athenian educators re-tooled the old city's schools from "classical" to "modernist" for the new clientele arriving from Republican Rome.<sup>25</sup> While Adamidis research unearths much about the role of public services (liturgies) by litigants and their functioning in the classical Athenian courts,<sup>26</sup> he argues that Athenians, driven by ethical as well as competitive motivation, tried to make urban justice a channel for, or main object of, the play of forensic argumentation before juries.<sup>27</sup> In a slice from the history of health, Oberhelman archives the curious life and career of the monk Gymnasios Lavriotis, his healing recipes and therapeutic practices survive in text, and in rural Greece. By 1930, his reputation as healer had such celebrity that flocks of the sick were traveling to Thasos, where he chose to practice his craft, preferring his medical attention to the scientific doctors Greece was beginning to provide.<sup>28</sup> In yet another "history of movement" Penava analyzes how traffic routes developed in the far south of Croatia during the 19<sup>th</sup> and 20<sup>th</sup> century.<sup>29</sup> Finally, moving to both American history, but staying in the history of learning, Cook looks not just at amphibious assault

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22. Yehudit Dror, "The Internal Passive and the Periphrastic Passive in Journalistic Modern Standard Arabic," *Athens Journal of Philology* 2, no. 2 (2015): 109-122.

23. Susan Akinkurolere, "Exploring the Significance of Context in Meaning: Speech Act Features of Performative Political Speeches of President Umaru Musa Yar'Adua," *Athens Journal of Humanities & Arts* 7, no. 1 (2020): 63-84.

24. Basma Jarjoura, "Enhancing Motivation to Learn among Arab Pre-service Teachers in Arab and Mixed Colleges," *Athens Journal of Education* 2, no. 4 (2015): 359-382.

25. David P. Wick, "Stoics and Epicureans for the 'Modern Market': How Athenian Educators Re-Tooled the Old City's 'Modernist Schools' for Republican Rome," *Athens Journal of History* 3, no. 4 (2017): 265-274.

26. Vasileios Adamidis, "The Relevance of Liturgies in the Courts of Classical Athens," *Athens Journal of History* 3, no. 2 (2017): 85-96.

27. Ibid.

28. Steven M. Oberhelman, "The Folk-Healing Recipes of the Thasian Monk Gymnasios Lavriotis," *Athens Journal of Health* 2, no. 3 (2015): 191-206.

29. Marija Benić Penava, "Traffic Connectivity in Croatia in the Past: The Dubrovnik Region Case," *Athens Journal of History* 1, no. 3 (2015): 195-204.

operations in the Second World War, but at how the understanding of military decisions and how the specific plans and (very different) results of one battle can be “learned” in ways that help and improve the next battle, or perhaps confuse it. At the heart of this point, he notes how the American victory in the 1943 Battle of Tarawa “validated” both good and flawed assumptions in the doctrine of American amphibious warfare.<sup>30</sup>

ATINER is deeply conscious of the vital element each of these papers has added to the conversation of minds “under the shadow of Lykavettos.” It is a further honor, to ATINER as well as each author, that a great many of these papers coming from past conferences have qualified for publication in the *Athens Journal of Humanities & Arts* (15), and a few in the *Athens Journal of History* (4), the *Athens Journal of Philology* (3), the *Athens Journal of Health and Medical Sciences* (1), the *Athens Journal of Education* (1) and the *Athens Journal of Philosophy* (1).

### The 2022 Conference

Not surprisingly, the vast majority of presentations of the 2022 conference were made online due to the COVID-19 pandemic which has so significantly impacted conferences, ATINER’s and others, not to mention the Greek economy and society. ATINER’s President, Gregory Papanikos has followed this impact in a cohesive series of papers.<sup>31</sup> Pandemics in Athens are not new. Thucydides gives an excellent account of a pandemic which hit Athens in the first year of the Peloponnesian War in 430 BCE.<sup>32</sup>

The presentations of the 2022 conference have been organized into seven themes -- Architecture & Urbanism, Arts, Education, Media, Literature, History, and Social Aspects, and the various abstracts are analyzed under these themes.

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30. Paul J. Cook, “Peninsular Lessons for Atoll Warfare: The U.S. Marine Corps and the Development of Naval Gunfire Doctrine,” *Athens Journal of History* 6, no. 4 (2020): 313-328.

31. Gregory T. Papanikos, “The Impact of the COVID-19 Pandemic on Greek Tourism,” *Athens Journal of Tourism* 7, no. 2 (2020): 87-100; Papanikos, “The demographics of COVID-19 in the European Union,” *Athens Journal of Social Sciences* 7, no. 4 (2020): 279-290; Papanikos, “Deaths due to COVID-19, Lockdowns, Vaccinations and Weather Temperatures: The Case of Greece,” *Athens Journal of Health and Medical Sciences* 8, no. 3 (2021): 201-216; Papanikos, “The European Union’s Recovery Plan: A Critical Evaluation,” *Athens Journal of Mediterranean Studies* 7, no. 2 (2021): 85-102.

32. An account of this pandemic and its comparison to COVID-19 is given in: Papanikos, “Thucydides and the Synchronous Pandemic,” *Athens Journal of History* 7, no. 1 (2021): 71-94.

## Architecture & Urbanism

The “Architecture & Urbanism” section broadly discusses the notions of space in connection with technology, art, imagery, practicality and social issues.<sup>33</sup> The interconnection between art and architecture is a timeless question with answers that change in each age of artistry and engineering.<sup>34</sup>

In his paper titled “An Idea for Interior of Martian House”, Carlo Artemi, inspired by both the successes and the aesthetic of the SpaceX programme, invites one to imagine a Martian house in its complexity, while discussing the possible difficulties and solutions connected with its construction and functionalities. What follows, in “Geography, Infrastructure and Architecture: From the Immaterial Scenes of the Arts to the Physical Space of the American City”, Thomas Bisiani and Vittoria Umani discuss an artistic spatial project conducted in Dallas – a collaboration between the University Crossing Trail Public Improvement District along with the SMU University of Dallas, resulting in the promotion of an “old trail of the city” restored as an “art corridor.” The project especially concentrates on the specific idea of beauty in the city landscape which, simulatenously, allows for the slowing down of the concept of time which usually dominates urban spaces.

More time machine than urban refuge, “From Urban ‘Pesthole’ to Urban Picturesque: White Women and Perceptions of the City at the Turn of the Twentieth Century”, is Amy Johnson’s argument that the critical works of Mariana Griswold van Rensselaer accompanied by Charles Mielatz’s illustrations and Childe Hassam’s, Alice Austen’s, and Jessie Tarbox Beals’s photography dramatically shifted the perception of the New York City at the turn of the nineteenth and twentieth century. As Johnson posits, these works influenced a novel perception of the city as no longer “dangerous and unhygienic” but, instead, as an “exciting world for white elites – both male and female,” paving the way for the development of the notion of white supremacy, as the white women entrepreneurs

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33. For more information on the interesting blending of architecture with various other disciplines, please read: Clara G. Gonçalves, and Maria J. Soares, *Architecture Anthology III: Inter and Transdisciplinary Relationships in Architecture II & Crossings on Body and Architecture* (Athens: Athens Institute for Education and Research, 2021); Gonçalves, and Nicholas N. Patricios, *Inter and Transdisciplinary Relationships in Architecture* (Athens: Athens Institute for Education and Research, 2018), and on urban theory and urbanism: Patricios, *Architecture Anthology I: Architectural and Urban Theory* (Athens: Athens Institute for Education and Research, 2015).

34. Rafaella Maddaluno, “Between Earth and Sky: Art and Architecture in Dialogue in the Work of Rui Chafes and Camilo Rebelo,” *Athens Journal of Architecture* 7, no. 4 (2021): 483-498.

would actively participate in the shaping of urban spaces while, at the same time, decreasing the visibility of immigrants and people of colour.

What follows, in Karen Large and Stephanie Sickler's paper entitled "The Influence of Music on Users' Perceptions of the Built Environment", is a discovery of the world in which it is possible to explore space without its visualization while incorporating music into the architectonic experience. Based on the study in which participants are asked to match music, fabric, and space, Large and Sickler observe that there is an "inherent meaning in and understanding of" these three components when matched together. According to Large and Sickler, incorporating music into a visual experience allows for a better understanding of a given design and greatly enhances the experience of space. Last echoing in several ways the earlier aesthetic studies, is "Music from the Rubble: Creativity as a Tool for the Promotion and Enhancement of Earthquake-Hit Areas," where Mario Savini concentrates on the role of creativity as a "tool for the promotion and enhancement of earthquake-hit areas." His work discusses a sound installation involving microorganisms collected in the Central Italy from the areas hit by the earthquake in 2016. An intriguingly angled research reveals how implemented music reshapes the perception of places that have become entangled with the association of turmoil and tragedy.

## Arts

The "Arts" section begins with Andrada Florian's paper, "The Under-Evaluation of National Heritage Monuments by National/Local Art Authorities", where the focus is on unique "heritage monuments" from the Bihor county, Romania, monuments *not* highlighted in any national art or heritage institutes. By contrast, as Florian maintains, the monuments which are officially appreciated are those which possess a "hidden aim" instead of "true values". Florian argues interestingly that the value of wood as a material ought to be appreciated, as wood carries a special meaning for the Romanian nation. In a parallel look at recovered organic-historical significances, "Women of the United States National Park Service: An Oral History Fine Art Film", Amanda Kline emphasizes the significance of oral histories told by women from parks across the United States, thus preserving those stories and protecting them marginalized oblivion.<sup>35</sup> Offering women a voice carries a history beyond "dry facts"

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35. Oral histories is also an important tool of history research when there is scarcity and/or lack of original historical documents: Maysoun Ershead Shehadeh, "Five Keys of Judgment - Truth or Fiction in Autobiographical and Oral History Research: The Palestinians Oral History in Israel," *Athens Journal of Mediterranean Studies* (forthcoming).

and adds the weight of art layering remembered events with personal meaning. Such narratives constitute an important testimony to the overall success of the National Parks Services (and idea) in the United States.

Michael Michael in "Interpreting Dragons: A Threefold Perspective" postulates that "dragons and dragon stories are overdetermined," arising not from *either* cultural,<sup>36</sup> naturalistic or psychological causes, but from all of them together. According to the author, one should look deeper into the origins of dragons, especially reaching for the naturalistic and psychological accounts, with the latter allowing for the perception of dragons not just as cultural icons, but as Freudian echoes - parental figures and the id. Lastly, in her paper, "From Margo Channing to Margaret Elliot: The Aging Actress, Age Performance, and the Dictates of Aging in Joseph Mankiewicz's *All About Eve* and Stuart Hesiler's *The Star*", Marta Miquel-Baldellou discusses aging as a notion revealing a performative quality. The paper concentrates on the figure of the aging actress from classic films of the 1950s and 1960s who, on the one hand, might be perceived as a figure locked into roles linked to her process of decline or into subversion of those. In some cases, both seem to happen, depending on the interpretation of the performance. The aging "narrative(s)" are discussed through the comparative analysis of Joseph Mankiewicz's *All About Eve* and Stuart Heisler's *The Star*.

## Education

In "Give me a Place to Stand on and I Will Move the World- Contribution to the Debate on Adopting ELF Principles in Teaching EFL", Emese Boksay Pap argues that English as a Lingua Franca (ELF) in the EFL classroom should be examined by adopting the perspective of teachers, who, according to Boksay Pap, are one of the key stakeholders in the language teaching process. The author proposes that Jackson's (2008, p. 31) model of transformative learning and worldview change be adopted as a possible strategy to apply in language teachers' professional development so as to offer teachers a special "place to stand" and evaluate the issue of ELF in their own practice. Equally change-conscious is "Musical Instruments' African-Based Studies: The Application of the Afro-Brazilian knowledge to Study Non-African-Based Musical Instruments", where Adrian Estrela Pereira, Ekaterina Konopleva, Jehan Alghneimin, Nicole Kasbary and György Mészáros observe a growing interest,

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36. For an investigation of dragons and women (from a ritual and cultural context), you can read: Sharon Khalifa-Guetta, "Medusa Must Die! The Virgin and the Defiled in Greco-Roman Medusa and Andromeda Myths," *Athens Journal of Mediterranean Studies* 7, no. 3 (2021): 201-232.

particularly stemming from institutional 'featuring' in Salvador city, about African-based music in Brazil. They analyse the surprising application of this trend with a study of "non-African-based" musical instruments, concentrating on critical, sociological and ethnomusicological perspectives in the Brazilian context.

"Fostering Engagement and Collaborative Learning in Class Through Practicing Inclusive Pedagogies", is a study in which Kelly Kirby discusses ways in which students' engagement in class discussion might be enhanced.<sup>37</sup> The paper analyses such components as: the inclusive climate in a classroom, recognition of unconscious biases leading to a collective healing and, finally, diversity as a stronghold of classroom discussion. Last but not least, in "Multi-Modes of Erasure: An Analysis of the Art History and Visual Culture Curriculum", Mbali Khoza highlights the importance of multi-modal black art histories in the modern curriculum.<sup>38</sup> As the author maintains, the inclusion of multi-modal black art histories in the narrative or fields of study at artistic institutions could invite vital conversations about black art practitioners and their approach to art, thus helping these institutions to undergo a profound change of perspective and growth.

## Media

A "media" section approaches arts and humanities as they appear through socio-cultural, geographical, spiritual and economic lenses. In "Populism, Media and the Public Sphere in Italy", while using the method of in-depth interviews, Gennadiy Chernov discusses the phenomenon of populist parties in the South European democracies, and leads to the observation of Papanikos that "despite the differences in the practice of democracy it seems that populism cannot be avoided in all kinds of democracies."<sup>39</sup> As Chernov notes, the issues raised by populist parties are often important to those individuals who do not identify themselves

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37. For more on inclusive education, you can have a look at: Leda Kamenopoulou, "Special Issue on 'Inclusive Education': An Introduction," *Athens Journal of Education* 4, no. 4 (2017): 311-314.

38. For information on visual and textual representation of blackness in contemporary black expressive culture, you can read: Mbali Khoza, "Seeing Blackness through Black Expressive Culture: A Reading of Zanele Muholi's Somnyama Ngonyama – Hail the Dark Lioness," *Athens Journal of Humanities & Arts* 8, no. 3 (2021): 261-286.

39. Papanikos, "Democracy and Politics: An Introduction to the Special Issue of the Athens Journal of Social Sciences," *Athens Journal of Social Sciences* 9, no. 2 (2022): 89-94. For more on populism in European countries, please refer to: Constantin Colonescu, "Measures of Populism in the CHES 2017 Dataset," *Athens Journal of Social Sciences* 9, no. 2 (2022): 95-114.



directly with the particular movement but, at the same time, feel alienated from the majority by the context of media discourse. In "Nomads, Adventure Seekers and (Non-Desperate) Housewives: Female Travel Bloggers in Cyprus", Katerina Gotsi and Margarita Ioannou offer a novel and interesting perspective on Cyprus as one of the destinations for the 21<sup>st</sup> century female bloggers and influencers who, in turn, share their experiences with their global audiences while using the internet. The paper explores the ways in which the female bloggers transform the experience of travel writing, as well as the ways in which Cyprus has changed itself, further influencing change in the observer, but not always with the depth one might wish. In "Media Speech on Atheism: A Study Case in Arabic Channels' Talk Shows", Lana Kazkaz & Miriam Diez Bosch instigate a debate regarding the spread of atheism in contemporary Arab societies which can be attributed to the influence of the modern media. The paper focuses on the analyses of the concept of atheism in the Arab-Islamic world as presented and influenced by the contemporary media. Lastly, in "Exploring the Relationship Between the Performance of the Global Financial Markets and Art Market Sentiment", Peter Baur traces the complex relationship between the general financial markets and the very specific, eccentric market in fine arts, especially concentrating on echoes between art market sentiment and financial market performance. As Baur postulates, the "increasing levels of digitalization" contributed to the perception of the art market as an alternative and, possibly, beneficial investment within the financial market, protecting one from a potential market risk, but with an inevitable effect on perception of the art involved.

## Literature

The "Literature" section, as any literary narrative or debate qualifies, is particularly broad. In "The Lists of Sei Shōnagon; or, how an Ancient Japanese Court Lady Takes Lists on a Distinctive Turn", Allen Reichert highlights the importance and commonness of lists in this day and age. The author concentrates in particular on the on therapeutic or stress-solving elements in lists composed by the Japanese court lady Sei Shōnagon (b.965), further analyzing them in the context of Umberto Eco's works dedicated to the notion of lists as reflective, interesting and profound literary means of expression. What follows, Omar Roy' "Immanent Narrative in Franz Liszt's *Vallée d'Obermann*" examines Liszt's artistic work in relation to Senancour's novel *Obermann* and Lord Byron's *Childe Harold's Pilgrimage*. The aim of the paper is to explore the concept of immanent narrativity in Liszt's music through a

narrative reading of *Vallée d'Obermann*, while especially concentrating on semiotic elements and their "interaction within a structural paradigm".

