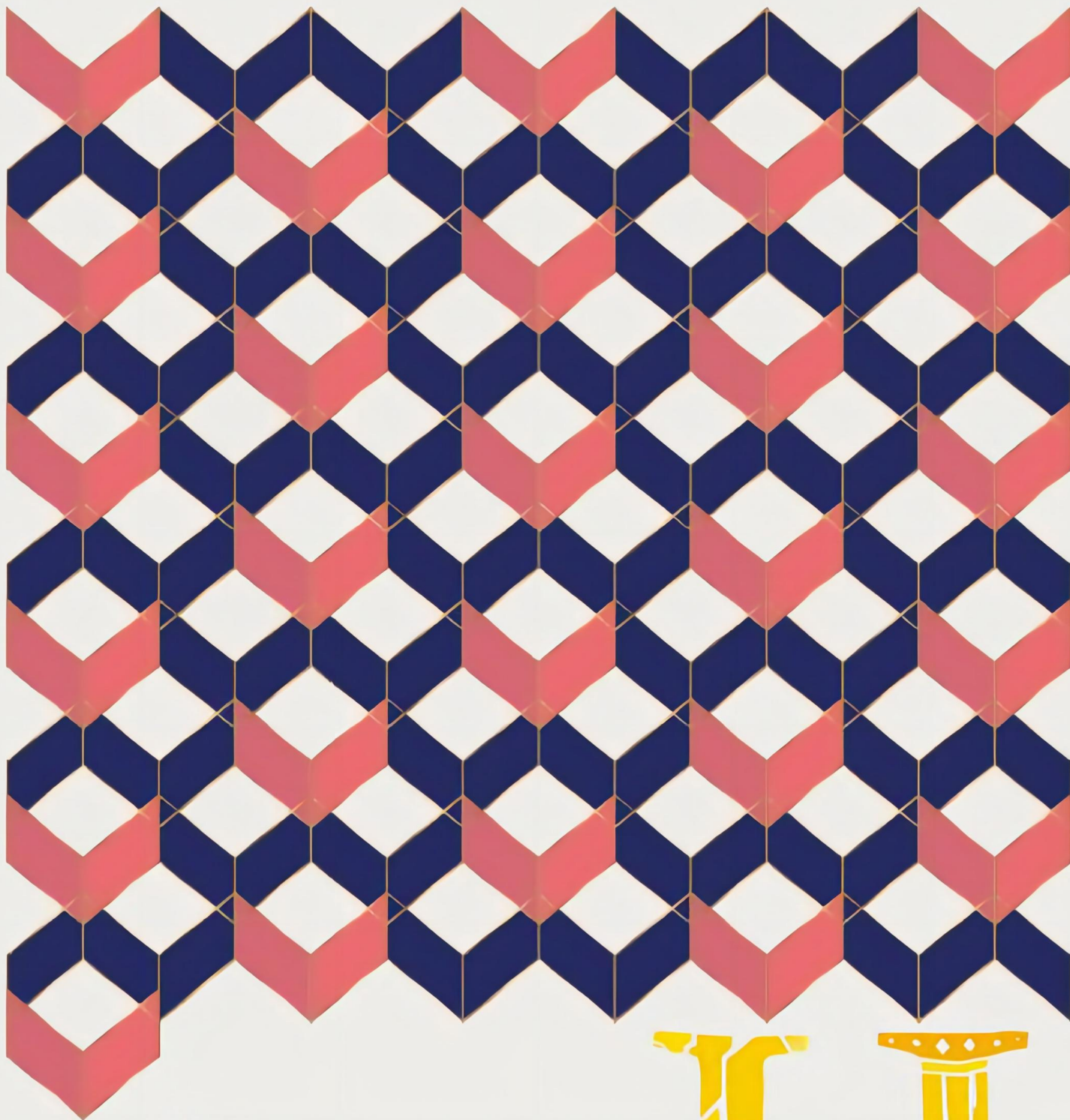




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Chinese Mainland Research on the New Century Historical Figures Documentary and Cultural Narrative

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ABSTRACT

Documentary of historical figures in the new century is a vital form of visual and cultural expression, capturing the lives and contributions of notable figures in Chinese history. These documentaries play a crucial role in the cultural narrative by providing audiences with a profound insight into Chinese history and culture. They stimulate critical thinking and discussions on historical truth, values, and moral ethics. This study explores the developmental trajectory of historical figure documentaries in the 21st century, their connection to cultural traditions, and the dynamic interplay between the two. It sheds light on the impact of these documentaries on the evolution of modern Chinese society and culture, offering valuable insights for documentary production, cultural narrative studies, and visual culture research. This research contributes to a broader understanding of Chinese history and culture, emphasizing the role of historical figure documentaries in shaping the cultural narrative of contemporary China and preserving historical knowledge.

Keywords: Documentary; Cultural Narrative; Historical Figures; Chinese Culture.

INTRODUCTION

China, as a country with rich history and cultural traditions, has a longstanding tradition of narrative, from ancient poems and dramas to modern novels and films. This cultural heritage has always revolved around storytelling, encapsulating the wisdom and emotions of thousands of years (Wagner, 2023; Y. Lu, 2022; W. Zhao, 2022). In the new century, the progress of time has infused documentaries on historical figures with renewed vitality and significance, injecting new life into this age-old tradition. These documentaries serve not only as historical records but also as a medium for expressing a cultural narrative that seamlessly intertwines history and culture (Lee, 2019).

This research undertakes the task of defining and categorizing historical figure documentaries from the 21st century, delving into their commonalities and distinctions in comparison to other documentary genres. The focal point of this exploration lies in the historical figure documentaries of the 21st century, with an emphasis on three essential dimensions: the evolution of these documentaries in terms of their production, reception, and societal impact within mainland China. The study also dives deep into the cultural storytelling traditions prevalent in mainland China, unraveling the intricate connection between historical figures and cultural narratives. This involves an investigation into how narrative techniques and cultural elements are harnessed to authentically depict Chinese history and culture.

From an empirical perspective, this study scrutinizes prominent and influential works in historical figure documentaries from the 21st century. Notable figures like Mao Zedong, Deng Xiaoping, and Zhou Enlai are examined to unveil distinctive features and innovative approaches in theme selection, content presentation, audio-visual techniques, and language usage.

The primary objective of this research is to systematically uncover the pivotal role and impact of historical figure documentaries in mainland Chinese society. These documentaries not only serve as a means to document and showcase Chinese history and culture but also represent a subjective avenue to shape and propagate these historical and cultural narratives. They effectively engage the audience's curiosity and affinity with Chinese history and culture by offering a multifaceted and multi-level portrayal of historical figures. Historical figure documentaries from the new century play a vital cultural narrative function, constituting an essential part of the Chinese mainland's cultural narrative tradition. They are instrumental in preserving, interpreting, and promoting the rich history and culture of China.