In "The Excision of Desire: Female Genital Mutilation in Alice Walker's *Possessing the Secret of Joy*", Khadidiatou Diallo analyses Walker's narrative presenting the pain, trauma and healing of women who, after experiencing genital mutilation, strive to regain their sense of the self, as well as their femininity, joy and the titular "secret of joy." An alternative look at triumphs in tragedy is "Utopians and Revolutionaries: A Comparative Study of P.B Shelley and Archibald Lampman", Gazala Gayas Wani emphasizes the importance of the idea of revolution for the Romantics, both in the fields of poetry and politics. While discussing the figures of P. B. Shelly, an English Romantic poet, and Archibald Lampman, a Canadian Romantic poet, (the work of neither any stranger to tragedy) Wani refers to their revolutionary Utopian ideology embracing the world in which "men could live together happily, rationally, and peacefully without any institution and class distinction."

## History

The "History" section hosts an engaging paper by David Philip Wick entitled "The Figurines and the Fear of Philip - A Glimpse or Two at the Key Crisis Moments when Greeks Invited Rome into the Aegean, and the Ancient Play Between Urban Identity Politics and Pop Culture Art".<sup>40</sup> The developing paper, intended for an evolved presentation at the next history conference, is dedicated to the exploration of the selected key moments of crisis (between 205 and 151 of the old era) that "punctuated the Greek invitation of Rome into the Aegean", thus changing the cultural eco-systems of ancient cities like Athens, and which led Athens to attempt capture of new artistic industries and styles in its region that might speak 'Greek' to its new, outlander, incoming wave of culture.

## Social Aspects

In the "Non-Objective Criterion of 'Defamation by Publicly Alleging Facts' in Korea's Current Criminal Law", Jayoung Che discusses the complex notion of defamation as the unique form of the crime which is "prosecuted, tried [and] punished" in *Korea*. Persecuting an individual for

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40. Wick, "The Figurines and the Fear of Philip - A Glimpse or Two at the Key Crisis Moments when Greeks Invited Rome into the Aegean, and the Ancient Play Between Urban Identity Politics and Pop Culture Art," to be presented in the *20th Annual International Conference on History & Archaeology: From Ancient to Modern*, 30-31 May & 1-2 June 2022. Athens, Greece.

defamation often stems from and results in “subjective” and “arbitrary” judgments, as the paper argues that there are “loopholes in the law” (including the clue of “public interest”) that allow for the interference of subjective judgments. In a somewhat similar study of the concrete entangled in the personal “From Design Thinking to Designing Inclusive Collaborations”, Franz Christian Schneider observes that only through recognition and integration of “diverse cultural content, values and knowledge” we are able to offer desired answers to the social and economic needs, as well as the issues of climate change and immigration. The process of integration is not simple, nor one-dimensional (as true believers often wish it to be), but an ongoing dynamic and complicated process of mutual adaptation and pluralism.<sup>41</sup> As the author points out, our societies and economic structures undergo a constant and profound change, hence isolation of one system is not possible and only integrative methods of work will bring the desired effect, that is – inclusive living systems based on teamwork and collaboration.

“Social Responsibility Through Arts” is a broad-ranging discussion in which Radmila Janicic follows various arts through practical and theoretical aspects of social responsibility they attempt to express. The paper ranges from case studies embracing painting, photography, to literature and history. As the study suggests, social responsibility expressed through artistic outlets simultaneously allows for the discussion of “thoughts, ideas [and] values, that otherwise could be unnoticed.” This might almost be the perfect introduction to “Why We Tell the Story: The Modern Need for Aristotelian Tragedy to Facilitate Civil Discourse in a Divided Society”, where Michael Mazur invites the question of the “honest civil discourse” on which every society greatly depends. While introducing the example of Aristotle who created a list of the “elements of tragedy”, Mazur debates the notion of contemporary tragic stories which could “challenge and inspire (...) global citizens.” Even when detached from the classic literary traditions, such modern stories, including the musical *Once on this Island*, still fulfill Aristotelian requirements for the genre of tragedy, while innovatively offering plots and meanings with which the global citizens might easily identify.

## Conclusions

Just this selected survey of papers on Humanities and Arts offers a lively example of the very broad range of thematics covered by any of the

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41. Sara Arnon, and Shmuel Shamai, “Integrating Immigrant and Absorbing Groups into a Joint Community,” *Athens Journal of Social Sciences* 3, no. 4 (2016): 321-336.

ATINER Arts & Humanities conferences. From the playful relationship between art and architecture or the deep but easily-missed role that music plays in the perception of the space and our “built” environment, to how art education can be if we see the possibilities with creative eyes. Add in the value of fluid, equal and open inclusive threads of education, to the transformative curricula to include multi-modal histories and expression from overlooked cultures or cultures we have always looked at in stereotyped ways.

It is heart-warming to see included a significant role for often-belittled forms of cultural expression and evidence – the vitality of oral histories, the women’s experiences of a National Parks in the United States or a culture stressed by conflict but eager to be liked at that on Cyprus. And a flock of dragons. Monotonal is something ATINER, in our experience, has never been.

We heard aspects of media, discussable and purely emotive, in court from ancient Greece to modern Korea. Bloggers and “influencers” can today be both well-paid professions and the wielders heavy and not-always-ethical cultural power, but their equivalents flourished as far back as the classical world.

The literary angles were as wide-ranging as they have usually become – critiqueing multilayered socio-cultural issues and perspectives, with narrative, biographical, rhetorical, and fictional, analyses and comparison, narratives included and narratives examined, not to mention the embroidery of composed lists and idealistic poets. And the dark side of the social was there as well as the creative, reminding us that in today’s democracies, where populism, cultural fundamentalism or authoritarianism exist, there are *by necessity* contemporary tragedies generated, stories, song and images that challenge and inspire global citizens, and, where they are allowed by civility, can provoke honest civil discourse.

This survey is as much an invitation as an enumeration, or one of those “therapeutic lists” mentioned a few paragraphs ago. Any reader who has made it this far may find a great deal of ... a great variety of ... nodes and perspectives of wisdom awaiting in the many angled investigations this slice of ATINER’s invited scholarship can show. But nodes of wisdom require thinking and conversation, thesis and critique, exactly the flow of give-and-take ATINER hoped, a few decades ago, to insert into the thunder of soliloquy that is too often an academic conference in the 21<sup>st</sup> century. We hope you enjoy reading in these pages; we hope even more you will be inspired to research in your own field and offer that for consideration to present in the small, lively discussions that

are our trademark when COVID-19 again allows them to happen in Athens, and online until that is possible.

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Athens, Greece: Abstract Book

*the 20<sup>th</sup> Annual International Conference on History & Archaeology: From Ancient  
to Modern, 30-31 May & 1-2 June 2022. Athens, Greece.*



# **Architecture & Urbanism**

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## **An Idea for Interior of Martian House**

People have always dreamed of living in other lands (Moon, Mars, etc.). In many of these dreams, people did not just reach the planet but stayed there for a long time or lived there. Obviously these people lived in houses or cities very different from those on Earth.

In recent years this dream has come closer to reality. Many probes have explored in detail many planets, in particular Mars. USA, EU, China, India, UAE have probes operating or orbiting on Mars and NASA and SpaceX (a very famous American firm) are building and testing real hardware to go to Mars.

Then it is not a waste of time to ask how a Martian house should be made and how it should be furnished. Making also specific assumptions about how many people will have to live there and for how long.

Note that life of people on Mars has to be as comfortable as possible. Colours of furniture will have to be important because psychology has proved that colours have an effect on human mood and crews on Martian house, and will have to be as quiet and collaborative as possible. Obviously we have to take in account that Earth, Mars and International Space Station are three very different environments. So it is not certain that architectural solutions used on Earth or even on the International Space Station are suitable for Mars.

A house on Mars must be airtight because Martian atmosphere is one thousandth of that of Earth and is unbreathable. It has to take power by external solar panels, to take water from outside, to be made by materials as light as possible. Walls of the house have to shield it from cosmic rays come from the sun. Water, also dirty water, has to be recycled. It is particularly important indeed essential that everything that makes up a Martian house is as light as possible. The less weight to carry on to Mars, the less fuel is needed and the less expensive and complex the journey will be. However, on Mars gravity is present even if less than that of the earth and the night-day cycle is the same as on Earth.

In the development of the project several starting assumptions have been done. Author has hypnotized to work in the frame work of an idea of his OCM2016 (Orvietan case for Mars) adapted to SpaceX hardware, idea detailed in personal site of author. Then let suppose 4-6 people crew living on Mars for 7 months working on researches on Mars soil and on themselves. Cargo and crew for Martian house will travel from Earth to Mars using a SpaceX Starship. Starship is the second stage of BFR Martian

rocket SpaceX is developing. The development of these vehicles is at an advanced stage and SpaceX plans to put into Earth orbit within a few months a version of the spacecraft practically the same as the one that will go to Mars.

The Martian house proposed by author (dimensions and detailed figures in author site) consists of three Bigelow (other space firm) like inflatable modules. The first module is night area with 6 bedrooms each having its bathroom. In the middle, there is the kitchen module, but it does not contain food. In fact because of very low temperature of Mars soil, comparable to Earth South Pole, food is out of house. In the last module there is the day area that is divided in a recreational area and in a working area with a biological laboratory, a geological laboratory and an area (called Electra area) where there are batteries for power. Let image connecting doors by aluminium among modules.

Let's start imagining systems. Power will be generated by external solar panels. These panels will be sensitive to UV (there is no ozone layer on Mars) too and with a sunflower system to rotate them in such a way that they point always towards sun. An Italian firm already produces this "sunflower". Electrical wires will be made by aluminium (it is lighter than copper, but with same conductivity) and every light will be LED light (it is lighter, and it needs less power). Hydraulic system and oxygen recycle system will be the same of ISS. But, because Mars temperature is very low, the air conditioning system must not cool the rooms but only heat them. A few electric heaters will suffice.

Important remarks about materials to be used: 1) Inflatables modules are made by vinyl polymers, same materials used in BEAM (it is an inflatable module that is a part of ISS already in orbit). This material shields from sun radiation, fast protons, better than a metal, it is a thermal insulator, it has low density and it has been shown that it can be airtight, 2) let image furniture of house made by materials as light as possible. One of these materials can be balsa wood, but also carbon fibre and overall ultralight materials that are already tested. Some of these are aerogel strengthen with carbon fibres. Others are different, but each one has mechanical characteristics similar to aluminium and steel but much less dense than water. In the bedrooms sleeping bags can substitute beds, as house floor is not hard. In the bathrooms, it can be integrated WC-bidet and no toilet paper to save weight. For the same reason, sink can be covered with a working table (as in some trains) and shower tray coincides with bathroom floor. In the kitchen, there is a microwave oven, as well as plastic plates and cutlery. Also, folding plastic camping tables and chairs. As already told, food is out of house; a drone will take it and will enter the house through an aluminium airtight door. In the recreational

area, there are work stations with smart TVs (to play video games, to connect to the Internet, and to listen to radio and television stations from the Earth); one for every crew member. It is to note that there is only less gym equipment, because daily activities inside and outside the house are enough to keep crew members in shape. Remember that Mars gravity acceleration is less than the Earth one and then continuous activity is necessary for astronauts to prevent the muscles, especially the legs, from atrophying due to the fact that they have to carry a lower body weight.

In Electra area, there are also lithium ion batteries if, though in very recent times, batteries with power weight ratio better than lithium ion have been proposed. The details of the working area cannot be decided now. They are depending on the details of missions. Author presents only one idea, to always save weight and volume, to use a UV microscope to detect both viruses and bacteria in soil samples, because it is lighter than an electronic microscope.

With regard to everything we want to carry on Mars we have to ask ourselves: How to arrange these things in the rocket that will go on Mars? And how many trips will be needed to carry every house on Mars soil? Let choose SpaceX Starship I omit calculus I made on weight and volume of parts of base to put them in it. Author will refer to information by Starship user guide, edited by SpaceX. Starship has a truncated cone shape. Diameter of wider part is 8 meters and diameter of less wide part is 1.8 meters. Useful height is 15 meters. In this user guide, Starship is divided in 9 sections from wider (1) to less wide (9). Besides in OCM2016 mission on Mars is organized in three trips. The first two for cargo and the third one for crew. The organization of trips is the following.

First trip: Let think. Robot 1 (a little robot to position solar panels) and Elettra batteries in section 9, material for Robot 2 (a greater robot to position inflatables modules on soil) in sections 9 and 8, solar panels in sections 6 and 7, material for ISRU (apparatus to produce methane and oxygen from Mars air) in other sections. Second trip: Let think compressed air (to inflate modules) in sections 9, 8, 7, night and daily area modules in sections 6, 5, 4 and tools (food, furniture and so on) in sections 1, 2, 3. Third trip: let think crew in sections 9, 8, 7, food in sections 6, 5, 4, 3 and kitchen module in sections 1, 2.

Obviously there will be a return trip from Mars to Earth, but the Mars house will remain on Mars and as such this return trip is not discussed here. Mars house will have to be used by the following missions as well, and then an automatic maintenance system based on a PC will have to be, for example to produce methane and oxygen by ISRU or to clean solar panels from dust present on Mars atmosphere.

Concluding, this is only a series of ideas that start from several fixed

points. Definitive furniture will depend by trip details also if certain basic need will have to be respected but as I have already told it is not a waste of time to think of a Martian house and to propose projects to space firms.

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## **Geography, Infrastructure and Architecture: From the Immaterial Scenes of the Arts to the Physical Space of the American City**

What is today's relationship between architecture and space?

In order to answer this question, it is necessary to navigate through different disciplinary fields, starting from geography, infrastructure and landscape, and analyze some elements that put them in relation to one another.

### **Geography, Places and Space**

In the classical culture, the earth was called *Gé or Gaia*, and was considered as a cape, a shell.<sup>1</sup>

In order to rationalize the complexity of this surface, over time, two models have been defined, from the point of view of geography: place and space.

Places are the models of Aristotle and Marco Polo. The voyage of the Venetian merchant to the east, along the silk route, is a sequence of places, specificities, languages, cultures, of irreducible fragments that cannot be exchanged with each other.

Starting from the 400's the perception of the world changes, just like the models used to represent it, thus modernity begins.

The space needed to describe this new condition is by definition continuous, homogeneous, isotropic. It is no longer a sum of fragments, like in the medieval ages, it is the world of processes and realizations, determined through linear, metric and time measurements, calculated by speed.

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1. F. Farinelli, *L'invenzione della Terra* (Palermo: Sellerio Editore, 2007).

## Infrastructure and Architecture

America, the new world, becomes the new privileged experimenting field of this ideal.

The one mile per side Jeffersonian grid of 1784, after the roman Centuria developed in the Italian peninsula between the end of the Republic and the first Roman Empire, is the physical construction, on the continental scale, of this abstract model.

Frank Lloyd Wright, after the Great Depression of '29, will use the same regulatory principal to define Broadacre City.<sup>2</sup>

Later, in 1941, Sigfried Giedion, as a conclusion to his book *Space, Time and Architecture*, will celebrate the American parkways underlining their character, as anticipation of the contemporary city, and for their unlimited freedom of movement.<sup>3</sup>

Kevin Lynch in 1964 in *The View from the Road*, will determine the criteria to analyze and design the motorway infrastructure and its relationship with architecture and the surrounding context.<sup>4</sup>

In the 70's, infrastructure has merged with the context and the architectural design scale starts to create new relationships with it.

In *Learning from Las Vegas*, Robert Venturi, through comparative diagrams, photographic abacuses and storyboards investigates, and puts architecture and public space on the same side, in order to apply the same phenomenon of perception in relation to speed and means of transportation, through the study of graphics and billboards of the Las Vegas Strip.<sup>5</sup>

At the same time, SITE (Sculpture in the Environment) of James Wines also starts developing experimentations, and revolutionizes the parking lot, one of the main typological inventions of the twentieth century. SITE's projects begin with a reflection over nature elaborating a form as environmental art.<sup>6</sup>

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2. F. L. Wright, *The Disappearing City* (New York: William Farquhar Payson, 1932).

3. S. Giedion, *Space, Time and Architecture* (Cambridge, Mass.: Harvard University Press, 1941).

4. K. Lynch, D. Appleyard, and J. R. Myer, *The View from the Road* (Cambridge, Mass.: MIT Press, 1964).

5. R. Venturi, D. Scott Brown, and S. Izenour, *Learning from Las Vegas. Revised Edition. The Forgotten Symbolism of Architectural Form* (Cambridge, Mass.: The MIT Press, 1977).

6. A. Venudo, "Not Seen and/or Less Seen of ... e non fu Più Solo un Parcheggio," in *The Shopping Center AS/IS a Meeting Place*, 42-61 (Trieste: EUT Edizioni Universitarie Trieste, 2020).

## Architecture and Landscape

The idea of the American landscape, historically, has always excluded architecture, as Thomas Jefferson compared cities to “sores on a body”. This approach derives from the idea of the landscape garden, from the puritan and transcendentalist cultures on the ideals of liberty held within large spaces.

According to Pollak, in American culture, architecture was always intended as a disturbing element of landscape, a cultural resistance that inhibits the design of urban public spaces.<sup>7</sup>

It is necessary to cite one significant development, pertinent in relation to the bond between space, architecture and landscape with the void.

In 1967 in America, Michael Heizer designs an excavation of more than half a kilometer, fifteen meters deep and ten meters wide, with the movement of more than sixty thousand tons of dirt. This work opens the season for Land Art.

The title is *Double Negative* and is made up of two gashes on the ground, facing each other along the Mormon Mesa, a desert valley in Nevada.<sup>8</sup>

A new act of insertion is introduced in the landscape, not through addition, but through subtraction.

On more general terms, the capacity to shape through a metaphysical, supernatural procedure, not belonging to nature, has been identified by Alain Roger with the term *artialisation*.

## The University Crossing Culture-led Rejuvenation Project

This study wants to address a number of open issues over which to reflect by using the architectural project as an instrument and, more precisely, through the development of the University Crossing Culture-led Rejuvenation Project, promoted by SMU University, the City of Dallas, the Office of Cultural Affairs and the University Crossing Public Improvement District. Its objective is to redevelop a pedestrian trail that runs across the city of Dallas, Texas with the integration of architectural and artistic installations.

The applied methodology foresees as a first phase the morphologic analysis of the Dallas conurbation as a whole according to the criteria individuated on the basis of the literature review.

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7. L. Pollak, “American Ground. Four Kinds of Disturbances,” *Lotus* 100 (1999): 104-131.

8. G. Celant, *Michael Heizer* (Milano: Fondazione Prada, 1996).



The first criteria is the empty space (the space of the void), which is recognized starting from the urban grid.



**Figure 1.** *Map of the Void for the City of Dallas*

Source: Image by Vittoria Umani.

### Mapping the Void

This operation of morphologic analysis superimposes the anthropic logic of the grid to the system of parks and open spaces intended as a further system of forms that give structure to the American space.

The environmental system composed of all the natural elements such as forests, lakes, rivers but also neighborhood parks that form small or large excavations are the most visible areas in both the map of the void and of the traces (Figure 1). That is mainly because of the “thickness” of the trace and because most of these areas don’t follow cardinal rules of orientation but have organic shapes they break and challenge the rules of the grid.

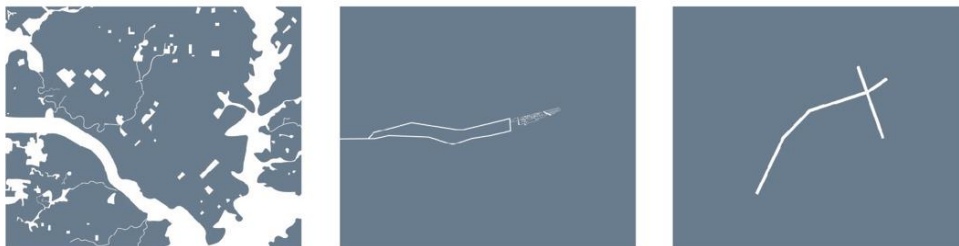
## Traces, the New Time

We no longer identify the American city through its historical buildings, new constructions, monuments but through its traces. To trace actually means to mold the space with regards to speed; this way the traces of the streets become both pragmatic lecture and interpretation of the evolution of the city as a whole. It is inevitable to think of the system of traces as welcoming the concepts of direction and measurement, only logically calculated by time.

It is very clear that travel by car, by public transport and by bicycle are fairly similar. This allows for a single design strategy that can be considered the “cause” of the excessive scale of the city. Just as clearly, it is possible to notice that the pedestrians are greatly disadvantaged when traveling long distances, especially if considering the context in which the pedestrian is allowed to move in. For this reason, it is important to design urban pockets that can offer a different scale every certain number of miles in order to better distribute the concentration of foot-travelers.

The images of the city obtained have allowed to identify three specific areas where three public space projects were developed according to three different themes and three different scales (geography, infrastructure, landscape): the relationship between architecture and nature, the relationship between architecture and infrastructure, the relationship between architecture and art.

### Fragments



**Figure 2.** *On the Left the First (Network) Fragment, in the Center the Second (Stripe) Fragment and on the Right the Third (Furrow) Fragment*

Source: Images by Vittoria Umani.

Three different fragments have been individuated in the city of Dallas. The fragments are three projects used as means of analysis for the intervention of art as a design strategy for the public spaces of American cities (Figure 2).

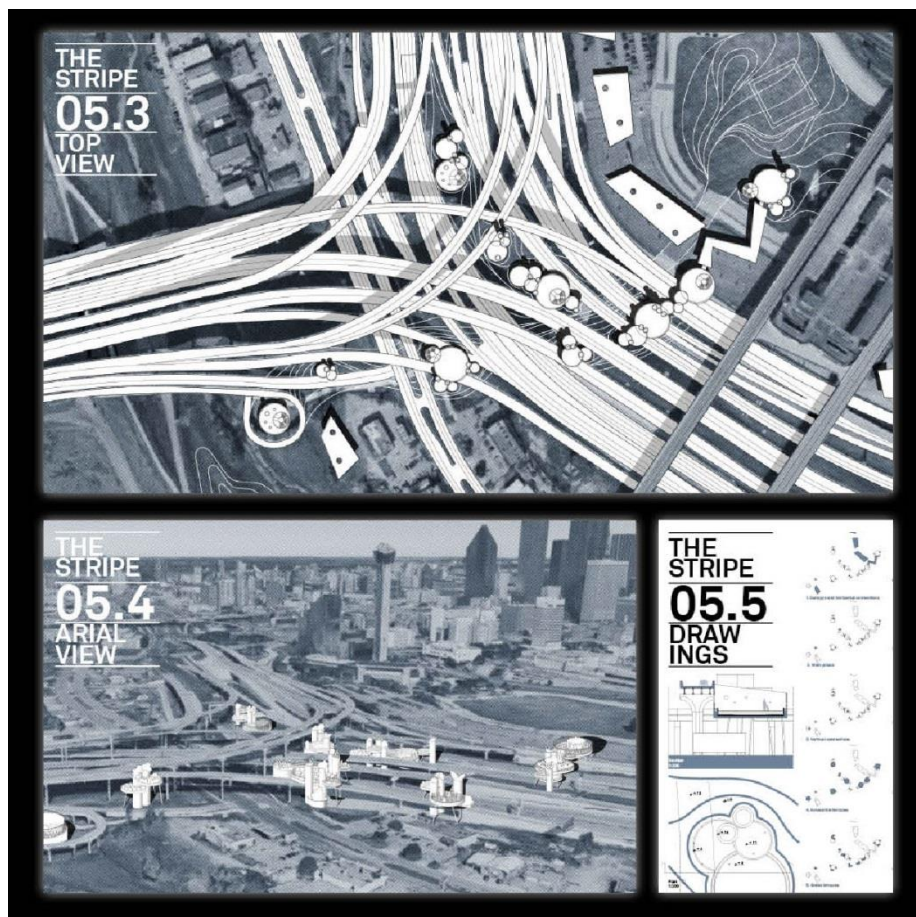
The first fragment is an extrapolation from the map of the void that identifies a new nature system.

The second fragment coincides with the succession of places addressed as a constellation, a portion of downtown, the neighborhood of Deep Ellum and a portion of the Interstate 30 HOV.

The third and last fragment links itself with the already existing network of pedestrian trails of the city and incorporates the University Crossing Trail.

An architectural project has also been developed for each of these fragments that highlights and deepens some of the architectural themes previously identified.

The attempt by architects to release infrastructure from its specific function starts when they start to observe the modern metropolis beginning from the syntax of the vehicular fluxes.<sup>9</sup>



**Figure 3.** *Views of the Stripe*

Source: Image by Vittoria Umani.

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9. A. Aymonino, "In Mezzo a una Strada," in *L'architettura del Mondo. Infrastruttura, Mobilità, Nuovi Paesaggi*, 194-201 (Bologna: Editrice Compositori, 2012).

The ensuing struggle between the space of infrastructure and architecture, that starts from this attempt, has always found the first as victorious, since the architectonic organism has a better capacity of morphologic adaptation compared to the shape of infrastructure that is characterized by a strong autonomy rigidly determined by geometry, speed, capacity and scale.

From this conflict, seemingly insolvably in favor of architecture, the results are new plastic forms to be investigated, thanks to the resiliency of the architectonic project and its capability to adapt (Figure 3).

In fact, today, distance between infrastructure and architecture that was previously very pronounced, for use, shape and significance has progressively reduced. So much so that the relationship between the two elements has now become a typical theme of the contemporary architectonic and urban projects, where the paradox between collective space and the technical manufacturing finds an equilibrium, even if unstable and dynamic. New figures can be derived, doubled, made up of equivalent, complementary and symbolic elements.

To the birth of new forms, new architectural “animals”, also corresponds a different phenomenon, linked to the death of existing infrastructure.

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## **From Urban “Pesthole” to Urban Picturesque: White Women and Perceptions of the City at the Turn of the Twentieth Century**

In the 1890s, art and architecture critic Mariana Griswold van Rensselaer (1851-1934) published several articles in *The Century Magazine* describing walks through New York City, accompanied by illustrations by noted artists such as Charles Mielatz and Childe Hassam. The same time period also found the photographers Alice Austen (1866-1952) and, a few years later, Jessie Tarbox Beals (1870-1942) creating artistic views of the city and its diverse inhabitants. These photographers and writers rely on their position as white women, using what Laura Wexler has termed the “innocent eye,” to counter perceptions of urban neighborhoods as solely sites for illicit and debauched behavior. My essay further examines how their work contributed to a shift in understanding the city not as dangerous and unhygienic, but as an exciting world for white elites -- both male and female -- to explore, and further reinforcing white supremacy in defining American cities.

While many scholars have claimed that the increased visibility of women at the end of the nineteenth century did not mean women themselves directly contributed to shaping the institutions and physical spaces of the modern city, I argue in this essay that the contributions made by women artists and authors in this period did affect the perceptions of urban streets, neighborhoods and their residents. Beals, for example, produced many images of Greenwich Village which sought to directly construct and reinforce a unique, Bohemian identity through the representation of the many women artists, designers, and entrepreneurs who lived and worked there. This series of photographs visualized white women entrepreneurs’ participation in shaping urban spaces, while simultaneously diminishing the visibility of immigrants and people of color living and working in these same neighborhoods. Van Rensselaer, Austen, and Beals crafted picturesque depictions of the city and its diverse inhabitants from their privileged position as white women. Their status enables them to redefine the urban “pesthole” as an area suitable for their peers to explore by presenting a sanitized view of the growing diversity of American cities.

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## **The Influence of Music on Users' Perceptions of the Built Environment**

Users see spaces with their eyes, touch objects with their skin, smell scents with their nose, but how do they consume spaces they cannot visualize? What senses does one use to imagine a new space, a different space, an unfamiliar space? This study explores how one's visual-spatial cognitive capacity might be enhanced if visualizations are augmented with the addition of sound.

Music is found in all world cultures throughout history. In ancient Greece, Pythagoras wrote about the Music of the Spheres, positing that celestial bodies, along with all inanimate objects produce harmonious vibrations or music that is inaudible to the human ear. During the Baroque Period, the Doctrine of Affections theorized that certain keys or modes would elicit different affects or emotions for listeners. This influence of music manifests itself today in film scoring, marketing, and advertising. An important part of the human experience, music can elicit conscious and unconscious responses for listeners.

When designing the built environment however, music is almost always overlooked as a critical component of the user experience. Designs rely primarily on visual and tactile aesthetics as a catalyst for user consumption and appreciation of designed spaces. In fact, clients often rely completely on designers to paint a picture in their mind of what the built environment will look and feel like when complete. This common practice blatantly overlooks the large population of consumers who are limited in their visual-spatial cognitive capacity as well as the non-sighted community.

To address this inequity, this study seeks to understand how the deliberate addition of music can enhance users' ability to visualize the built environment in their minds. Participants will be asked to match music with both fabrics and images of built spaces. The music, created by the researchers, has been composed by translating the weaving code of the fabric used in the study to music, and has been enhanced in varying ways to elicit different emotions when heard. In this way, the fabric, the music, and the designed spaces are intrinsically linked. Study participants will be given the opportunity to create similar pairings of music, fabric, and space

as those the researchers have curated. The expected result of the project is that participants will similarly match music with fabrics and built spaces indicating that there is inherent meaning in and understanding of music, fabric, and the built environment.

This project's researchers posit that by including curated music in visual presentations of designed spaces, consumers will better understand the design intent and improve their visual-spatial perception of a proposed space, thus better connecting them to spaces both real and perceived. Similarly, non-sighted persons could engage more fully with the feeling of a space with the infusion of the textile-generated music. Therefore, in addition to expanding clients' ability to visualize proposed spaces, integrating a fuller sensory experience reflects a human-centered approach to place-making and ultimately user satisfaction. This presentation will present both the process and results of the study.

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## **Music from the Rubble: Creativity as a Tool for the Promotion and Enhancement of Earthquake-Hit Areas**

This research work focuses on the role of creativity as a tool for the promotion and enhancement of earthquake-hit areas. An example comes from a multidisciplinary project I presented on 7<sup>th</sup> September 2021 at “Ascoli Piceno Festival” in Ascoli Piceno (Italy). A work where art, music and science come together into an unprecedented performance: a “path” through music, a sound installation that is activated by the imperceptible movements of *protists*, unicellular microorganisms that were found in water samples collected from the areas of Central Italy hit by the 2016 earthquake. Thanks to a microscope connected to a webcam, these microorganisms can be seen on a screen and their movements acquired by a script and turned into music in real time. By interacting with a sort of virtual keyboard, the *protists*’ movements generate random, ever-changing sounds. What can be observed during the performance is not only the “life” of these microorganisms but also how the interface is able to detect any change in the colour of pixels and to emit a trigger signal. The circles created by those signals move from left to right and generate a note as soon as they exceed the central threshold. These melodies blend together with the aleatoric music of a saxophone and give rise to a really unprecedented fusion of ideas and inspirations. The sounds and the colours of the installation intertwine and merge into an exciting and poetic composition. By means of a large screen, the audience can enjoy the “hidden” movements of the *protists*, unwitting creators of a fantastic landscape. Through this example, the paper aims to answer the following questions: what kind of aesthetic experience can be expected in a place that is commonly linked to the concepts of death and destruction? How can art and creativity improve the competitiveness of an area? Is it possible to think of a new perspective of space and to imagine different forms of relationship resulting from the earthquake experience?



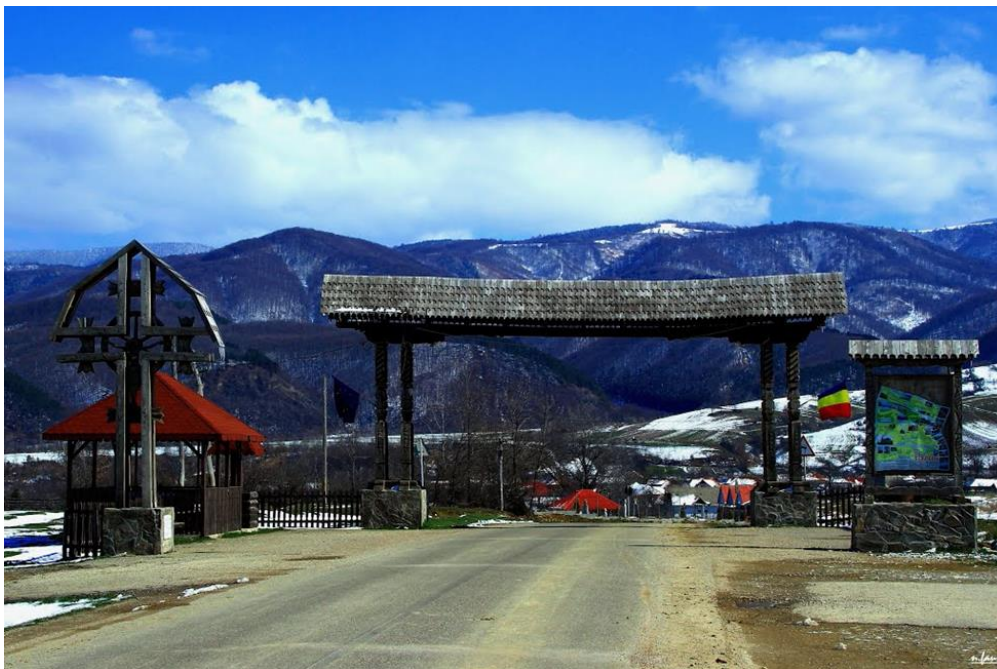
**Arts**

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## **The Under-Evaluation of National Heritage Monuments by National/Local Art Authorities**

During my PhD thesis research I did studied and investigated about public forum monuments. Even though my area of research was limited to geographical area and time rage, I did discovered amazing heritage monuments that are not highlighted as they should through national art or heritage institutes.