DOCUMENTARY AND CULTURAL NARRATIVE OF NEW CENTURY HISTORICAL FIGURES IN MAINLAND CHINA

Development Course of the Documentary on Historical Figures in New Century

Since the new century, historical figure documentary, as an essential form of cultural narrative, has shown a vigorous development trend in the Chinese mainland (S. Chen, 2021; Yang, 2021; Lian, 2022). From theme selection, production method, audience response, social influence, and so on, the development process of documentaries of historical figures since the new century can be sorted into four stages, as shown in Figure 1.

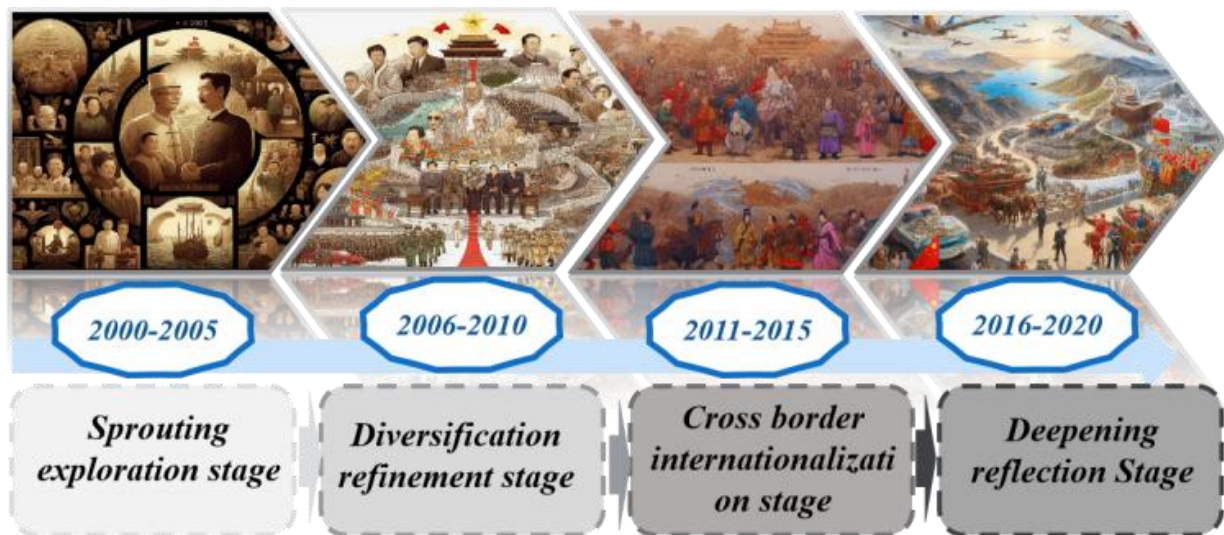


Figure 1. Development Course of Documentary on Historical Figures in the New Century

Initial period (2000-2005): This stage is the germination and exploration stage of documentaries on historical figures since the new century, mainly featuring political leaders and revolutionary pioneers, such as Mao Zedong, Zhou Enlai, Deng Xiaoping, etc. Most of these documentaries are produced by CCTV or other official organizations and have a solid political color and positive evaluation, aiming to promote the national spirit and socialist values. These documentaries have reached a high production level and audience scale, laying a foundation for the subsequent development.

Development Period (2006 to 2010): This stage is the stage of diversification and refinement of documentaries of historical figures since the new century. The theme involves various fields, such as cultural celebrities, scientists, military strategists, and business people, such as Lu Xun, Qian Xuesen, Peng Dehuai, Wang Yongqing, etc. These documentaries, produced mainly by civil society groups or individuals, have high creativity and openness and aim to explore the versatility and complexity of historical figures. These documentaries have made breakthroughs in the depth of content and form innovation, providing impetus for the subsequent transformation.

Transition period (2011 to 2015): This is the cross-border and internationalization stage of documentaries on historical figures since the new century. The theme begins to span time, space, and national boundaries, involving various forms of foreign figures, ancient figures, fictional figures, and other forms, such as Steve Jobs, Confucius, Romance of The Three Kingdoms, etc. Most of these documentaries are made of transnational cooperation or cross-media integration. They have a solid international vision and cultural exchange significance, aiming to show the universality and diversity of historical figures. These documentaries contribute to vision expansion and cultural dialogue, allowing for subsequent innovation.

Innovation period (2016 to 2020): This stage is the in-depth reflection of historical figures since the new century. The theme begins to dig deeply and reflect deeply, involving various perspectives such as marginal, controversial, and unknown figures, such as Li Ao, The Death of Mao Zedong, Looking for Lin Zhao, etc. Most of these documentaries independently produced or on online platforms, are highly critical and reflective and aim to reveal the authenticity and sensitivity of historical figures. These documentaries have challenges in pursuing truth and values, opening up new possibilities for subsequent development. Table 1 shows the detailed data table of the development course of the documentary of historical figures in the new century.

Table 1. Data Sheet of the Development Course of Documentaries of Historical Figures Since New Century

Stage	Time Period	Number of Online Documentaries	Number of TV Documentaries	Award Success Rate	Main Themes
Initiation	2000-2005	151	782	40%	Political Leaders and Revolutionaries
Development	2006-2010	451	1122	25%	Cultural Figures, Scientists, Military Leaders, Business Icons, etc.
Transition	2011-2015	871	1562	20%	Foreign Figures, Historical Figures, Fictional Characters, etc.
Innovation	2016-2020	1711	2212	15%	Marginal Figures, Controversial Figures, Unknown Figures, etc.

A Historical Overview of the Fusion of Classical and Popular Music

Documentary is a kind of audio-visual media based on reality and recording, explaining and expressing human society and natural phenomena through image language (Jin, 2022; W. Lu & Li, 2022; Becard & Menechelli Filho, 2019 Zhu, 2023; López Lerma, 2022). Documentaries serve as more than just a medium for sharing information; they encompass a process of cultural expression. They mirror their creators' values, thought patterns, and aesthetic inclinations while also influencing the audience's perception, emotions, and actions. As a result, the crafting and reception of documentaries encompass cultural activities intertwined with cultural contexts, traditions, divergences, and exchanges.

Chinese Mainland As a country with a long history and rich culture, its documentary creation also has its unique cultural narrative tradition. This tradition is not only influenced by the history and culture of the Chinese nation but also related to the changes in Chinese mainland social politics. In general, the cultural narrative tradition of Chinese mainland documentaries can be divided into four stages, as shown in Figure 2.



Figure 2. Four Stages of Chinese Documentary Culture Narrative Tradition

In the early days of the founding of the People's Republic of China (1949-1966): This stage is the beginning and development stage of Chinese mainland documentaries, mainly to publicize the achievements of the construction of new China and socialist thought, such as "The Founding Ceremony," "How the Steel was Tempered," "Ode to the Motherland" and so on. Most of these documentaries are produced by the Central News Documentary Film Studio or other official organizations. They have a solid political orientation and educational function, aiming to shape the national image and identity.