Unfortunately, the national art and culture ministry has no division for this type of monuments only for architectural, public forum or funeral monuments.

This type of art works could be well included in the public forum monuments, but they are not. On the list there are only modern sculptures or sculptures of personalities or memorial plaques. Not even the department from local art and culture, have included them into their list.

My research involves the study of this kind of monuments structure, placement in space, cultural heritage importance and highlights their amazing beauty.

The purpose of my research is to gather information, proof and to document it all in a monument archive with all the monuments from

Bihor county and to highlight their scope, purpose and beauty so I can make it noticed, in order to protect and to show them at their true value. It is a pity that authorities appreciate only the monuments that have a hidden aim (to satisfy politics, society or ethnic minorities), but not appreciating true values.

Is it the fact that these monuments are not evaluated correctly, because they are made from wood?! No, that is not a well justified reason neither in art theory or any other logic and legal point of view.

The wood is part of a Romanian's soul. The connection between the soul and wood is dating back to ancient times, when the forest was considered a safe place for soldiers, for kings and goods. Every battle that was in Romania's history that was occurred in the woods came with a victory, due to the fact that the dacic and other type of national warriors had a powerful connection with it.

From forest, into home and furniture, but also raw material for amazing heritage monuments.

The upper image includes the 3 most common types of ethnological heritage monuments that are displayed through all Bihor county and not country wide.

The most main percentage through the country is occupied by wooden crosses, filled with amazing sculptural decorations, all in various national symbols, so called, "troite". The site placement of such a wonderful monument can be seen near or next to an orthodox church, in a village entrance or in a public green square.

After the wooden crosses, we also encounter the wooded gates, that are other amazing work of art and some of them have managed to become part of UNESCO protected heritage. Unfortunately, not the ones from my study area, but the ones from the northern part of Romania, the Maramures region.

In general, this type of monuments are vulnerable against natural phenomena, because they are made from natural material and are exposed in nature, that is why it is very important what type of wood is used for their creation as well as its age and what is the most important is the percentage of humidity from the wood. It is recommended that the wood should be dry enough so it can have more resistance in time.

There are also maintenance procedures that can be used to protect the monument in time, by using different resin polishing solutions once a year or once in a couple of years.

The ongoing research aims to continue for further research which will include recording and mapping the inventories of all historic and new monuments in Bihor county. This will enable creating a valuable archive

to understand the importance of protecting all the monuments as national important high-value heritage.

**Amanda Kline**

Assistant Professor, Otterbein University, USA

## **Women of the United States National Park Service: An Oral History Fine Art Film**

*Open a Window: Women of the National Park Service* is a short film that presents the experiences, memories, and knowledge of women employees of the National Park Service. I combine oral histories told by women in recorded video interviews with artfully composed film footage that showcase the unique landscapes and other natural features of national parks.

The importance of oral histories, including my film project, is that they can tell the stories that might otherwise be left out of written records. They provide diverse viewpoints and alternatives to generalizations. Oral histories fill in the gaps found in written histories and provide a fuller picture of a time, place, or event.

The National Park Service remains a male-dominated institution. In going through the National Park Service websites, I found a variety of short written articles on women's involvement. My objective is to add to the existing literature and media about women's contributions, but in a way that intentionally includes visual art. Films and stories have the power to create complex, absorbing views of the world we all inhabit.

The women interviewed in my film tell their own stories in their own words. They go beyond objective lists of dry facts to sharing how they think and feel about their experiences. I champion these subjectivities and use elements and principles of art to visually support and emphasize them.

The project began with Leslie Reynolds, Deputy Superintendent of Cape Cod National Seashore in Massachusetts. For the past 27 years, Leslie Reynolds has had an impressive career working in many parks and positions. She told stories of mentorship and the importance of helping others succeed and grow in their careers. Her role in the conservation of natural resources is especially important to her.

I then interviewed Moria Painter, a Park Guide at Mammoth Cave National Park in Kentucky. Moria Painter has a long family history in the park and a long employment record with the United States Department of the Interior. She told stories about her grandparents working at the park during her youth and visiting the park on school field trips.

This will be a long-term project that will include interviews with women from parks across the United States in a variety of positions, to acknowledge the contributions of different job types. In addition to

scientists and park rangers, women in less glamorized positions such as maintenance and housekeeping must have their voices heard. These women are equally responsible for the success of the National Parks Services as a long-standing public institution.

**Michael Michael**

Professor, Yonsei University, South Korea

## **Interpreting Dragons: A Threefold Perspective**

Dragons stories occur in numerous cultures throughout the world. It is an astonishing fact that similar motifs arise in Greek, Indian, and Japanese mythology, in Norse myth and Chinese folktales, in Mesoamerican religion and Australian-Aboriginal creation stories. Why should such diverse cultures share common themes? And how did stories of dragons and their associated features first arise? Though numerous theories have been proposed, there is as yet no consensus about the origin of these ideas. In this presentation I offer a threefold perspective on the interpretation of dragons. I argue that dragons and dragon stories are overdetermined, having arisen and been maintained through numerous causes which can be classified into three categories: the cultural, the naturalistic, and the psychological. The cultural facets of dragon myths, such as the Indo-European *Chaoskampf* motif, are well-known and have been widely discussed; they are an important determinant of the maintenance and evolution of dragon stories. But for deeper explanations and an answer to the question of origins one must look further. Naturalistic and psychological accounts provide this deeper layer of explanation. I argue that the most plausible theory of the origin of dragons is Blust's rainbow-serpent theory, which I dub a "naturalistic" explanation. This theory accounts for numerous universal or near-universal features of dragons. But alongside this we must also consider psychological determinants, for which the Freudian perspective is particularly enlightening. I provide evidence of Oedipal themes underpinning many common dragon motifs and argue that dragons are both infantile representations of parental figures and, at least in their antagonistic guise, also represent the id, thereby providing a connection with the *Chaoskampf* interpretation. Overall, I endorse a multiperspectival approach to unravelling the enigma of these legendary creatures.

**Marta Miquel-Baldellou**  
Researcher, University of Lleida, Spain

**From Margo Channing to Margaret Elliot: The Aging Actress,  
Age Performance, and the Dictates of Aging in Joseph  
Mankiewicz's *All About Eve* and Stuart Hesiler's *The Star***

Within the field of aging studies, Basting underlines the intersection existing between aging and gender due to the performative quality that characterises both of them, pointing out the potential transformative quality of performance.<sup>1</sup> Within the framework of gender studies, Butler argues that gender is performed through a series of repeated practices in time which ultimately disclose the impossibility of exact repetition, thus paving the way for transforming gender through performance.<sup>2</sup> The performative quality of gender necessarily intersects with the performance of aging since, to use Woodward's words, "age is performed in the way we would say gender might self-consciously be performed".<sup>3</sup> In analogy, the ways in which aging is displayed on screen and off screen in films often call attention to the performative quality of aging, as critics such as Gullette unveil that actors are often asked to act younger or older.<sup>4</sup> In the context of film studies, Deborah Jermyn claims that female aging can be interpreted from a subversive or a compliant perspective, since the ways female aging is represented may respond to conventionally condescending manifestations, or rather, female aging can also be depicted from a dissident and critical perspective.<sup>5</sup>

Cinema theorists such as Morey have drawn attention to the figure of the aging actress in classic films of the 1950s and 1960s, whose histrionic performance both on and off screen reveals the performative

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1. Anne Basting, *The Stages of Age: Performing Age in Contemporary American Culture* (Michigan: The University of Michigan Press, 2001).

2. Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 2007).

3. Kathleen Woodward, "Performing Age, Performing Gender," *NWSA Journal* 18, no. 1 (2006): 165.

4. Margaret Morganroth Gullette, *Aged by Culture* (Chicago: University of Chicago Press, 2004).

5. Deborah Jermyn, "'Get a Life, Ladies. Your Old One Is Nor Coming Back': Ageing, Ageism and the Lifespan of Female Celebrity," *Celebrity Studies* 3, no. 1 (2012): 1-12.



features of aging.<sup>6</sup> As Morey further argues, the performance of age of the aging actress is liable to ambiguous interpretations, since, on the one hand, it appears to comply with the conventional notion of female aging as a process of decline, but, on the other hand, the performative skills of the aging actress, who finds herself acting age both on and off screen, give way to the possibility of subverting aging discourses addressed to women, precisely owing to the performative quality that the dictates of aging often expose. As a result of these ambivalent interpretations, Jermyn further argues that there is a need to revisit portrayals of female aging in classic films revolving around actresses who underscore the performative dimension of female aging with a view to analyse how female aging is represented and to transform how it is perceived.

Over an extended span of time, American actress Bette Davis played the role of an aging cinema star who was forced to face the decline of her career owing to the pressures and dictates of aging that prevailed in the Hollywood star system. In resemblance with the actresses that she played on screen, Bette Davis also had to struggle to keep on playing leading parts in her later years and had to face the dictates of female aging that prevailed at the time on and off screen in the world of show business. Throughout her career, Bette Davis participated in different films which displayed a critical approach towards the way aging actresses were treated in their later years, addressing the issue of how they complied with the dictates of aging, but also struggled against them. One of the first films in which Bette Davis played the role of an actress was Joseph Mankiewicz's film *All about Eve*,<sup>7</sup> in which Davis was cast as Margo Channing, an actress at the peak of her career who must begin to face her decline as a stage performer, as she grows older and feels that her lifetime roles are better suited to younger actresses, such as Eve Harrington, her younger counterpart on stage. Only two years after *All about Eve* came out, Davis once more played the role of an aging actress in Stuart Heisler's film *The Star*.<sup>8</sup> Although Heisler's film has always stood in the shadow of Mankiewicz's masterpiece, both films focus on the character of the

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6. Anne Morey, "Grotesquerie as Marker of Success in Aging Female Stars," in *The Limelight and Under the Microscope: Forms and Functions of Female Celebrity* (eds.) S. Holmes and D. Negra, 103-124 (New York: Continuum, 2011).

7. Joseph Mankiewicz (dir.), *All about Eve*. With Bette Davis, Anne Baxter, George Sanders, Celeste Holm, Gary Merrill, Hugh Marlowe, Thelma Ritter, Barbara Bates (20th Century Fox, 1950).

8. Stuart Heisler (dir.), *The Star*. With Bette Davis, Sterling Hayden, Warner Anderson, Natalie Wood, Barbara Lawrence (20th Century Fox, 1952).

aging actress and present significant intertextual links and parallelisms that can be established between them in terms of the main female character and how she approaches her aging process from a public and personal perspective, how she complies with the established dictates of female aging, but also subverts them, and how her performance of female aging lays bare its performative quality and paves the way for its subsequent perception and transformation. Nonetheless, in contrast with the character of Margo Channing in *All about Eve*, whose status as a great star is not overtly put into question, in *The Star*, Davis is cast as Margaret Elliot, an actress who must face the decline of her acting career and is reluctant to abandon her roles as a young actress on screen and her status as a cinema star off screen, in spite of the fact that she is no longer considered for leading roles.

This article aims to provide a comparative analysis of Mankiewicz's *All about Eve* and Heisler's *The Star* based on the intertextuality existing between a series of scenes, the identification of the performative quality of female aging not only on screen but also off screen, how these actresses perceive their aging process from a personal perspective, and how they finally decide to envision their aging process in compliance or against the prevailing dictates of aging. In order to provide this analysis, this article will be divided into different sections, first addressing how these actresses suffer a process of decline, commodification and alienation as a result of the established discourses of female aging. Since the discourse of gender is also inherently associated with the discourse of aging, the ways in which these actresses comply and subvert the dictates of gender will also be analysed. Given the self-referential quality of these films, as they are films which explicitly address the art of performance, the continuous proclivity toward performing on behalf of these actresses will also be tackled. Finally, scenes which display dualities, mirror effects and the presence of doubles will also be given special attention, as they contribute to underlining the performative quality of aging, since characters are required to act younger or older in relation to others.

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# Education

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## **Give me a Place to Stand on and I Will Move the World - Contribution to the Debate on Adopting ELF Principles in Teaching EFL**

English as a lingua franca (ELF) – “any use of English among speakers of different first languages for whom English is the communicative medium of choice”<sup>1</sup> – is increasingly becoming a well-documented segment of SLA studies with works laying out its detailed conceptual and theoretical framework and works encouraging English language teachers to adopt the principles of ELF in their teaching. Regarding the presence of ELF movement in language teaching, educational researchers and applied linguists, among others, have compared the use of English by learners in and outside the classroom,<sup>2</sup> examined how teachers of English as a foreign language (EFL) addressed pronunciation,<sup>3</sup> and looked at teachers’ awareness of ELF and their “disposition towards the international use of the English language”.<sup>4</sup> Most importantly, some researchers made the case for “a pedagogical space”<sup>5</sup> dedicated to ELF in the English language classroom, and highlighted the necessity of changing English language teachers’ views, convictions, and beliefs about *what* and *how* to teach.<sup>6</sup> Building on Kohn’s pedagogical space construct,<sup>7</sup> Sifakis<sup>8</sup> adopted

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1. B. Seidlhofer, *Understanding English as a Lingua Franca: Between Form and Function* (Oxford University Press, 2011), 7.

2. E. Ranta, “English in the Real World vs. English at School: Finnish English Teachers’ and Students’ Views,” *International Journal of Applied Linguistics* 20, no. 2 (2010): 156-177.

3. N. Sifakis, and A.-M. Sougari, “Pronunciation Issues and EIL Pedagogy in the Periphery: A Survey of Greek State School Teachers’ Beliefs,” *TESOL Quarterly* 39, no. 3 (2005): 467-488

4. E. Illés, and K. Csizér, “The Disposition of Hungarian Teachers of English Towards the International Use of English Language,” in *Inspirations in Foreign Language Teaching* (eds.) D. Holló and K. Károly (Pearson Education, 2015), 170.

5. K. Kohn, “A Pedagogical Place for ELF in the English Classroom,” in *Current Perspectives on Pedagogy for ELF* (eds.) Y. Bayyurt and S. Akcan (Mouton de Gruyter, 2015), 51.

6. Illés, “Issues in ELF-Aware Teacher Education,” *Journal of English as a Lingua Franca* 5, no. 1 (2016): 135-145; Sifakis, “ELF Awareness in English Language Teaching: Principles and Process,” *Applied Linguistics* 40, no. 2 (2017): 288-306; Sifakis, and Y. Bayyurt, “ELF-Aware Teacher Education and Transformative Learning: Comments on Éva Illés,” *Journal of English as a Lingua Franca* 5, no. 1 (2016): 147-153.

7. Kohn, “A Pedagogical Place for ELF in the English Classroom,” 2015.

8. Sifakis, “The Education of Teachers of English as a Lingua Franca: A

Mezirow's<sup>9</sup> transformative learning theory and applied it to develop an EFL-teacher education model to "inform and sensitize ESOL (...) practitioners about ELF teaching matters" (p. 355). I advocate the view that all endeavours of exploring the particularities of the ELF phenomenon complement each other and contribute to the better understanding and contextualisation of the phenomenon.