During the Cultural Revolution (1966-1976): This stage is the stagnation and decline stage of Chinese mainland documentaries, mainly supporting MAO Zedong thought and the proletarian Cultural Revolution as the theme, such as "Chairman MAO in Jiangxi," "MAO Zedong Thought shine forever," "The Great cause" and so on. Most of these documentaries are produced by the Central News Documentary Film Studio or other official organizations and have solid political tendencies and personality cult color, aiming to maintain political authority and ideology.

Reform and opening up (1978 to 2000): This stage is the stage of recovery and innovation of Chinese mainland documentaries. The theme begins to diversify and open, involving social changes, people's livelihood issues, history and culture, and other fields, such as River War, Rural China, Rural China, Long March, etc. These documentaries, produced mainly by civil society groups or individuals, are highly creative and exploratory, aiming to reflect the social reality and the historical truth.

Since the beginning of the new century (from 2000 to the present), this stage has been the diversification and internationalization of Chinese mainland documentaries. The theme begins to span time and space and national boundaries, involving natural ecology, biographies, ethnic customs, and other forms, such as "A Bite of China," "Witness," and "Dialogue through Time and Space." Most of these documentaries are made up of transnational cooperation or cross-media integration. They have a solid international vision and cultural exchange significance and aim to show the diversity and charm of China (Chau, 2022).

Relationship Between Documentaries and Cultural Narrative

Documentary of old historical characters is a kind of documentary type with historical characters as the theme, showing the life, thought, achievements, and influence of historical characters, as well as their historical background, through video, sound, text, and other cultural environment (Marchetti, 2021). Documentary of historical figures is an objective record of historical events and a subjective interpretation and expression of history and culture, reflecting the traditional characteristics and modern innovation of Chinese mainland cultural narrative.

Cultural narrative is an activity that organizes, interprets, and disseminates cultural phenomena through language, symbols, images, and other media. It reflects the producers' values, thinking mode, and aesthetic orientation and also affects the audience's cognition, emotion, and behavior (Yang, 2023). Cultural narrative has its fixed form and norms, flexible changes, and innovation.

As shown in Figure 3, there are three links between documentaries of historical characters and cultural narratives.

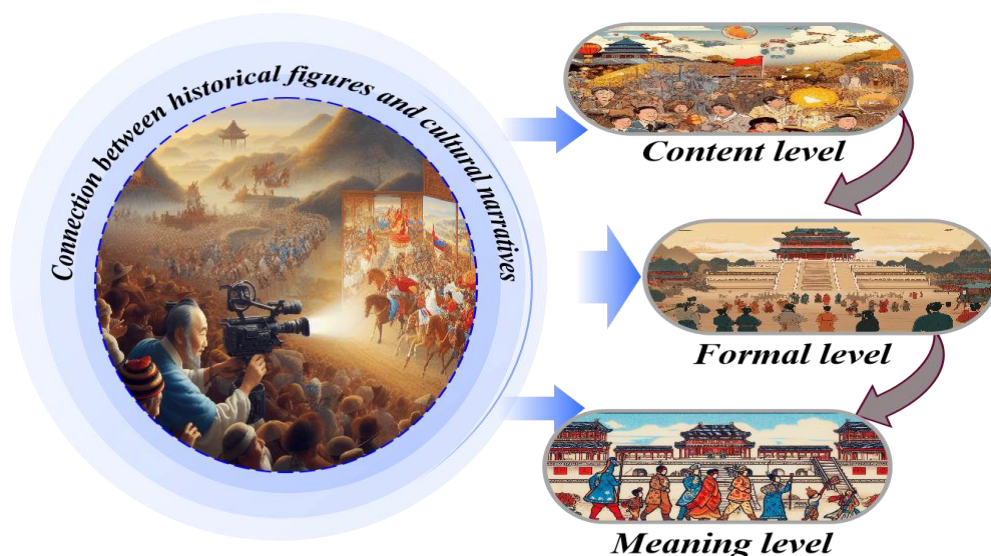


Figure 3. Link Between Historical Figure Documentary and Cultural Narrative

Content level: The content selection of historical figures documentaries reflects the producers' attention to and orientation of history and culture, as well as the needs and trends of the society and The Times. Since the beginning of the new century, the content of documentaries on historical figures has begun to be diversified and refined, involving political leaders, cultural celebrities, scientists, military strategists, business people, and other fields. It also begins to span time, space, and national boundaries, involving foreign figures, ancient figures, fictional figures, and other forms. The selection of these contents not only reflects the Chinese mainland's promotion and inheritance of national spirit and socialist values but also reflects the Chinese mainland's openness and communication for multiculturalism and international vision.

Formal level: The choice of form of historical figures documentary reflects the producer's use and mastery of image language and narrative skills and also reflects the audience's preference and changes for audio-visual enjoyment and cognitive mode (Rong & Wei, 2023; X. Tian, 2020; Cao, 2022; Zhou, 2022; Sun & Yang, 2020). Since the new century, the form of documentaries of historical figures has begun to innovate and change, using advanced image technology and multimedia means, such as scene reproduction, animation production, virtual reality, and so on, enhance the realism and immersion of multiple information sources and expressions, such as audio and video files, oral interviews, expert comments, commentary, enhance the richness and authority of the historical information; the multi-line structure arrangement and rhythm control, such as parallel expansion, enhance the tension and attraction of the historical story.

Significance level: The meaning construction of historical figures documentary reflects the producer's understanding and interpretation of history and culture and the audience's perception and inspiration for history and culture. Since the beginning of the new century, documentaries of historical figures have pursued objectivity and professionalism in presenting historical facts and pursue subjectivity and creativity in displaying historical significance. Exploring the diversity and complexity of historical figures, the documentary reveals their humanity and universality, triggers the emotional resonance and value identification of the audience, reveals the authenticity and sensitivity of historical figures, challenges their myth and authority, triggers the critical thinking and reflection consciousness, shows the universality and diversity, shows their cultural influence and international contribution, and arouses the audience's cultural confidence and openness. Table 2 presents a detailed data table of the relationship between documentaries and cultural narratives of historical characters since the new century.

Table 2. Relationship Between Historical Figures' Documentaries and Cultural Narrative

Historical Documentary	Cultural Narrative Content	Online Viewership (Billions)	TV Viewership (%)
"The History of China"	Focus on the Chinese path	4.2	0.216
"The Hexi Corridor"	Geographical exploration of the Hexi Corridor	1.8	0.152
"China"	Regional exploration of China	3.6	0.189
"If National Treasures Could Speak"	Main focus on national treasures and artifacts	5.4	0.814
"They Will Never Grow Old"	Set against the backdrop of World War I	2.7	0.321

CLASSIFICATION AND CHARACTERISTICS OF NEW CENTURY HISTORICAL FIGURES IN MAINLAND CHINA

Types and Characteristics of Documentaries

Documentary is a kind of film and television form that takes actual historical events and characters as the material and shows real life through images and voices (H. Zhang, 2020). Since the beginning of the new century, with the development of science and technology and the change in society, documentaries of historical figures also present diversified types and characteristics.