In this presentation, I give an overview of a longitudinal study I undertook in a Budapest university over three academic semesters to explore the ELF-awareness of in-service teacher-trainees. In the study, I addressed teachers' information and sensitization about ELF within the larger framework of *professional development* by paying attention to the factors that have the power to shape this development—especially performativity<sup>10</sup> and professional uncertainty.<sup>11</sup> The study involved 33 Hungarian in-service teacher trainees of EFL, and its objective was to answer the question: *What characterizes the ELF-awareness of L1-Hungarian teacher trainees of EFL?* To mobilize the research participants' critical inquiry concerning the issue of ELF, I employed Jackson's<sup>12</sup> transformative learning model. In addition, I operationalized Sifakis'<sup>13</sup> ELF-awareness construct to explore the ways the participants arrived at their "own understanding of the ways in which [ELF] can be integrated in (...) classroom context".<sup>14</sup> I collected information from the participants with the help of a questionnaire, focus group interviews and diary entries and I used the constant comparative method to interpret and analyse data.

There are four main findings that have emerged from the study, First, findings suggest that examining ELF-awareness of EFL professionals as situated within the context of teachers' professional development can offer a sophisticated understanding of how these professionals approach the

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Transformative Perspective," *International Journal of Applied Linguistics* 17, no. 3 (2007): 355-375.

9. J. Mezirow, *Education for Perspective Transformation: Women's Re-Entry Programs in Community Colleges* (Teachers College, Columbia University, 1978).

10. J.-F. Lyotard, *The Postmodern Condition: A Report on Knowledge* (Manchester University Press, 1984).

11. M. P. Breen, "Appropriating Uncertainty: ELT Professional Development in the New Century," in *International Handbook of English Language Teaching* (eds.) J. Cummins & C. Davidson (Springer, 2007).

12. M. G. Jackson, *Transformative Learning for a New Worldview. Learning to Think Differently* (Palgrave Macmillan, 2008), 31.

13. Sifakis, "ELF Awareness in English Language Teaching: Principles and Process," 2017, 4-6.

14. Sifakis, and Bayyurt, "ELF-Aware Teacher Education and Development," in *The Routledge Handbook of English as a Lingua Franca* (eds.) J. Jenkins, W. Baker and M. Dewey (Routledge, 2018), 459.

issue of ELF in teaching. Second, the findings indicate that Jackson's<sup>15</sup> model of transformative learning can be used as an alternative learning model to that of Mezirow's<sup>16</sup> in teacher-development in-service programs and it can work as a roadmap for the EFL professionals who engage in the critical evaluation of their beliefs and knowledge. Third, the findings reveal that the participants' approach to the question of ELF in teaching was characterised by feelings of uncertainty and insecurity. One of the participants, referring to her own interpretations of ELF, remarked that uncertainty came from "the lack of a secure terrain from where to formulate well-informed own opinions". The uncertainty of the teacher trainees seemed to be connected to two main factors that manifested either separately or together: (1) teacher trainees limited disciplinary literacy regarding ELF, (2) the institutional requirements of teaching standard English and assessing knowledge and proficiency of the language aligned to the tasks secondary-school leavers are to solve at their EFL final exams and English language exams. This finding, from the viewpoint of teachers' limited disciplinary literacy, is consistent with research revealing that development in general, and teachers' professional development as well, is often hindered by resistance to change and adherence to entrenched values and beliefs.<sup>17</sup> From the viewpoint of the institutional pressures acting on teaching practices, the finding is in accord with the substantial body of research showing that individual teachers' professional growth is nestled in the wider frame of institutional community at micro, meso and macro levels and how this growth is shaped by the "metanarratives"<sup>18</sup> that control education itself. The finding also suggests that grassroot initiatives, such as teachers' adopting ELF elements in the teaching of EFL, exist, however real change requires the proactive participation and attitude change of those educational stakeholders who have the power to guide education in general and language teaching in particular.<sup>19</sup>

The fourth finding suggests that the participants conceived of EFL and ELF as dichotomous entities. They perceived this dichotomy in the form of "two Englishes" (M.G.L., personal communication, October 9, 2020) between the English that had to be taught at school as a formal

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15. Jackson, *Transformative Learning for a New Worldview. Learning to Think Differently*, 2008.

16. Mezirow, *Education for Perspective Transformation: Women's Re-Entry Programs in Community Colleges*, 1978.

17. Breen, "Appropriating Uncertainty: ELT Professional Development in the New Century," 2007; C. Heath, and D. Heath, *Switch. How to Change Things when Change is Hard* (Broadway Books, 2010).

18. Breen, "Appropriating Uncertainty: ELT Professional Development in the New Century," 2007, 1071.

19. Heath, and Heath, *Switch. How to Change Things when Change is Hard*, 2010.

requirement and the English that was spoken in many contexts, even within the walls of the school, but was relegated a “bad English” (M.G.L., personal communication, October 9, 2020) position. The teacher trainees who participated in the study acknowledged the importance and the realities of ELF, they did not dismiss it as irrelevant or unimportant for their own professional growth and knowledge, however, they situated themselves at a comfortable distance from it. This finding seems to be in line with Schön’s<sup>20</sup> and Breen’s “two realms of knowledge”<sup>21</sup> theory according to which language teachers’ knowledge is a composite of what they know about the language they teach (in our case, all the information they have about EL), and of how they apply this knowledge in their teaching practice (in our case, whether they apply it at all).

The findings have implications for both the EFL language-teacher education and ELF-research. Teacher educators can make use of Jackson’s<sup>22</sup> transformative learning model to galvanize trainees’ evaluative thinking in assessing the viability and qualities of existing teaching and learning theories and principles. They are also reminded that ELF issues are a narrow slice of English teachers’ wider professional development and as such, they should be addressed by taking into consideration the dynamics of this wider frame.

ELF researchers may consider the findings as complimentary to already existing information about the place of ELF in EFL-teaching and may apply the research design to further explore ELF from a qualitative approach.

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## **Musical Instruments' African-Based Studies: The Application of the Afro-Brazilian Knowledge to Study Non- African-based Musical Instruments**

### **Introduction**

The last two decades of the Brazilian music scenario has been marked by a myriad of changes due to the expansion of African-based music education. An increasingly academic-oriented interest in studying and applying musical knowledge stemming from African-heritage sources can be noticed in Brazilian universities, congresses, conventions, journals and other formal structures. Besides materials directed to musical instruments training, in recent years, the African-based knowledge has been explored as a pathway to foster the development of other musical competences such as melodic solfege, improvisation, rhythmic perception, etc.

Institutions and scholars from Salvador, a Brazilian northeastern city that is identified as the world's biggest Afro-descendent city outside the African continent, hold an important role in the research, development, assessment and dissemination of this type of knowledge. In this context, the present article has as its general aim to discuss possible intentions and implications of the examination of African-based music traditions for its application in the study of non-traditional African instruments. This paper employs critical, sociological and ethnomusicological perspectives to reflect on possible impacts of this African orientation in the music education scenario, focusing on the publications that were developed in the Salvador city or based on

Soteropolitan<sup>1</sup> contexts. Likewise, this work has four specific aims to support the general purpose: 1) To present the Salvador city and the main historical and social features that can impact in musical expressions; 2) to present some recent publications that focus on the application of musical knowledge inherited from African-Brazilian traditions for the training in instruments other than the originally used in the traditional contexts; 3) to analyze these materials from a music education perspective; and 4) based on the critical paradigm's perspective, to integrate the developed analysis with broader social discussions that may affect and be affected by the music field.

### **Methodology**

This investigation employs qualitative document analysis (QDA) as a methodological approach to examine materials that can contribute to the development of the knowledge that will support the presented discussions. The QDA can be understood as a set of procedures for the search, selection, systematization and analysis of the data contained in several types of materials from different sources. Following this trail, the construction of the presented article underwent searches for materials which linked the development of musical instruments' skills with African-based knowledge and approaches. Due to the focus on Salvador, the academic repository of the Federal University of Bahia, one of the most influential universities in the region, was particularly employed in the search for relevant publications.

### **Discussion**

Due to the slaving period in colonial Brazil, the Brazilian culture had in its formation enormous influence of cultures coming from diverse African regions. However, because of the exploratory model employed for Brazilian colonization, the Brazilian society was built on very uneven and unfair relations between people from different ethnic groups. Due to the very nature of their forced immigration, the African-descendants were particularly affected by this kind of systemic imbalance. For a big part of Brazilian history, diverse elements that could be slightly linked to African heritage were openly repressed. Unfortunately, even after the end of the formal persecution, the Afro-

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1. Soteropolitan means what is relative to the Salvador city (e.g., a person who was born in Salvador is called Soteropolitan).

Brazilian heritage is, by diverse means, affected by historically constructed discriminatory mechanisms.

In addition to social, economic and political effects, the aforementioned mechanisms also encompass philosophical and psychological dimensions. Abib refers to “coloniality” as the process of destroying a people’s “symbolic world” and replacing it with the colonizer’s worldviews; the process of westernization of peoples.<sup>2</sup> The psychological dimension of colonial influence (coloniality) can support hierarchical effects in musics that represent different peoples or social groups. Queiroz attributes the term “musical epistemicide” to the process of “inferiorization” that, based on Western hegemonic principles, excludes non-Eurocentric music from significant social places.<sup>3</sup> A similar discourse also influences upon initiatives oriented to music education. Hess states that in music courses “western classical music is constructed as ‘natural’, and the curriculum tokenizes alternative practices by making them tangential to the main curriculum. In many respects, Western music in music education acts as a colonizer.”<sup>4</sup>

Nevertheless, as previously mentioned, the African based music managed to keep its relevance to the Brazilian national culture. However, despite its participation in the construction of Brazilian popular music, African heritage music still finds countless obstacles to join formal contexts of music education. In this scenario, some researches developed in the Salvador city have been contributing to the change of this unfair and unbalanced context. Some educational materials developed in influential Soteropolitan organizations (e.g., higher education institutions) employ African-heritage knowledge not only to study African-related content but also to teaching and learning processes that aim to develop a myriad of other musical competences.

The availability of these materials can be considered as important steps in the struggles for a proper appreciation of the Afro-Brazilian music heritage. These initiatives can be comprehended as mechanisms to “erode ignorance”, to mitigate the effects of prejudicial preconceptions related to African heritage and to “raise consciousness” regarding the important role the African-based knowledge can

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2. P. R. J. Abib, “Culturas Populares, Educação e Descolonização,” *Revista Educação Em Questão* 57, no. 54 (2019): 1-20.

3. L. R. S. Queiroz, “Traços de Colonialidade na Educação Superior em Música do Brasil: Análises a Partir de uma Trajetória de Epistemicídios Musicais e Exclusões,” *Revista Da ABEM* 25, no. 39 (2017): 132-159.

4. J. Hess, “Decolonizing Music Education: Moving Beyond Tokenism,” *International Journal of Music Education* 33, no. 3 (2015): 336.

undertake in the development of general musical skills and competences.<sup>5</sup> Parallely, the presence of these materials as a constitutive content of formal educational contexts may assist in the process of increasing the social appreciation of African-based culture in general. This reflection is supported by the assumption of a cross-feeding relation between the music field and the broad society.

Embedded in these ideas, it is possible to comprehend some possible implications of the Soteropolitan materials to the music education field. Such publications inverted the traditional reasoning of employing Western knowledge to make sense of African-heritage music and started employing African-based knowledge into the development of musical competences that were mostly achieved by western-oriented methods. Despite its municipal orientation, the release of the Soteropolitan materials may be an indicator of a fairer future for African-based knowledge in music education contexts.

## Conclusions

In recent years, it can be observed an academic interest in investigating African-based musical knowledge aiming for its application in approaches oriented to music education. This article focuses on the investigation of Soteropolitan publications which apply knowledge derived from Afro-Brazilian traditions in the development of approaches to teaching and learning non-African-based musical instruments. These initiatives may contribute significantly not only to the process of increasing the Afro-Brazilian music social appreciation but also to the valuation and valorization of the minority groups that are commonly linked to these types of music. Accordingly, due to the cross-feeding relation between the general society and the music field, the current work defends that the systematic study of African-based music associated with its application in the development of musical competences can assist in the development of democratic and emancipated societies. Additionally, in spite of the municipal focus of this article, it is expected that the promoted discussions can influence similar reflections in other contexts, making it possible for this investigation to promote relevant impacts that can reverberate throughout broader scenarios, especially considering our increasingly globalized world.

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### **Fostering Engagement and Collaborative Learning in Class Through Practicing Inclusive Pedagogies**

Cultural relativism, analyzing or observing any aspect of other culture(s) through their perspective(s), has long been an established key methodology employed by cultural anthropologists, not only in ethnographic fieldwork, but also in the classroom where they teach about human beliefs and practices that might be unknown or misunderstood by students. The framework of cultural relativism helps students understand cultural differences, yet does not always promote student engagement, especially during class discussions. Students who are members of minoritized communities sometimes hesitate to participate because they are afraid, angry, or frustrated to contribute due to their past experiences of feeling unheard or ostracized for their participation in classroom discussions. This presentation, based on coursework I completed to earn a Diversity and Inclusion certificate from Cornell University, has four aims in the quest of increasing student engagement in class discussions. The first is instituting an inclusive climate in the classroom. An inclusive climate is one where each member of the classroom is valued for their individual life experiences; where members of the classroom community are listening to hear instead of listening to respond. The second aim of the presentation is to discuss how inclusive climates open spaces for reflections on recognizing unconscious biases. This is where collective healing begins in the classroom, leading to what I will discuss in my third aim of the presentation, engagement. Engaging classroom environments rest on established inclusive climates and collective collaboration in understanding how biases are shaped and challenged. The final aim of the presentation is to discuss how, through the processes outlined above, diversity becomes *the* key pedagogical pillar in the classroom.

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## **Multi-Modes of Erasure: An Analysis of the Art History and Visual Culture Curriculum**

It is important to make visible the contemporary Art History and Visual Culture curriculum's erasure of multi-modal black art histories. By "multi-modal" I mean the many mechanisms that have and can be employed by art educators to delete, omit black visual cultures from contemporary South African art history curriculums. My goal is to show how the inclusion of these multi-modal black art histories can spark new conversations about black art practitioners, their work, the manner in which they choose to express themselves and visualise black life through various visual apparatuses. I believe this can be achieved through curriculum transformation. My interest in curriculum transformation is informed by two important events: my exposure as an undergraduate art history and visual culture student to a curriculum that centred and valorised Western art history and the student led Fallist movements demands that included the decolonisation of the educational system, transformation of universities to address racial and gender inequalities in terms of staff composition.<sup>1</sup>

Although students' demands were valid, on-going discourses on curriculum decolonisation have shown that institutional transformation could not simply be accomplished by employing black academics nor should it be the sole responsibility of black academics to do the work of transformation. For example, in her essay *Trying to Transform* feminist scholar Sara Ahmed argues that for true institutional transformation to take place, institutions must first acknowledge that appointing someone to transform the institution is "not the same thing as an institution being willing to be transformed (by someone who is appointed)".<sup>2</sup> Secondly, that the inclusion of black scholarship in curriculums may be one way to help undo Western scholarships' authority over disciplines. But it is not enough. If institutions want to effectively respond to students' demands Ahmed says, then they need to start "thinking differently". An integral part of this decolonial

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1. M. Langa, "Researching the #FeesMustFall Movement," in *#Hashtag: An Analysis of the #FeesMustFall Movement at South African Universities* (ed.) M. Langa (Johannesburg: Centre for the Study of Violence and Reconciliation, 2016), 6.

2. S. Ahmed, *Trying to Transform in "Living a Feminist Life"* (London: Duke University Press, 2017), 94.



process requires institutions to acknowledge their complicity: that they are not exterior to the problem but are part of the problem that is “under investigation”.<sup>3</sup>

Thinking differently, art historian and curator Nontobeko Ntombela insists that it is imperative that teaching and learning for both teachers and students is not reliant on theoretical frameworks from elsewhere but is drawn from ones that are “premised on understanding the context within which the African learner and teacher lives and works”.<sup>4</sup> For Ntombela, the “problem” is not the curriculum. This is not to say we should not prioritise its transformation. Rather the “problem” is the way which these revised curriculums are taught. Unlearning these archaic teaching methodologies according to Ahmed involves doing what she describes as “diversity work”. She defines this work as an “action”.<sup>5</sup> An action or actions that can be multi-modal. For instance, doing diversity work within universities might require scholars to reevaluate the lenses through which curriculums are taught. Do they still employ Western ways of seeing? (What are they?) Do they centre Africentric<sup>6</sup> ways of seeing? (What are they?) If so, what does seeing through an Africentric lens mean or look like? Or can we think of non-Western scholarship as scholarship that is in conversation with Western scholarship? I believe we can only answer these questions by reflecting on our approach to teaching and learning. For Psychologist Augustine Nwoye one way that African scholars can ensure their approach to teaching and learning is “doing diversity work” is by moving away from a “dualistic” interpretation of African society from the “either-or” of Eurocentric versus Afrocentric scholarship, to a “both-and” position that would provide a much more holistic representation of African society through visual culture.<sup>7</sup>

Ahmed believes teaching and learning can be diversified by developing new “communication strategies”.<sup>8</sup> In other words, thinking critically about how we design, develop and deliver our courses. For example, in *Pedagogy of the Oppressed*, Paulo Freire suggests that we rethink “teacher-student relationships” by getting rid of one-directional

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3. Ibid.