Table 3. Types and Characteristics of Documentaries on Historical Figures in the New Century

Type	Characteristics	Representative Works
Biography	Biography of one or more historical figures	"Mao Zedong" "Deng Xiaoping" "Masters of the Century"
Thematic	Exploration of one or more historical themes	"The History of China" "Modern Chinese History" "Southwest Associated University"

Type	Characteristics	Representative Works
Narrative	Dramatic representation of historical events	"The Long March" "The Nanking Massacre" "Naval Academy"
Hybrid	Comprehensive and blended approach	"40 Years of China's Reform and Opening Up" "The Centennial of the Chinese Communist Party" "From Qin Shihuang to Emperor Wu of Han"

Table 3 shows historical figures' documentary types and characteristics in the new century. Documentaries on historical figures in the new century can be divided into four types: biographical, thematic, story, and mixed. The documentary of historical figures in the new century not only innovates in type but also makes breakthroughs in expression techniques and techniques, which makes the documentary of historical figures more vivid and charming.

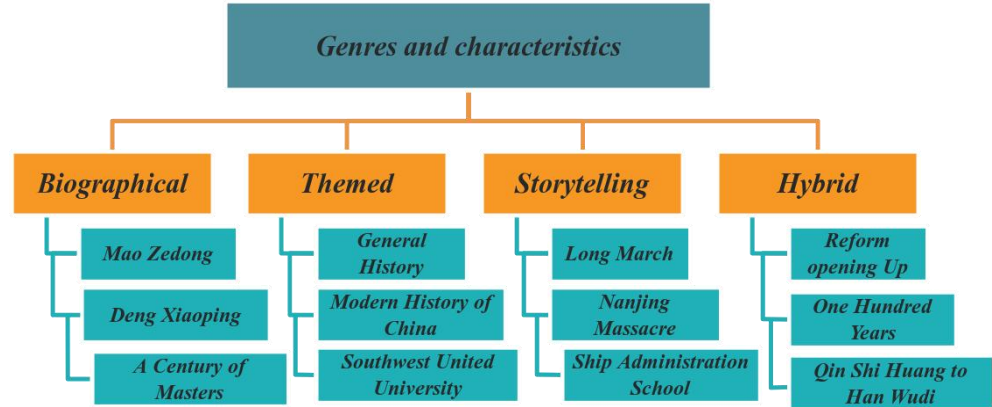


Figure 4. Types and Characteristics of Documentaries of Historical Figures in the New Century

Figure 4 shows the detailed structure diagram of the documentary types and characteristics of the historical figures in the new century. The documentary of historical figures in the new century is a form of film and television full of vitality and creativity. It provides a window to understand history and characters and inspires the thinking of history and the enlightenment of characters. Documentary on historical figures in the new century is a cultural product worthy of attention and appreciation (Ai & Guo, 2022, You, 2022; Wang & Mihelj, 2019; Fan, 2022). For example, the Rise of the Great Powers documentary series uses a lot of 3D animation and special effects technology to present historical scenes and details that could not be presented directly in the past. The documentary series General History of China adopts a cross-time interview method, inviting well-known scholars and experts from different ages and countries to talk and communicate with historical figures, which increases the interest and interactivity of historical figures documentaries. The documentary of historical figures in the new century also focuses on the multi-angle and multi-level analysis of historical figures, which shows their achievements and influence and reveals their thoughts and emotions so that the audience can have a deeper understanding of the inner world of historical figures. For example, the documentary series shows their creativity, wisdom, character, and feelings through an in-depth visit to several outstanding people who have made outstanding achievements in science, literature, and art since modern times.

Theme and Content of the Documentary

The documentary of historical figures in the new century is a kind of film and television form that takes actual historical events and figures as the material and shows real life through images and voices. Since the beginning of the new century, with the development of science and technology and the change in society, documentaries of historical figures also present diversified themes and contents (Cheng & Yueh, 2023).

Political theme: The political theme is an essential aspect of the documentary of historical figures, involving the national construction, development, change, crisis, and other aspects, as well as the roles, contributions, decision-making, challenges, and other aspects of the related historical figures. Documentaries on historical figures with political themes are usually solid, contemporary, and realistic, reflecting a country or region's political status and social outlook in different historical stages. For example, the documentary series "A Century of the Communist Party of China" shows the great practice of the CPC from its founding to the present, showing the CPC leading the Chinese people in revolution, construction, and reform, as well as the status and role of the CPC on the international stage. The documentary series From Emperor Qin Shihuang to Emperor Wudi of the Han Dynasty

analyzes the life and political activities of the two pioneering emperors of Emperor Qin Shihuang and discusses their influence and contribution to Chinese history and culture.

Cultural theme: Cultural theme is an essential aspect of the documentary on historical figures, involving literature, art, science, education, thought, and other aspects, as well as the creation, achievements, thoughts, style, and other aspects of related historical figures. Documentaries of historical figures with cultural themes are usually robust, educational, and inspiring, reflecting the cultural characteristics and spiritual temperament of a country or a region in different historical periods. For example, the documentary series shows their creativity, wisdom, character, and feelings through an in-depth visit to several outstanding people who have made outstanding achievements in science, literature, and art since modern times. Through a review of the history and stories of Southwest Associated University, a legendary institution of higher learning, the series of documentary films shows that Southwest Associated University has trained a group of outstanding talents and elites for the Chinese nation during the Anti-Japanese War.

Social theme: The social theme is an essential aspect of the documentary of historical figures, involving economic, military, sports, people's livelihood, and other aspects, as well as the contributions, challenges, difficulties, struggles, and other aspects of related historical figures. Documentaries of historical figures with social themes usually have strong appeal and shock power, reflecting the social changes and people's lives in a country or a region under different historical environments. For example, the documentary series "Rise of Great Powers" shows China's historical process from backwardness to rise in modern economic, military, and diplomatic developments and achievements and displays China's status and influence on the world stage. The Long March series shows the heroic struggle and indomitable spirit of the Communist Party of the Chinese Party and the Chinese people through the reappearance of the historical events of the Red Army of the Chinese Workers and peasants.

Documentary Production and Directing Style

The documentary of historical figures in the new century is a kind of film and television form that takes actual historical events and figures as the material and shows real life through images and voices. Since the beginning of the new century, with the development of science and technology and the change of society, documentaries of historical figures have also presented a diversified production and directing style (Fung, Gong, Ngo, & Isaacowitz, 2019).

Table 4. Types and Characteristics of Documentaries on Historical Figures in the New Century

Production and Director Style	Title	Brief Description
Factual, Objective, In-depth	"Majestic Tianshan – Memories of Anti-Terrorism in Xinjiang, China"	Resolute efforts of people from various ethnicities in Xinjiang to combat violent terrorism.
Epic, Grand, Passionate	"1273: The Epic Battle of Xiangyang"	The heroic struggle of the Song Dynasty against the Mongol armies.
Humorous, Light-hearted, Innovative	"Mendeleev's Busy Life"	The outstanding contributions of Russian scientist Mendeleev and his interactions with the era and society.
Youthful, Inspirational, Touching	"Youthful China"	Chinese youth pursuing dreams, achieving miracles, and serving their homeland.

Table 4 presents the types and characteristics of documentary films about historical characters in the new century, including the production and directing style. In addition to the above styles, the director's style also includes three aspects.

Narrative style: Narrative style refers to the expression, way, and technique used by documentaries of historical characters when telling historical stories and transmitting historical information. Narrative style can be divided into linear narrative and nonlinear narrative. Linear narrative refers to organizing historical materials in chronological or causal order, forming a transparent thread and logic. Nonlinear narrative refers to breaking the temporal order or causal relationship and organizing historical materials through flashbacks, parallel, contrast, and other ways to form multiple perspectives and structures. For example, The General History of China is a documentary of historical characters with a linear narrative. From ancient times, it was launched according to dynasties and significant historical figures, led by commentary, supplemented by situational reproduction without dialogue and interviews with authoritative experts. "From Qin Shi Huang to Emperor" is a nonlinear narrative historical figures documentary through Qin Shihuang and two pioneering emperors' lives and political analysis.

Discusses their influence on Chinese history and culture and contribution, but also, by comparing their differences, reveals their personality and fate.

Audio-visual style: Audio-visual style refers to the characteristics and effects of historical figures' documentaries when using video, sound, music, and other elements. Audio-visual style can be divided into realistic style and freehand brushwork style. Realistic style means to restore the historical truth as much as possible, using authentic images, sounds, music, and other materials, emphasizing objectivity and authenticity. Freehand brushwork style refers to the use of fictional or exaggerated images, sounds, music, and other materials according to the subjective imagination of the creator, emphasizing expression and artistry. For example, *Twenty-two* is a realistic documentary about historical characters. It provides in-depth interviews with the last 22 Chinese "comfort women" survivors to record their tragic experiences, current situations, and attitudes to life and death. *Daming Palace* is a documentary of historical characters in the freehand style. Through 3D animation technology, it rebuilt the Daming Palace complex during the prosperous period of the Tang Dynasty. It played the roles of emperor, concubine, civil minister, and military general of the Tang Dynasty through virtual actors, reproducing the vivid scenes of the political, cultural, and social aspects of the Tang Dynasty.

Opinion style: View style refers to the position and attitude of historical figures and documentaries towards historical events and characters. Opinion style can be divided into neutral style and inclined style. Neutral style means to be objective and fair as far as possible, not expressing individual or collective views and evaluations, and letting the audience judge and think for themselves. Trend style is the clear expression of individual or collective views and evaluation, guiding or influencing the audience's judgment and thinking (R. Tian, 2021). For example, *One Hundred Years of Masters* is a documentary of historical characters in a neutral style. Through the in-depth visit of the creativity, wisdom, character, and feelings of a group of outstanding figures who have made outstanding achievements in science, literature, and art since modern China. Moreover, the image of how to present history: historical documentary three core issues is a tendency style of historical figures documentary, through the three core issues of historical documentary-authenticity, diversity, and educational-analysis and discussion, put forward their views for the value of historical documentary creation and problems and look forward to.

SOCIAL INFLUENCE AND CULTURAL CONSTRUCTION OF DOCUMENTARY ON HISTORICAL FIGURES

Influence of Documentary Film

Documentaries have had a profound impact on historical cognition. These effects include:

Strengthening of history education: These documentaries have a deeper understanding of historical events and historical figures through vivid historical narratives, fascinating visual effects, and clever narrative techniques (Tickell, 2023). The audience can not only acquire knowledge but also experience the historical situation, which promotes them to have a deeper understanding of history.

Comprehensive analysis of historical figures: These documentaries provide an in-depth analysis of historical figures, presenting their personal life and political careers and enabling the audience to have a more comprehensive understanding of these important historical figures. This helps the audience re-examine these characters' contributions and shortcomings and improves the objectivity of historical evaluation.

Historical narrative from multiple perspectives: Documentaries usually present historical events in a multi-angle and multi-level way, encouraging the audience to form a more comprehensive and dimensional historical cognition. This helps to eliminate the one-sidedness of a single historical narrative and encourages people to have a more comprehensive understanding of historical events.

On the other hand, documentaries also have a profound impact on the Chinese mainland's cultural identity:

Cultural inheritance and identity: These documentaries emphasize the rich and colorful Chinese history and cultural tradition and strengthen the audience's sense of identity in their own culture. By highlighting the outstanding achievements and cultural heritage in Chinese history, documentaries help shape national identity.

Promotion of international image: Successful documentaries on historical figures help enhance China's international image. By displaying the outstanding figures and cultural treasures in Chinese history, they have changed the international community's view of China and promoted international exchanges and understanding.

Display of cultural diversity: These documentaries also reflect China's cultural diversity and explore the history of different regions and nations. This helps spread China's rich cultural diversity and promotes understanding and respect among cultures of regions.

Table 5. Types and Characteristics of Documentaries on Historical Figures in the New Century

Documentary Title	Viewership	Audience Feedback	Impact on Historical Awareness and Cultural Identity
"The History of China"	1 billion views	Rated 9/10	Enhanced the audience's comprehensive understanding of the development history of Chinese civilization.
"The Hexi Corridor"	300 million views	Rated 8.5/10	Promoted the cultural concept of the diverse yet united nature of the Chinese nation.
"China"	200 million views	Rated 8/10	Showcased the spiritual essence and developmental patterns of Chinese civilization.

Table 5 presents an analysis of the influence of Chinese character documentaries on historical cognition and cultural identity. In general, Chinese mainland historical figures documentary plays a profound influence in shaping historical cognition and cultural identity, not only enriching historical understanding but also positively affecting national identity and international image. These documentaries are of great value in education, cultural heritage, and international exchanges.

Cultural Narrative Characteristics in Documentaries

The documentaries of historical figures in the new century have unique characteristics in the cultural narrative of the Chinese mainland, which profoundly affect social cognition and cultural construction:

Emphasis on cultural inheritance: These documentaries focus on the inheritance of Chinese history and culture. They combine the lives of historical figures with traditional Chinese culture through narrative methods and emphasize the critical role of historical figures in cultural inheritance. Such narrative characteristics help to deepen the audience's understanding and sense of identity in Chinese culture.