4. N. Ntombela, “Practitioning: A Few Notes on Curatorial Training in Africa,” in *ÀSÌKÒ: On the Future of Artistic and Curatorial Pedagogies in Africa* (eds.) S. Bisi and S. Baptist (Lagos: Centre for Contemporary Art, 2017), 169.

5. Ahmed, *Trying to Transform in “Living a Feminist Life”*, 2017, 94.

6. Augustine Nwoye defines “highlight the distinctive contributions of African culture and tradition in the making of human personhood.”

7. A. Nwoye, “An Africentric Theory of Human Personhood,” *Psychology in Society* 54 (2017): 43.

8. Ahmed, *Trying to Transform in “Living a Feminist Life”*, 2017, 95.

teaching and learning methodologies that involve “a narrating Subject (the teacher) and patient, listening objects (the students)”.<sup>9</sup> This can be done by inviting students to contribute to their own learning experience. Ntombela believes this information can be drawn from their “local contexts and references which may include students lived experiences”.<sup>10</sup> Ntombela describes this type of learning style as a “learning-centred approach” intended to not only initiate meaningful dialogues between students and their teachers but also their peers.<sup>11</sup> These exchanges can be beneficial to students learning experience in one of two ways: they can either help identify or fill in any knowledge gaps they might have.

So how can the above teaching and learning methodologies be utilised to transform the art history and visual history curriculum? From an Art History and Visual Culture context, “thinking differently” about black art history firstly entail highlighting the contribution of black art practitioners to discipline by historicising it. Secondly, asking new questions about black artistic practice, such as “how can black creativity become critical of itself?”<sup>12</sup> Thirdly, ensuring that analysis of black creative production should not be limited to its ability to produce what Michele Wallace describes as “negative/positive images” of blackness, instead Wallace insists, it should allow for “various perspectives”.<sup>13</sup> Finally, art historians must be willing to change old narratives about the function of black visual culture by rejecting claims that black art practitioners interests are only concerned with black social or political issues. Instead, they should engage black art practitioners other interests by investigating what these interests are.

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9. P. Freire, *Pedagogy of the Oppressed* (New York: Continuum, 2005), 71.

10. Ntombela, “Practitioning: A Few Notes on Curatorial Training in Africa,” 2017, 169-170.

11. Ibid, 169.

12. M. Wallace, *Invisible Blues: From Pop to Theory* (London: Verso, 2016), 218.

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# Media

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## **Populism, Media and the Public Sphere in Italy**

My research revolves around the South European populism, media, and the public sphere. My previous study in these areas established that unlike other European regions where right-wing populism is the main version of this movement, populism in Southern Europe is represented by both, left and right-wing, versions. For example, some point at the left-wing populism movements like SYRIZA in Greece, PODEMOS in Spain, and non-right populism in general such as the 5 Star movement in Italy. All these parties played an important role in the political life of their countries. They were either leading the government, or forming government coalitions with other parties. Electoral success of both branches of populism raises questions about the role of media as well as citizens' participation in the public sphere.

In my research, two existential aspects of human condition related to the topic of electoral behavior will be considered: possibilities to realize communicative processes, and personal experience in dealing with the issues covered by media discourse. The first aspect relates to the role of public sphere which is an area of debate in democratic societies as described by the German philosopher J. Habermas (1989). The idea revolves around social conditions and possibilities ensuring that private people may contribute to critical discussions of public issues. Populist movements seem to be on a collision course with the traditional, mainstream media. Some segments of society feel alienated by the media. The question is why these social groups feel that they do not have access to the public sphere discourse, and fail to make their views reflected. Another aspect of the potential discrepancy between the direction of media coverage and citizens' response is personal experience with the issues covered by the media. Zucker (1978) noted that people accept media accounts of events less if they have personal experience with them, and if their experience differs from these accounts.

This research is at its initial stage. The current study relies on qualitative methods – focus groups, and in-depth interviews. In-depth interviews will be conducted with the researchers who deal with populism as their key research interest. The people I choose for this study are well known for their important insights in and deep knowledge of populism researchers.

The focus groups helped reveal attitudes and interpretations of different communities of media audiences, (Lunt and Livingstone 1996,

Stewart and Shamdasani 2007). In other words, the purpose of the focus groups was to gather people to discuss a specific topic with the participation of a moderator. Audio recordings will be used in the research.

The data is preliminary and requires further analysis. However, here are some initial results emerging from the study. The Italian media were split on their attitude toward different branches of populist political parties. Both the MP5 and the right-wing Lega got mostly critical coverage by the established media. After the elections, and especially when the governing coalition of these parties fell apart, MP5 started to get more neutral and even more positive coverage, specifically, from the media leaning to the left of center.

The most thought provoking findings came from the focus group discussion. These findings demonstrate that despite the fact that most of the participants did not identify themselves as supporters of populist parties, they said that they find the issues raised by populist movements are important, and may influence their electoral decisions in the future. These insights are preliminary, and based on a limited number of participants. They have to be further explored and tested by the use of other rigorous methods.

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&

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### **Nomads, Adventure Seekers and (Non-Desperate) Housewives: Female Travel Bloggers in Cyprus**

Due to its geography, its landscapes and its ancient history, Cyprus has always been a pole of attraction for travellers of various kinds—travel accounts on the island dating back to the 15<sup>th</sup> century. Following the footsteps of earlier female travel writers, who have been visiting Cyprus since the 19<sup>th</sup> century, 21<sup>st</sup> century female bloggers and influencers incorporate Cyprus in the long list of destinations they visit and write about.

In an era when travelling across the globe and sharing travel experiences has been rendered easier and faster than ever before in world history, this new breed of female writers travels and communicates (in the most literal sense of the word) their mundane and/or extraordinary experiences of their journey to Cyprus with their global online audiences. They are not the first to visit the places they write about; yet, what they see in each step is markedly different from what earlier travellers saw, as the landscape has significantly changed over the years, as much as the beholders' eyes.

This paper, which is part of the EU-funded research project “Re-inventing age-old Travelling Paths of the Levant in the Digital Era: the example of Cyprus” (EXCELLENCE/0918/0190), aims to explore what female travel bloggers (choose to) see in 21<sup>st</sup> century Cyprus in terms of its landscape, its history and archaeology and its people—without ignoring the marketing dimension of the travel blogs. It aims to examine the blog posts as travel texts in their own merit and as indicators of what attracts 21<sup>st</sup> century travellers (and/or blog visitors) the most. It also intends to explore in what ways and to what extent the digital mediums have affected the format and the content of travel writing on Cyprus, the intentions of the writers and the audience they target.

**Lana Kazkaz**

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&

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## **Media Speech on Atheism: A Study Case in Arabic Channels' Talk Shows**

Despite that atheism phenomenon or the denial of the existence of God is not new in Arab Islamic history, many atheist groups and movements were elevated in more than one era in the Islamic times, including a number of leading philosophers such as Abu Bakr Al-Razi, Al-Farabi and Ibn Rushd (Marwa 2008).

However, the question of the spread of atheism in contemporary Arab societies is still complex, uneasy, and not subject to the principle of freedom of belief and conscience. Conservative Arab society does not accept publicly atheist people who acknowledge themselves as atheists, even though it accepts individuals not practicing religious teachings. In some Arab countries, the publicity of atheism is illegal and subject to punishment as an insult to religion (De Angelo and Balduzzi 2016).

The growth of the Arab world's atheism phenomenon between 2000 and 2020 has been largely linked to modern media, namely digital media and television channels, which have allowed new atheists and young generations to freely express their views and openly reveal their own atheism, a matter Arab audience is not used to.

This study aims at building a vision of atheism in the Arab-Islamic world through a revealing the features of the media speech on atheism and atheists in television talk shows many Arabic-speaking channels, which will provide knowledge about the concept of atheism and the image presented by the mass media on atheism and atheists. The charge of 'offending religion', which is cruelly punished in some parts of the world, is often used as a tool of political censorship or to conceal economic, social or political realities (Diez and Sánchez 2015).



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## **Exploring the Relationship Between the Performance of the Global Financial Markets and Art Market Sentiment**

The relationship between the financial markets and the market for fine art is often misunderstood. While there is consensus that fine art is traded as an alternative investment within the financial markets, the relationship between financial market performance and investment performance in the art market is considered a grey area by many financial market investors and institutions alike. However, the relationship between the investment in art and the financial markets is significantly more transparent than expected.

This article examines art market sentiment – derived from social media – on a range of art market topics, including art price, art investment and art trade. A specialised art market sentiment index is developed in this article and analysed against a selection of international financial market indices.

A relationship is observed between art market sentiment and financial market performance. This article uses data collected from the Twitter application programming interface (API) and applies Valence Aware Dictionary for Sentiment Reasoning (VADER) to determine the sentiment scores. This process is applicable because of its sensitivity to both the polarity and intensity of emotion. Ultimately, a significant negative relationship was found between art market sentiment and financial market performance. Thus, when financial markets appear to weaken, the art market sentiment shows signs of improvement.

The data show that increasing levels of digitalisation has resulted in the art market becoming a more popular alternative investment within the financial market to hedge against market risk. This would imply that the art market may be an effective hedging tool for financial investment portfolios. The sentiment analysis proved to be statistically robust and, due to its consistency, provides evidence that the art market sentiment analysis developed in this article is an effective market analytics tool.

# Literature

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## **The Excision of Desire: Female Genital Mutilation in Alice Walker's *Possessing the Secret of Joy***

*Possessing the Secret of Joy* is the searing story of Tashi, a tribal African American woman, whose life has been altered after she experiences genital mutilation. Through her story and that of her sister who bled to death after an unsuccessful cutting, the narrative unfolds the trauma born from a ritual practice, the goal of which is to reshape the body of the woman, to excise any sexual pleasure, and to ensure men the "privilege" of *de-tightening* the transfigured female genital organ. This unspeakable experience has brought Walker to weave a polyphonic narrative, with characters disclosing the foundations of excision and the extreme pain felt by the excised.

By analyzing the chain of voices in the narrative, the archetypal symbolism connoting the ordeal of genital cutting, and the recovery process of victims, this article explores Walker's treatment of the cultural and spiritual rationale behind a tradition that takes the female body as locus, and which ensures men's sexual pleasure. It demonstrates that the chorus of voices in the story is an expression of her commitment to scorn the objectification of girls in patriarchal systems. It finally unveils the author's optimistic vision, through Tashi's struggle to (re)possess the secret of joy.

### **Definition and Types of Female Genital Mutilation**

In the preface of the novel, Alice Walker says: "The world is teaching us more every day of earth's hard realities; it seems that part of my mission is to encourage a closer look. Many who read this novel will not be prepared for the world that it exposes."<sup>1</sup> These words of the writer articulating her commitment to unveiling Female Genital Mutilation (FGM) as part of "earth's hard realities", are an echo of Salman Rushdie's and Toni Morrison's positions about the writer's inescapable mission to ask difficult questions, to say the unsayable, or simply to give headaches (Chinua Achebe).

Female Genital Mutilation refers to all procedures that involve partial or total removal of the external female genitalia, or other injuries

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1. Alice Walker, *Possessing the Secret of Joy* (New York: The New Press, 2008), ix.

to the female genital organs for non-medical reasons. As such, the sexual amputation of the woman's genitalia is a violation of their human rights. It reflects an ingrained inequality between the sexes and constitutes an extreme form of discrimination against women (The World Health Organization). Walker considers it "a millennia-old practice in many African countries and cultures of genital cutting of female children and young women,"<sup>2</sup> a practice of circumcising girls which is still a common procedure in a number of Arab countries such as Egypt, the Sudan, Yemen and some of the Gulf States.<sup>3</sup> In *Warrior Marks*, a documentary on female circumcision that Walker co-authors with Pratibha Parmar, she compares the practice with the deliberate destruction of the pupil of the eye and concludes that "it is the same with the vulva: without the clitoris and other sexual organs, a woman can never see herself reflected in the healthy, intact body of another. Her sexual vision is impaired, and only the most devoted lover will be sexually "seen."<sup>4</sup> Truly, the amputation of any part of the body, whatever the motives, is unnecessary and causes suffering almost beyond imagining; the body the woman is born into is sacred and whole, like the earth that produced it, and there is nothing that needs to be subtracted from it.<sup>5</sup>

As a rite of passage whose implications go beyond the initiation ceremony, FGM presents many specificities: we have genital mutilation: clitoridectomy, the partial or whole removal of the clitoris; excision, where both the clitoris and the inner lips are amputated; (Ashli Dykes)<sup>6</sup> and infibulation: the removal of all or part of the labia minora and labia majora, with the stitching of a seal across the vagina, leaving a small opening for the passage of urine and menstrual blood. Other harmful practices are pricking, piercing, incising, scraping, and cauterizing the genital area. Walker's artistic proclivity brought her to unveil the atrocities and inhuman treatment heaped upon the woman, in Africa and the world, in the name of "cultural values."

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2. Walker, *Possessing the Secret of Joy*, 2008, vii.

3. Nawal El Sadawi, *The Hidden Face of Eve* (London: Zed Books, 2015), 67.

4. Walker and Pratibha Parmar, *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women* (San Diego: Harverst Book, 1996), 19.

5. Ibid.

6. Ashli Dykes, "Scars of Oppression: Female Circumcision in Alice Walker's *Possessing the Secret of Joy*."

## **The Cultural and Spiritual Rationale Underpinning Female Circumcision**

More than a cultural practice, FGM is a deeply rooted tradition, in patriarchal societies. It is the initiation of girls into womanhood, and it ensures 'femininity.' The initiation ceremonies are considered a way of recording history.<sup>7</sup> Indeed, by a sly twist, the patriarchal system has made of old women the practitioners of a ritual, well seated and steeped in a discourse, which envisions excised women as "strong, invincible, completely women. Completely African".<sup>8</sup> In the Olinka community in the novel, virginity and chastity in marriage are "values" ensuring the perennation of the society's discursive and behavioral patterns; "behind circumcision, lies the belief that, by removing parts of the girls' external genital organs, sexual desire is minimized".<sup>9</sup>

The practice of genital amputation is underpinned by a process of indoctrination of girls and men, based on the upkeep of stereotypical beliefs concerning female genitalia and sexuality. Such a process of mental blinding is driven by the belief that "the elimination of clitoral sexuality is a necessary precondition for the development of femininity," the controlling and curbing of women's sexuality has been cross-cultural.<sup>10</sup> The old belief that if uncut, the vagina will swallow the penis is reminiscent of Freud's concept of the "vagina dentata" - toothed vagina -, an idea that finds its echo in many myths sustaining the practice in Africa. Through tough and abrupt lessons, girls are brainwashed into believing that they were born unclean, impure, incomplete, and consequently they must pass through a ritual, "a spiritual bath", to reshape their bodies and excise any sexual pleasure. Should we repeat it with Hanny Lightfoot-Klein, women are "assumed" to be (by nature) sexually voracious, promiscuous, unbridled creatures and morally weak creatures.<sup>11</sup> Tashi's uncircumcised vagina was considered by her friends as a "monstrosity", jeered at she was for having a 'tail'.<sup>12</sup>

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7. Jomo Kenyatta, "Facing Mount Kenya," in *The Female Genital Mutilation Education and Networking Project* (ed.) Marianne Sarkis (New York, 1965).

8. Walker, *Possessing the Secret of Joy*, 2008, 63.

9. Nawal Sadawi, *The Hidden Face of Eve* (London: Zed Books, 2015), 67.

10. Walker and Parmar, *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women*, 1996, 110.

11. Hanny Lightfoot-Kein, "The Sexual Experience and Marital Adjustment of Genitally Circumcised and Infibulated Females in the Sudan," *The Journal of Sex Research* 26, no. 3 (1989).

12. Walker, *Possessing the Secret of Joy*, 2008, 120.

In her riveting and extremely courageous book, Alice Walker then unfolds the hectic life of a daughter so betrayed: a daughter whose culture demands the literal destruction of the most crucial external sign of her womanhood: her vulva itself.<sup>13</sup> The story is a contemporary and radical feminist rebuke of a tribal God who “liked it tight”<sup>14</sup> and ancient and modern African leaders who kept their “penis”, while African females lost their vulva.<sup>15</sup>

### **Polyphony and Archetypal Symbolism in the Narrative of the “Spiritual Bath”**

In a narrative, polyphony is the many different voices, unmerged into a single perspective, and not subordinated to the voice of the author. By using a plurality of consciousnesses, instead of confining the reader into a single objective view of the FGM, Alice Walker allows voices to collide and coalesce in the story, to shock the reader, in her subversion of the spoliation of the female body. The story is a chain of voices that narrate the same reality (female cutting), from a decentered perspective.