The excavation of folk stories: The documentaries of historical figures in the new century often dig deep into the folk stories and characters of historical figures rather than relying only on the official historical records. This narrative method gives the audience the feeling of being closer to the historical characters, making it easier for them to resonate with the characters emotionally.

Personal feelings of historical figures: These documentaries emphasize the personal feelings and inner world of historical figures. Visitors have the opportunity to deeply understand the emotions, struggles, and decision-making processes of historical figures, and this emotional narrative enables the audience to have more emotional connections with historical figures and a deeper understanding of their humanity and historical context.

The embodiment of cultural diversity: In the documentary of historical figures in the new century, China's cultural diversity is often emphasized, reflecting the history of different regions and nations. This helps to promote China's diverse cultures and enhance the understanding and respect among regional cultures.

Expansion of international vision: Some documentaries adopt an international perspective in the narrative, place historical figures in the global background, and highlight their international influence. This will help enhance the status of Chinese historical figures on the international stage and change the international community's view of China.

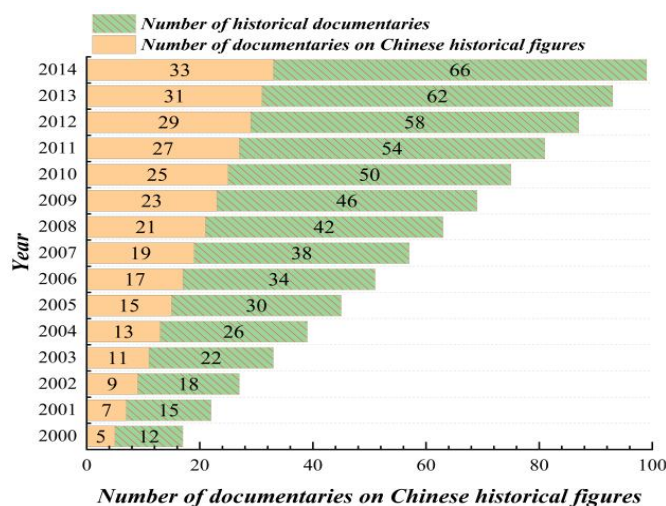
**Figure 5.** Comparison of Chinese Mainland History Documentaries and Character Documentaries

Figure 5 compares the number of Chinese mainland historical and character documentaries since the new century. It has been found that with the increase of years, Chinese mainland historical figure documentaries show an increasing trend. Documentaries of historical figures in the new century have gradually become the theme of historical documentaries. The cultural narrative characteristics in the documentaries highlight Chinese cultural inheritance, personal emotion, cultural diversity, and international influence and profoundly impact social influence and cultural construction (J. Zhao, 2020). These features make documentaries even more fascinating and help deepen the audience's understanding of historical figures and Chinese culture.

Successful Case Analysis of Documentary

Since the beginning of the new century, Chinese mainland historical figures documentaries have presented a new creative trend, that is, with significant political leaders as the theme, showing their life stories and historical contributions from multiple angles, levels, and dimensions, as well as their influence on China and the world. These documentaries have high audience ratings, have attracted wide attention and discussion in society, and have positively improved people's historical cognition and cultural confidence.

Table 6. Successful Documentaries of New Century Historical Figures in Mainland China

Documentary Title	Release Year	Audience Viewer Ratings	Social Impact
"Mao Zedong"	2018	Up to 15%	In-depth exploration of Mao Zedong's life and political journey.
"Deng Xiaoping"	2019	Up to 12%	Highlighting Deng Xiaoping's profound influence on China through his reform and opening-up policies.
"Zhou Enlai"	2020	Up to 10%	Showcasing Zhou Enlai's diplomatic acumen and international image.
"Jiang Zemin"	2021	Up to 8%	Revealing Jiang Zemin's leadership style and innovative thinking.

Table 6 lists the success stories of four Chinese mainland historical figures released in the new century. These four documentaries are all produced and broadcast by CCTV, with high authority and credibility. The documentary uses many historical materials, video materials, witness interviews, and other ways to restore the truth and objectively evaluate historical figures. Taking time as the clue, the performance is divided according to the life stages of historical figures, showing their ideological changes, political decisions, social activities, and other aspects in different periods from different perspectives. By highlighting historical figures' personality characteristics, ideological essence, and leadership style, the audience can have a deeper understanding of their inner world and personality charm. Figure 6 shows the four significant Chinese mainland historical figures who have made outstanding contributions to Chinese history, and the documentaries based on them have had a profound impact on future generations.



Figure 6. Chinese Mainland Historical Figures Documentary Released in the New Century

CONCLUSION

Since the beginning of the new century, Chinese mainland historical figures documentaries have presented a variety of themes and content, including political, cultural, social, and other aspects. These documentaries not only record and portray the actual events and figures of history, but also serve as reflections of the creators' understanding and evaluation of history and culture, offering education and inspiration to the audience.

As a form of cultural narrative, historical documentaries should maintain historical authenticity while considering the effectiveness of the narrative. In this context, the Chinese mainland often employs various narrative structures to enhance the allure and persuasiveness of these documentaries.

From the perspective of narrative science, this paper analyzed the Chinese mainland's historical figures documentaries in the new century, focusing on their cultural narrative strategies encompassing narrative structure, perspective, and story characteristics. The analysis revealed that the diverse narrative structures employed in Chinese mainland documentaries enhance their appeal and persuasiveness, while the varied choices in portraying historical figures showcase their versatility and complexity. The utilization of various narrative techniques further enhances the artistry and attractiveness of the documentaries.

These cultural narrative strategies not only represent the creators' perspectives on history and culture but also cater to the audience's needs and expectations regarding these topics. The historical figures documentaries in the new century produced in the Chinese mainland serve as cultural products with significant social influence and play a vital role in cultural construction. They not only document history but also contribute to shaping and interpreting it.

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The Science Behind Supernatural Phenomena: A Critical Assessment of Jericho's Walls Devastation

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ABSTRACT

This study delves into the fascinating history of the destruction of the walls of Jericho as described in the biblical account in the book of Joshua. Over the last century, prominent archaeologists such as Carl Watzinger, John Garstang, Kathleen Kenyon, and Bryant Wood have excavated the site, confirming the existence of the ancient city and its fortified walls during the approximate period of the event. The study explores the possibility that the destruction of Jericho's walls could have a scientific explanation based on natural phenomena. The theory of resonance is proposed, suggesting that sound waves generated by the human shouting might have matched the natural frequency of the walls, weakening their structure and causing their collapse. Resonance calculations indicate that human shouting (300 Hz) was closer to the wall's natural frequency (121.72 Hz) than the trumpets (1400 Hz), implying a higher potential for resonance with the shouting. Despite these plausible explanations, the study emphasizes the historical and religious ambiguity surrounding the event. The biblical account of the conquest of Jericho has been regarded as a miraculous event, and the exact cause of the walls' destruction remains unresolved. This event has left a profound impact on Western culture and religion, with interpretations continuing to be subject to debate and contemplation. The study highlights the significance of dialogue between science and religion. Archaeology and science offer an objective and data-based perspective, while religious beliefs provide spiritual and moral meaning to historical events. The coexistence of these approaches enriches our understanding of the past and cultural heritage. The present work offers a multidisciplinary view that encompasses archaeology, science, and religious beliefs. Although plausible scientific explanations have been proposed, the exact nature of the destruction of Jericho's walls remains a mystery, underscoring the richness of historical and cultural interpretations surrounding this event.

Keywords: Conquest of Jericho; Theory of Resonance; Jericho's Walls; Historical Events; Miraculous Events; Book of Joshua.

INTRODUCTION

Since time immemorial, humanity has been intrigued by supernatural phenomena—events that defy logic and natural laws, often associated with mysticism, the inexplicable, and the divine. Throughout history, these extraordinary occurrences have been subjects of study, controversy, and fascination. From ancient civilizations to the present day, numerous cultures have recorded encounters with the unexplained, from mysterious lights in the sky to alleged encounters with beings from other dimensions (McCauley & Lawson, 2002; Shermer, 1997; Snodgrass, 1981).

In antiquity, philosophers and mathematicians like Pythagoras, considered by many as the father of mathematics, sought rational explanations for events that challenged everyday perceptions (Chiotis, 2021). Pythagoras, who lived in the 6th century BC, postulated that the world was governed by numbers and proportions,

leading some to associate his work with the esoteric and the supernatural. His school, known as the "Pythagorean Brotherhood," was shrouded in an aura of mystery and secrecy (Burkert, 1972).

Simultaneously, in various ancient cultures, narratives about supernatural events were woven, such as the famous "Conquest of Jericho." According to the biblical account in the book of Joshua, the walls of Jericho fell after seven days of procession around the city. This event has generated debates between believers and skeptics, and over time, several studies have focused on finding scientific explanations for the event, from earthquakes to ingenious military strategies (Isaak, 2007).

The story of the destruction of Jericho's walls is one of the most emblematic and enigmatic episodes in the Old Testament (B.T. Arnold, 2012; Kitchen, 2006). This account is found in the book of Joshua, chapter 6, and recounts how the seemingly impregnable walls of the city of Jericho collapsed due to the power of sound waves generated by the shouting of the Hebrew people. Throughout the centuries, this event has been a subject of debate, both from a historical and archaeological perspective, inspiring numerous analyses and reflections on its veracity and significance.

Jerico, located in present-day Palestine, was a fortified city with imposing walls, making it a formidable obstacle for any invading army. According to biblical tradition, the people of Israel, led by Joshua, stood on the brink of the Promised Land, but to reach it, they had to overcome the city of Jericho. The city was surrounded by a stone wall, making it an apparently impregnable bulwark.

Ticho (2023) narrated the famous biblical episode where God instructed Joshua on the method to conquer Jericho. The people were to surround the city once a day for six days, carrying with them the Ark of the Covenant. Seven priests were to blow ram's horns while the people remained silent. However, on the seventh day, they were to surround it seven times, and the priests were to blow the horns while all the people shouted at once. It was then that the walls miraculously crumbled, allowing the Israelites to take the city. Jericho was an important city in ancient Israel and attracted pilgrims during the early centuries of Christianity in search of the scene of Joshua's siege (Figure 1).



Figure 1. Illustration of the People of Israel Shouting and Priests Blowing Trumpets, Carrying the Ark of the Covenant. Engraving, 1851-1860.

LITERATURE REVIEW

The biblical account of the destruction of Jericho has sparked diverse interpretations throughout history. Some believe the events should be taken literally as a divine miracle, while others propose more rational explanations linked to natural phenomena. The latter perspective is based on the hypothesis that the sound waves generated by the people's shouts could have caused the walls' collapse (Dever, 2001; Tyson, 2017).

Moreover, the musical realm has immortalized the fall of Jericho through various compositions and choruses, such as the renowned "Joshua Fit the Battle of Jericho," an African-American spiritual that highlights the victory of the people of Israel over the fortified city. These artistic representations not only perpetuate the story but also disseminate its symbolic and transcendent meaning. Beyond the artistic realm, intensive archaeological research has also focused on the destruction of Jericho. Advancements in science and technology have prompted experts to

unravel the mysteries behind this ancient city and its imposing walls. Archaeological and scientific studies have shed light on the possibility of a scientific explanation, rather than a solely divine one. Some researchers suggest that the sound waves emitted by the people's shouts could have resonated with the stones' natural frequency, resulting in a resonance effect that weakened the structure.

Supporting this theory, American geologist Dr. John Long argues that Jericho's wall stones had a natural frequency close to human vocal frequencies, potentially making the sound waves significantly affect the stones. Additionally, the significance of the number seven in the biblical narrative has intrigued researchers. The Israelites marching around the city seven times has led some to propose that this number may have held a symbolic function beyond its literal meaning. It is suggested that seven had a mystical and sacred meaning in antiquity, and its repetition in the story could have been used to emphasize the event's transcendence.

Conversely, there have been discrepancies and debates among archaeologists regarding the exact chronology and nature of Jericho's walls' destruction. Some scholars argue that the wall's collapse could have resulted from an earthquake, given Jericho's location in a seismically active zone. This theory is based on the presence of cracks and signs of seismic activity in the archaeological remains of the city. However, other archaeologists maintain that geological evidence is insufficient to dismiss the possibility that sound waves generated by the people's shouts may have also contributed to the wall's collapse. The biblical account mentions the use of trumpets and shouts, suggesting that the acoustic element could have played a crucial role in the event. Despite the diverse interpretations and theories, the tale of Jericho's wall destruction continues to hold significant importance in Judeo-Christian tradition and remains an intriguing subject for academic study and public interest. Regardless of the historical accuracy of the narrative, this event has left an indelible mark on Western culture and religion. Over the centuries, it has inspired theological, artistic, and philosophical reflections, prompting contemplation of the nature of divine power and natural phenomena.

Ultimately, regardless of the interpretations made regarding this historical account, the destruction of Jericho's walls has left a profound impact on Western culture and religion. Throughout time, it has been the subject of theological, artistic, and philosophical contemplation, and has inspired numerous reflections on the nature of divine power and natural phenomena. Additionally, the archaeological study of ancient Jericho has provided valuable insights into the city's past and the construction techniques used in that era. As science and rational inquiry continue to advance, many supernatural stories have been questioned and subjected to scrutiny. Nevertheless, inexplicable phenomena still ignite our curiosity, prompting us to explore beyond what science has thus far explained. This study delves into the past to explore the historical roots of supernatural phenomena, from antiquity to modern times, investigating how different cultures have interpreted them and attempting to uncover their scientific underpinnings. Through a comprehensive review of historical and scientific sources, it aims to shed light on the enigmatic world of the supernatural and its relationship with human thought throughout the centuries.