As a polyphonic novel, *PSJ* offers a plural image of the traumatic effects of the ritualized cutting of the vulva. The reader feels how excision appears to each character. Tashi’s terrible experience of mutilation has stirred multiple narratives - from her close family members but also her circumciser, M’Lissa. The multi-focused narratives on Tashi inform about the biased beliefs justifying genital cutting, the sternness of old women as custodians of the ritual, the indoctrination, symbolically sustained by the sacrifice of animals in preparation for the cutting ritual, and the post-traumatic stress disorder of the excised, whose bodies are reconfigured to become the locus where men exercise domination and “express manhood.”

However, amidst the night excision is upon the lives of women, there are gleams of light, through Tashi’s individuation journey from fragmentation by the cultural spirit (excision) to reconstruction, a journey whispered in the archetypal images in the narrative. Archetypes are “the contents of the collective consciousness”.<sup>16</sup> In *PSJ*,

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13. Walker and Parmar, *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women*, 1996, 27.

14. Walker and Parmar, *Warrior Marks: Female Genital Mutilation and the Sexual Blinding of Women*, 1996, 238.

15. Geneva C. Moore, “Archetypal Symbolism in Alice Walker’s *Possessing the Secret of Joy*,” *The Southern Literary Journal* 33, no. 1 (2000): 113.

16. G. Carl Jung, *The Archetypes and the Collective Unconscious* (Princeton:

they are the tribal lore, turned into conscious formulas taught according to tradition, generally in the form of esoteric teaching.<sup>17</sup> Female circumcision and all rituals are representations of the collective mind, in the Olinka community. Tashi's journey from fragmentation, madness to wholeness is what Carl Jung calls the 'individuation process' suggested in the multiple personas of Tashi in the narrative. The recovery process reflects a Jungian psychoanalytical discourse that enables Walker to acknowledge yet downplay the power of society over the individual.<sup>18</sup>

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## **The Lists of Sei Shōnagon; or, how an Ancient Japanese Court Lady Takes Lists on a Distinctive Turn**

The humble list, or enumeration, is beloved by many. Indeed, this conference takes place in the season of lists, where every other web site announces the best, or worst, or funniest stories of 2021. Lists have been around long before the internet, and lists based on the previous year are probably a more recent invention as well. Many scholars and writers have either used or discussed the list. Perhaps most famously, one of Umberto Eco's later works, *The Infinity of Lists*, suggests we like lists because we don't want to die. Lists, according to Eco, fall in two broad categories: as a pragmatic endeavor or as poetry. As a pragmatic endeavor, we can think about grocery lists or simple inventories. Once we apply the list to literature, these lists are suggestive and might even convey a magnitude that borders on infinity. The poetic list, then, has a role beyond that of the pragmatic. Still, these lists, be it Homer's ships, or the satirical work of Abū Hayyān al-Tawhīdī, usually are limited in their descriptive elements.

Where then, do the long descriptive elements of the lists composed by the Japanese court lady Sei Shōnagon (b.965) fall into this categorization of lists? It is unlikely that her lists are unique, however, they may be representative of a different type of list. Her list items are frequently longer than most lists, conversational, and often pointed or specific to an observed event. These lists are used to highlight what she observes and frequently make commentary on the mores of Heian Japan, expressing her likes and dislikes. This can be everything from a long, multi-paragraph item that critiques the needlework of a nurse, to much more straightforward, single-word entries. Yet even these single word entries don't suggest any attempt at being exhaustive, but are more reflective of Shōnagon's perceptions. Further, it could be argued that her lists are frequently embedded in a larger collection of lists. *When a Woman Lives Alone*, is an extant section, yet followed after by *When a Court Lady is on Leave*, it has a suggestion of being a continuation of an overall idea or conception. At times, her lists have elements of surprise, reminiscent of a koan or parables. This surprise though has often been categorized as quick wit, rather than having a larger meaning.

This discussion seeks to place Shōnagon's *Pillow Book* squarely into these discussions about lists. From there, the discussion will turn to see if



her lists are a separate category from that conceived by Eco, or if it is rather an interesting subset of the poetry of lists.

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### **Immanent Narrative in Franz Liszt's *Vallée d'Obermann***

Liszt's piano works are unmistakably evocative and dramatic, and many are explicitly tied to extramusical inspirations. However, his works often express narrative in spite of their relationship to external texts; particularly, those from the *Années de Pèlerinage*. This collection features works of varying size and scope whose titles all reference extramusical sources ranging from literature to legend. *Vallée d'Obermann* stands out among its Swiss inspired companion works not only for its considerable length, but also for its embodiment of psychological drama.

This work, inspired by French author Senancour's novel *Obermann*, mirrors many of the aesthetic qualities of its literary counterpart and includes excerpts from the novel in an epigraph. However, we know that in some cases, extramusical references and "programs" were assigned after a work's composition. Furthermore, Liszt also includes an excerpt from *Childe Harold's Pilgrimage* by Lord Byron in the epigraph, discrediting his assertion that *Vallée d'Obermann's* only inspiration was Senancour's novel.

Given the uncertain nature of to what extent these works influenced Liszt's composition, we can examine *Vallée d'Obermann* independent of its purported extramusical sources. Using the analytical model set forth by Byron Almén in *A Theory of Musical Narrative* (2008), I explore a narrative reading of *Vallée d'Obermann* that examines semiotic elements and how they interact within a structural paradigm. Ultimately, this analysis assigns one of Northrop Frye's narrative archetypes to illustrate that narrativity in Liszt's music operates on an immanent level, even in cases where a composition already has an explicit link to an external reference.

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## **Utopians and Revolutionary: A Comparative Study of P.B Shelley and Archibald Lampman**

The idea of revolution has a special interest, and a special affinity among all Romantics. They seek to effect in poetry, what revolution aspires to achieve in politics: innovation, transformation, defamiliarisation. The age of Shelly was an age of revolution in the field of poetry as well as of politics. In both these fields the age had started expressing its impatience of set formulas and traditions, the tyranny of rules, and the bondage of convention. From the French Revolution, the age imbibed a spirit of revolt asserting the dignity of the individual spirit and hollowness of the time-honored conventions which kept it in check. Thus both in the political and the poetic fields the age learnt from the Revolution the necessity of emancipation-in the political field, from tyranny and social oppression; and in the poetic, from the bondage of rules and authority.

The French Revolution, in a word, exerted a democratizing influence, both on politics and poetry. Inspired by the French Revolution, poets and politicians alike were poised for an onslaught on old, time-rusted values. It was only here and there that some conservative critics stuck to their guns and eyed all zeal for change and liberation with suspicion and distrust.

P. B. Shelly, an English Romantic poet, and Archibald Lampman, a Canadian Romantic poet behave as a rebel for their ideas of revolution and setting of an ideal world. Like Shelly, Lampman also believes, that both nature and the society of men are suffering from diseases like tyranny, oppression and corruption, and these corroding diseases can be cured by a miraculous change. Both, the poets see ideal settings where there are men of a diviner making and gardens wide and fair. Both Shelley and Lampman believe there is a world of beauty and understanding.

In its domed and towered centre lies a garden wide and fair, open for the soul to enter. Shelly and Lampman being poets of different ages share certain common traits. Both Shelly and Lampman have revolutionary temperament. Revolution and its aftermath belonged to the closed chapter of human progress. In this atmosphere, Shelley was one of the great English poets. As Desmond King Hele says:

His skill in poetry was a gradual growth. Shelley toiled devoted lying the service of his ideas, but at first he was more devoted than wise. Often he emerged from quixotic forays bruised in spirit, and his early poems were so uncompromising that they offended almost everyone. He was the victim of a poetic fire and a passion for reform both blazing out of control. (87)

Yet in everything that really mattered to him except purely personal emotions and his fine art, he was dead wrong. Karl Marx is reported to have said that, "had Shelley lived, he would "always have been none of the advance guards of Socialism". But if he meant Marxian Socialism or Communism, he was as badly mistaken as the later Browning in suggesting that Shelley would in the end have turned Christian. Godwin's Utopia is neither socialistic nor communistic. Godwin and Plato were the dominant influences on Shelley's thought and poetry. His first poem "Queen Mab" bears an evident impression of Godwin's ideas. Godwin believed that man is perfectible and capable of moral improvement, and character and intelligence can be moulded by environment in which he lives. Godwin condemned the worship of wealth and disapproved of the institution of government. Godwin's ideas are apparent in *Prometheus Unbound*, the concepts of this drama transcend Godwinism. He did not, as did Owen, look to state regulation of unified economic system, balancing production and consumption, nor as did Marx to a communist society based on a high level of industrial production. In fact, he has little conception of economic progress at all, least of all industrial progress. Thomas Paine's *The Rights of Man*, began as a history of the French Revolution, but was reworked for publication in 1791 as a response to Burke's *Reflections*. It not only asserted the natural birthrights of all men, but controversially advocated republicanism and a system of social welfare in the second volume, published in 1792. Although the accessible language and cheap editions of the *Rights of Man* made it enormously popular, Paine felt compelled to escape to France after the text was condemned as a seditious libel. Events in France had, therefore, provoked considerable reflection about the way society was organized along class and gender lines.

While Paine's revolutionary tactics could- as the American and French examples showed- produce results, Godwin's genteel propaganda campaign would have provided nothing. In this opposition to political organization, Shelley and Godwin parted ways. Shelley's letter to Hunt from Oxford is based on the establishment of political organisation, although he had by then read Godwin's "Enquiry Concerning Political Justice" and the following year he vigorously challenged Godwin's views also. In spite of this weakness in Godwin, however, in many ways he penetrated deeper than did the republicans. By emphasizing economic inequality, as they had not, he gained a deeper insight into many aspects of the existing order. And his doctrine of necessity, despite its mechanistic oversimplifications, provided a philosophical basis for radical theory. Such, in brief, was the thinking that laid the foundations for Shelley's philosophy, what he later learned from such political thinkers as Cobbet or

Hunt or Bentham did not change his fundamental pattern but was assimilated into it and his later experiences in England, Ireland and Italy confirmed its correctness. From his father and grandfather he had early imbibed the liberal creed of Whiggism.

Similarly Archibald Lampman born in 1861 in, Morpeth, Ontario Canada was admirer of P.B. Shelley's ideas. In December 1880, issue of *Rogue et Noir*, a Canadian Journal appeared, a prose discussion on Shelley's, "Revolt of Islam". In this paper, Lampman though the son of an Anglican minister, sets aside the blasphemous infidelity in Shelley's work and praises it as a "magnificent poets dream about naturally good men whose stifled natures are released from the evils and bondages of oppressive political, social and religious systems"(4). Lampman's world view was simple like many of his fellows. He lost faith in Christian dogma and religion, the shadow of this does lie on his poetry. What is left is a burning idealism, a secular but lofty humanism which looks less to the glory of God than to the glory of man's soul as a journey towards peace, justice, and freedom in a transcendent relation with nature called in many poems as 'The earth mother'. David Stouk comments on Lampman's socialistic temperament as:

Politically Lampman was a socialist and a member of Fabian society and it could be said that he was the first Canadian poet of a middle class intellectual background to write of his dissatisfaction with the social system for which he labored. (33)

In the sonnet, "To a Millionaire" he laments the fate of "van multi locations that plod on and serve the curse that that pines them down" and addresses open contempt for their master who lived only for his "one grim misgotten pile". His despair at unregulated capitalism extended to the age in which he lived. He was an individualist and idealist who rejected the institutions of family, church, marriage and, the Christian faith and rebelled against all forms of tyranny. In his first two collections of poems his preoccupation becomes clear once we have grasped the meaning of his nature poetry, for they are implicit there just as fully as those impulses which would give rise to the denunciation of economic exploitation or a vision of the death of the spirit in a mechanized universe. Lampman's nature poetry is the affirmation of his values.

In his last collection *Alcyone* his poetry became the expression of the negation of these values. Somewhere between these two areas is a dark and uncertain labyrinth in which values must be painfully sought, in which integrity is menaced by hostility, or lulled into compromise. Above all, it is an area of isolation which offers the extremes of fulfillment or despair. Lampman's Platonic and transcendental vision of the universe

should be recalled. The poet is configurative man and, armed with creativity and, is capable of penetrating fact and attaining a higher reality. These are the moments of greatest self-realization, paradoxically when the distinction between subject and object dissolves and the finite self is enlarged to contain the infinite whilst becoming increasingly conscious of itself as a part of the whole. This means that the poet feels himself to be part of a universal order and alien to the blind and degenerate society of man. Society offers a threat to the poet's perception of unity, and in its dependence upon the analytic powers of reason and its worship of material ends, it menaces the poet with self-division, loss of self, or an inability to experience the self-most keenly through transcendence. Ultimately, society provokes self-imprisonment, isolation, and fragmentation. Lampman was aware that the poet's position and status in society had changed.

Lampman, although younger to Shelley, and living in a different country was a revolutionary as well as utopian in his ideology. Comparative Literature, put in simple terms: means the study of text, belonging to the writers of different regions, written in different languages. In Comparative literature one studies the literatures across the world. The work done in the Comparative Literature helps readers to understand the relation between the thought and philosophy of different writers belonging to different countries. Shelly and Lampman being poets of different ages share certain common traits. Both Shelly and Lampman have a revolutionary temperament. Their poetry is so effusive, so stirring, that people automatically begin to think of them as revolutionary poets. Their ideology is Utopian, and thus both dreamt of a world, which is perfect: where men could live together happily, rationally, and peacefully without any institution and class distinction.

# History

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**The Figurines and the Fear of Philip - A Glimpse or Two at  
the Key Crisis Moments When Greeks Invited Rome into the  
Aegean, and the Ancient Play Between Urban Identity  
Politics and Pop Culture Art**

This study explores some key moments of crisis (between 205 and 151 of the old era) that punctuated the Greek invitation of Rome into the Aegean – especially the requests and invitations of the Achaean League and of Athens (which I followed in more detail in ‘Leveraging Philip V’). The finishing crisis was Athens-provoked: a sudden expansion in 152-151 of its Attic border to incorporate, ‘protect’ and tax Oropos, on the Euboean straits, with immediate (and predictable) protest by Oropos and its other local urban patrons (the city is a port), which quickly turned into a lawsuit filed to be heard not by a Greek agency (like the Achaean League) but by the courts of the Republic in Rome. The result involved a notorious use of the trial in Rome for advertising the schools and political expertise of Athens, but what has not usually been asked is why Oropos as a finishing gambit by Athens at all? I will suggest it had more to do with the port’s importance as market-outlet for a unique artistic product made by one of Oropos’ most important local mercantile patrons – the figurine industry of Tanagra. An Athenian co-opting of this trade would also fit with the radical internal change Athens was experiencing as it transformed from a political center to the tourist-university-banking-retirement center it would be by the end of the century.



# **Social Aspects**

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### **Non-Objective Criterion of ‘Defamation by Publicly Alleging Facts’ in Korea’s Current Criminal Law**

While few countries criminally punish defamation, Korean Criminal Code currently punishes defamation by publicly alleging facts, The relevant laws are as follows.

Article 307: “a person who defames a person by publicly alleging facts” is punished.

Article 309(1): the case concerning defamation “for the purpose of abusing people” is punished.

Article 310: Justification for illegality is given, “there shall be no punishment in cases exclusively concerning the public interest as true facts”.

In Korea, defamation is involved regardless whether the alleging facts are true or false. In this condition, the clues, “for the purpose of abusing people” and ‘concerning exclusively the public interest’, leave the room for intervention of subjective judgment, which is opposed to the “truth” as an objective fact. In other words, even if the facts are true, punishment could be proposed by the prosecutors, as well as being convicted by the jurisdiction of the courts.

It is worth noting that the criteria of non-objective concept could serve as an opportunity to promote rather the unfair subjective and arbitrary judgment of judicial authority, than the fair, objective evaluation of the defamation charged itself. Arbitrary judgment used to be intervened even from the stage judging the criminal component to decide the case whether to be charged or prosecuted.

The loopholes in the law allowing arbitrariness, especially when linked with the poor investigation practices of the Korean public prosecution, promote corruption caused by the intervention of money and political power, resulting in the conclusions drawn more favorable to the strong than to the socially weak. Even the clue of the justification for illegality in Article 310 used to be turned into a useless one, cause the proviso of ‘public interest’ allows the room of subjective prejudice or unfair treatment influenced by bribery.

In the United States where defamation is usually conducted as a civil trial, intervention of ‘actual malice’ is an important criterion to be discerned. However, great attention is required to check the intervention of ‘actual malice’, as it belongs to the realm of subjective recognition, and it is intensively discussed throughout the process of civil trial. Here, the

public prosecutors do not make a hasty decision on it as a criminal component.

In Germany defamation is treated as a criminal law. Here, fundamentally objective criterion being applied, and, when alleging fact is a truth, illegality is absolutely justified. Non-objective, intentional purposefulness of an actor does not affect the determination of guilt or innocence. The actual meaning is that the criterion of objective truth has the effect of excluding the intervention of arbitrary judgments of judicial authority on the pretense of 'intention' of the actor.

In order to determine whether it is an intentional abuse or sound criticism of the alleged defamer, an accurate investigation of facts must be preceded. In Korea's practice of prosecution, however, 'excessive intention (purposefulness)' component of crime precedes the process of checking the truth of facts. This kind of procedurally putting the cart before the horse promotes subjective arbitrariness of prosecutors, and public indictment is, by malicious intention on the side of public authorities in charge, to be raised even without solid factual evidence. Otherwise, the case with the proof clearly evidenced, in a direction that the prosecutor does not want, used to be blocked initially to come out as a social issue by public or legal authorities including prosecution, so that the problem of defamation-related predicament does not occur as a result.

There is a defamation case referring to the suspicion on corrupted officials of N District, where the prosecutor did not indict the first whistleblower reporter on the mass media, but the second one transferring the same article to other internet media. It means that the defamation does not concern the authenticity of the report itself, whether the fact is false or not, but it seems, malicious intent, an excessive subjective component. If the authenticity of the information had been at issue, the reporter who wrote the article should have been sued first, or at least together with the secondly transferring actor.

Practice of negligent investigation is not limited to defamation only, but is widely spread as a conventional practice of the public prosecution. In an allegation of corruption related to W City Hall, although there are more or less evidences somewhat objectively proved even without going through an investigation of the prosecution, the case has been concealed or ignored, as if it were transparently nonexistent, by the relevant public offices as well as the prosecution. Consequently, the ignored case has never been sued even for defamation. Thus, corruption of public agencies and the prosecution's poor investigation are occasionally intertwined with each other.

According to the recommendations of the UN Human Rights Council, Special Rapporteur, Frank La Rue, on Korea [A/HRC/17/27/Add.2 (21

March 2011)], for a statement to be considered defamatory, it must be false, must injure another person's reputation, and made with malicious intent to cause injury to another individual's reputation. In defamation actions, however, a range of remedies should be available, including apology and/or correction, and penal sanctions, in particular imprisonment, should never be applied. (para.27) He recommends that "the Korean Government remove defamation as an offence from the Criminal Act" (para.28). In addition, "public figures should refrain from bringing defamation suits, as they are required to tolerate a greater degree of criticism than private citizens; to require truth in the context of publications relating to matters of public interest is excessive". (para.27)

The partially amended bill concerning defamation, initiated by Rep. Kim Yong-min and others, let the concept, "for the purpose of abusing people" reserved in Article 309 (2), that has been moved from Article 309(1). It cannot work properly under the current criminal procedure, as it still reserves the room for arbitrary and non-objective judgment of the prosecution as well the judiciary. This potentially leads judicial authority to the tyranny of out-of-control. "The purpose of abusing people" could be discerned properly only after intense discussion between opposite litigants in the procedure of civil trial.

And Article 310 prescribing "true facts" as the condition of justifying illegality, that has been deleted as a whole in the current Amendment Bill of Rep. KimYongmin, should be restored, eliminating the non-objective concept, "concerning exclusively the public interest".

#### 4

Not only referring to defamation but other issues of crime, criteria of non-objective, ambiguous concept used to allow arbitrary prejudice of legal authorities intervened.

#### 1) Constitution, Article 103:

"The judges judge according to the Constitution and the Law, independently based on their conscience".

Here there is an apparent contradiction between "according to the Constitution and the Law" and "independently based on conscience", as the former, 'the Constitution and the Law' is an objective fact, whereas the latter, "conscience" reduces to a subjective reflection. The latter used to promote judge's arbitrary and biased derailment. In Germany, however,

Article 20 (3) of the Basic Law (Grundgesetz) prescribes that the judges are bound exclusively by the Constitution and the Law.

## 2) Article 307(1) and Article 309 in the Criminal Procedure Law

(1) Article 307 (Principle of Trial by Evidence): ① Recognition of facts must be based on evidence.

(2) Article 308 (Principle of Free Evaluation of Evidence): The proof of the strength of evidence is based on the judge's Free Evaluation of Evidence.

Here, 'evidence' in Article 307 refers to objective attribution, but 'judge's free judgment Evaluation of Evidence' in Article 308 promotes the judge's subjective arbitrariness as well as prejudice, as the judge evaluates the evidence by free decision.

## 3) Articles 208, 224 of the Civil Procedure Law & Small Amount Claims Trial Act, Article 11.2: (3)

(1) Civil Procedure Law, Article 208 (Items to be entered in the judgment, etc.): (1) n.4. The reason must be stated in the judgment.

(2) Civil Procedure Law, Article 224 (Observance of Judgment Regulations):

(1) The reason for the judgment may be omitted.

(3) Small Amount Claims Trial Act, Article 11.2: (3) The reasons for the judgment may not be stated.

Thus, Civil Procedure Law, Article 208 is opposed to Civil Procedure Law, Article 224, and Small Amount Claims Trial Act, Article 11.2: (3). In the former, the reason must be stated in the judgment, but in the latter, it is permitted to omit the reason.

## 5

Coexistence of opposing criteria, objectivity and subjectivity, in the provisions of law has resulted in putting more weight on a subjective conviction than objective evidence. 'Judgment according to conscience', and 'Principle of Free Evaluation of Evidence' have made a space for subjective prejudice intervened. Moreover, reservation clause to omit the reasons of the judgment that principally should be open to the public, further encourages the unreasonable despotism of the judges.

Such loopholes in the law that allow subjective prejudice intervened, combined with the prosecution's poor investigation practices, have contributed to the chronic corruption of the Korean prosecution and judiciary system. And this surrounding has contributed to lowering

Korea's judicial credibility to the bottom, exactly the last, among OECD countries.

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## **From Design Thinking to Designing Inclusive Collaborations**

With the increasing complexity of basically anything that conditions our economies and societies there are no final and complete solutions. Everything we do is a contribution to greater systems. Nothing exists in isolation. The only constant is change. Our designs are successful if they are systemic interventions that recognize and understand the system, they will be part of and contribute to the values, qualities and purposes those systems should satisfy. The keywords are network integration and coalition building as we need several perspectives, disciplines and functions to connect our work. Besides systemic design approaches, we are also starting to understand that we need to design living systems to respond to the complexity of the challenges people, societies and organizations are facing.

Design for living systems requires gradual interventions and flexible models. Most structures, organizations and corporations, however, function like machines. They lack the adaptability and the capacity to embrace and respond to complexity and uncertainty. It is a strategic design challenge to understand and visualize decision making processes, place innovation competencies at intersections of the various areas of responsibilities and build communication models to monitor and assess innovation processes.

With the ambition to recognize inequalities and to strive for diversity, equity and inclusion, it is time to move from a to-do list, to action. There is an urgent need for the inclusion of underrepresented communities and for a response to racism beyond solidarity - the most precious response is to start collaborating. In an international setting this also means that we open up and allow for different thought patterns instead of resorting to assessing compatibility with our systems. If we recognize and integrate diverse cultural content, values and knowledge, we can better respond and design for social and economic needs and address the burning issues of climate change and immigration.

From Ambitions to Action: How to leverage diversity in a bottom-up innovation approach, from concept to execution.

Living Systems & Coalition Building: Systemic design interventions as a response to complexity and uncertainty.

Leadership & Collaboration: Balancing framework and leeway; an efficient and inclusive approach to teamwork, integration and remote collaboration.



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## **Social Responsibility Through Arts**

The paper presents theoretical and practical aspects of social responsibility through arts. The focus of the paper is to point out elements of social responsibility through arts, in the way how arts send messages about social problems and social responsibility, how arts raise awareness about social problems, and in the way how social responsibility is expressed through arts. Goal of the paper is to analyze theoretical and practical aspects of social responsibility through arts and to realize the impact of social responsibility through arts. Social responsibility is based on acting in a good way for society, in acting for solving social problems, in acting to raise health, education processes and other social processes in the world. The special topic of social responsibility is the working process where it is important to take care about work justice. Arts by presenting the working process through history present many social situations and social responsibility statements. The paper will present case studies about arts in raising awareness about social responsibility. The paper will present historical arts paintings and photography, as well as literature through history. Literature has a great impact on raising awareness about social problems and raising awareness about the importance of social responsibility. In the paper there will be present case studies about literature. In the paper will be present in-depth interviews with professors of arts and professors of philosophy. Conclusions of the in-depth interviews will impact on future work on social responsibility through arts. In case studies will present social responsible arts that impact on social movement, raising awareness about social problems and dilemmas, raising awareness about thoughts, ideas, values, that otherwise could be unnoticed. The paper will present books, painting, photography, music, theatre, movies that impact on social movement and solving social problems. Especially important is in-depth interviews by professors and artists. One of the case studies will be the Tate Modern museum that presents social responsibility in action. They ask students to come to the museum and to work their homework, and feel at the museum as at home. Students come to the museum, write homework in the beautiful arts environment that inspires them to write homework, but also to take a walk through the museum and see artistic exhibitions that could inspire them to learn about arts and to make the arts works. Also, the Tate museum asks parents with children to come to the museum and participate in artistic workshops for children, where they paint, make

photographs or make sculptures. It is the good way to inspire children to love arts and to think through arts. Also, one case study will be the work of photographers who capture social movements that raise awareness about social dilemmas and social responsibility. Many case studies will be social responsible organizations that work based on arts. Those organizations call people for solving social problems. The key for solving social problems is education and communication with awareness about social responsibility. Education raises awareness about social responsibility and opportunities for solving social problems.

Artistic projects have impact on social movement, as well as, improve social awareness about social problems. History facts prove that arts develop awareness about future movement. Arts and educations are the base for development of modern society. In that way holistic marketing approach present base for improve artistic projects. Artistic projects send messages to audiences and, also, listen needs and wants of target audiences. Specific opportunities of social media are that artistic projects can impact on awareness and attitude of public audiences.<sup>1</sup> Artistical projects are independant and present attitude of artist, whose present their views of world.<sup>2</sup>

Holistic marketing approach has challenge in improving social responsibility through arts. All parts of holistic marketing approaches are important, internal marketing, integrated marketing, relationship marketing and social responsible marketing. The key message of artistic project is social changes and movement.<sup>3</sup>

Artistic projects send social impulses to public and call people to think about social problems, ways, social attitude, educations, young people, future, modern civilizations, life, life stories, history, sociology.<sup>4</sup> In that way artistic projects drive people to react, to have attitude, to communicate with other people and to create better world. Artistic projects are creative and drive public to think and feel.<sup>5</sup> The creative idea motivate public, as well as, creative idea is original approach, base on imagination. Creative idea has to be clear, simple and inspire.<sup>6</sup>

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2. F. Kolber, *Marketing u Kulturi i Umetnosti* (Beograd: Clio, 2010).

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Strategies of public relations are very important in process of planning of artistic projects. These strategies improve communications and connections between artistic projects and target audiences.<sup>7</sup>

Strategies of relationship marketing develop and improve communications between cultural institutions and their target audiences. Social responsible approach gives platform for artistic projects, as well as, purpose and message to target audiences.<sup>8</sup>

Media communications are part of artistic projects. Media culture is also culture of high technology. This new technology gives opportunities for better communications and gives to artistic projects global dimension.<sup>9</sup>

The experiences are regarded as key concepts in marketing today, there are different views and interpretations about the content of terms.<sup>10</sup> Definition of experience marketing is that it is a strategic and holistic marketing of relevant and meaningful experiences, and experiential marketing as a tactical tool that helps to do marketing experientially.<sup>11</sup>

Social marketing is marketing discipline that could change social behavior, solve social problems, and raise awareness about social dilemmas. Social marketing use all marketing approach, from social marketing research, analysis, definition of social marketing strategies, implementation of social marketing strategies and control of strategies implementation, based on social responsibility.<sup>12</sup>

Social Marketing seeks to develop and integrate marketing concepts with other approaches to influence behaviour that benefits individuals and communities for the greater social good. Social Marketing practice is guided by ethical principles.<sup>13</sup>

Social marketing strategies are based on social responsible approach. For social marketing strategies it is important to realize social problems, to analyze all aspects of social problems, then to defining social marketing strategies, to implement marketing strategies and to control implementation of marketing strategies. The goals of social marketing strategies are to point on social problems, to raise awareness about social problems, to choose and defining social marketing strategies, to defining target audiences, to implement social marketing strategies, to control

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12. Kotler, and Keller, *Marketing Management*, 2016.

13. Ibid.

social marketing strategies and to evaluate results of solving social marketing problems.<sup>14</sup>

In the paper is presented case studies in the field of movies, in the field of music, in the field of paintings, museums, photographs and literature. All case studies proved that arts send messages of social responsibility. All case studies proved that arts open questions, promoting thoughts, ideas and values that might otherwise go unnoticed. The case studies proved importance of education.

In the paper is used in-depth interview with five artists, one photographer, one writer and three musicians, and one professor of philosophy at University of Belgrade. In-depth interviews artists concluded that arts send strong messages about social responsibilities, social problems. They emphasized that arts lightening unnoticed social problems. In-depth interview with writer concluded that written stories pointed some life situations that could be covert by social responsibility, like injustice, violence behavior, asocial behavior, ordinary life obstacles. In-depth interview with professor of philosophy said that philosophy follow social movement and that philosophy teach people.

The members of focus group, 6 managers of the cultural and arts institutions emphasized that it is important to improve social responsible strategies based on messages send by arts and using the arts. Conclusion is that arts send messages about social problems and that strategies of social responsibility could solve social problems. The paper emphasizes that it is important to raise awareness about social responsibility through modern media, traditional media and to listen arts.

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## **Why We Tell the Story: The Modern Need for Aristotelian Tragedy to Facilitate Civil Discourse in a Divided Society**

In his seminal work *THE POETICS*, Aristotle posited that only true tragic stories can provide the basis for facilitating the kind of open honest civil discussions that a society needs to fully function. To that end, Aristotle created a list of the “elements of tragedy” which has guided theatrical artists from the days of the City Dionysia through today. Aristotle even went so far as to say the demise of tragic literature can signal the demise of democratic societies. Traditional tragic stories are those, mostly written for the stage, in which a protagonist of high societal standing (King Oedipus, Prince Hamlet, et al) must face a moral crisis while dealing with what has now been termed a “tragic flaw”. Watching these stories unfold gives the audiences the experience of “tragic inevitability” as the characters fall from grace, potentially inviting the audience members to contemplate their own reaction if placed in a similar situation. The dialogue inspired by these fictional tragedies can therefore aid engaged citizens in participating in difficult conversations surrounding complex real-world situations and perhaps lead to better understanding and even compromise. For centuries, scholars have continued this debate, though primarily in relationship to Ancient Greek, Roman and Shakespearean texts. Viewing tragedies through the lens of classic literature, while valid, perpetuates the myth that such discussion is reserved for the academic and has no relevance to the common person today. A true tragic story (that contains all the elements Aristotle listed ages ago) still has the power to reach today’s contemporary and increasingly diverse audiences. Current practitioners of the arts have a responsibility to create new tragic stories to challenge and inspire our global citizens. While much of our contemporary storytelling has allowed spectacle to replace plot and character, examples can still be found today to remind us of the power of tragedy in shaping civil discourse. One such example is the contemporary musical *ONCE ON THIS ISLAND*. This story meets all of Aristotle’s criteria for a true tragedy, but the protagonist is a young Caribbean peasant. The setting and characters are about as far away from Oedipus or Hamlet as one can get, but the tragic inevitability dramatized here is as pointed as it is in Thebes or Denmark. Thus, the power of a truly tragic story to transform a society is once again made apparent, only in this case to an underserved population whose stories have rarely been told in the sphere of “classic literature”. Aristotle

contemplated the effect of tragic literature on society centuries ago. While much has changed about the world since his time, the fact that an open society depends on honest civil discourse has not. If we believe that these principals are essential to our global society, we must create new challenging tragedies that reach all people and inspires informed debate.