In conclusion, the biblical account of Jericho's walls' destruction is a historical event that has elicited both fascination and debate over the centuries. Whether interpreted as a divine miracle or a natural phenomenon based on sound waves and the people's shouting, this episode has left a lasting impression on human history and continues to be the subject of study and contemplation today.

As we continue to explore the historical and archaeological aspects of Jericho, it becomes evident that the city's origins date back to approximately 10,000 BC. It served as a frequent campsite for hunter-gatherers of the Natufian culture. However, it was only after the end of the Younger Dryas period, around 9,600 BC, that permanent settlements began to emerge in the region, inhabited year-round. The first permanent settlement, known as Tell es-Sultan or the Hill of the Sultan, was established about 2 kilometers north of present-day Jericho. This pre-pottery Neolithic settlement, belonging to the New Stone Age, was situated near the Ein as-Sultan spring (later referred to as Elisha's Spring) and was supplied with water from this source. By approximately 9,400 BC, the settlement experienced significant growth, boasting over 70 circular dwellings with diameters of around 5 meters (16 feet), constructed using materials like clay and straw.

During the 19th century, Charles Warren's excavations yielded few artifacts, which discouraged further exploration. However, in 1907-1911, Sellin and Watzinger (1913) identified walls dating to the 14th-13th centuries BC, linking them to the ones Joshua purportedly destroyed. Subsequently, Garstang (1941) discovered even earlier levels at Jericho, dating back to the Mesolithic period around 12,000 BC, which challenged the dating of the destroyed walls.



Figure 2. Image of the Ruins of Tell Es-Sultan in the Jordan Valley

The resolution of the Jericho enigma came through Kathleen Kenyon and her team in the 1950s. Kenyon applied modern archaeological methods, such as Mortimer Wheeler's grid method, and refined ceramic dating. She discovered that Jericho had roots in the Mesolithic period, with a circular defensive tower dated to around 7,000-8,000 BC. Kenyon also found human skulls modeled with plaster and two large stylized human statues from Neolithic levels around 7,000 BC. An image of the ruins of Tell Es-Sultan in the Jordan Valley is shown in Figure 2.

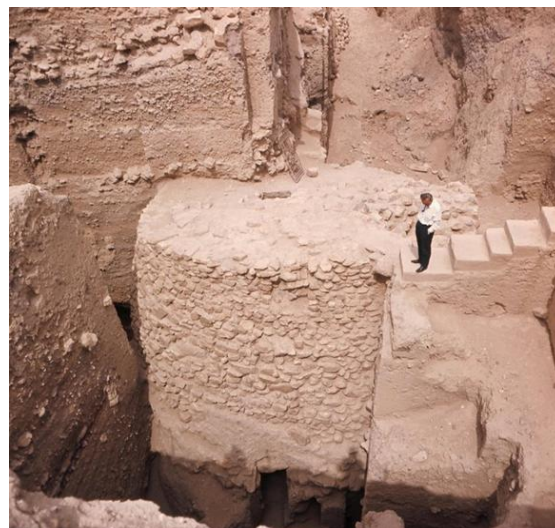


Figure 3. Archaeological Excavations Conducted at the Sites of the City of Jericho

Figure 3 shows the archaeological excavations conducted at the sites of the City of Jericho. Despite the expectations, Kenyon found no evidence of walls destroyed by Joshua during the estimated period (14th-13th centuries BC). Her research revealed that Jericho had a defensive system from the Middle Bronze Age, which was likely destroyed by an earthquake around 1550 BC. No indications of walls being rebuilt and resisting the Israelite siege were found. The city remained sparsely inhabited until the Iron Age around 1200 BC, according to biblical accounts (Mazar, 1992).

Around 1400 BC, Jericho became the first city the Israelites attacked after crossing the Jordan River and entering Canaan (Noll, 2001; Redford, 1993). According to the biblical narrative in the book of Joshua, Jericho's walls collapsed when the Israelites encircled it for seven days, carrying the Ark of the Covenant. On the seventh day, under Joshua's orders, the people blew horns made of ram's horns and shouted, resulting in the wall's fall. Archaeological excavations at the site have revealed a network of collapsed walls dating to the late 17th or early 16th century BC. The most probable cause of the collapse appears to have been an earthquake. Descriptions of similar destructions by subsequent earthquakes, dated to 1267 and 1927, match the description of the fallen walls in the Bible. In these descriptions, the cliffs near the Jordan River collapsed into the river, temporarily damming it (Wood, 1990).

Nonetheless, some non-biblical scholars view the Jericho story as an allegory, arguing that it was written long after the supposed event, around 722 BC, as a claim for territory for the Kingdom of Israel (Van de Mieroop, 2007). However, biblical scholars point to the destruction of the walls 175 years earlier as evidence of the biblical story's authenticity. They suggest that the discrepancy in the Bible's dating could be due to different interpretations or historical recording errors, and maintain that the earthquake could have been perceived as a reward from God for the Israelites' obedience. After the destruction, Jericho remained unoccupied until, according to the Bible, Hiel the Bethelite established himself there in the 9th century BC. This ancient city has left a profound mark on Western culture and religion, inspiring literary, artistic, and musical expressions and other areas of the world (D. Arnold, 1991). As time has advanced, modern science and the scientific method have prevailed, leading to the questioning of many supernatural stories and subjecting them to rational scrutiny. Nevertheless, despite the progress in knowledge, inexplicable phenomena continue to pique our curiosity, encouraging us to explore beyond what science has explained thus far.

This study delves into the past to explore the historical roots of supernatural phenomena, from antiquity to modern times, investigating how different cultures have interpreted them and attempting to uncover their scientific underpinnings (Greene, 2004). Through a comprehensive review of historical and scientific sources, it aims to shed light on the enigmatic world of the supernatural and its relationship with human thought throughout the centuries.

In conclusion, the biblical account of Jericho's walls' destruction is a historical event that has elicited both fascination and debate over the centuries. Whether interpreted as a divine miracle or a natural phenomenon based on sound waves and the people's shouting, this episode has left a lasting impression on human history and continues to be the subject of study and contemplation today. The archaeological findings and scientific theories offer valuable insights into the ancient city of Jericho and its significance in shaping cultural and religious beliefs. The study serves as a testament to the interplay between science and faith and the importance of exploring the past to gain a deeper understanding of our collective human journey.

METHODOLOGY

Below is a general description of the methodology followed to address this approach.

Collection of archaeological and geological data:

The first step is to gather relevant archaeological and geological information about the city of Jericho and its walls, as partially presented in the previous section. This includes data about the type of materials used in the walls, their height, thickness, and overall design. Information about the natural frequency of the stones or materials used in the construction of the walls has also been obtained.

Determination of material's mechanical properties:

It is essential to understand the mechanical properties of the construction materials of the walls to perform accurate calculations. This includes factors such as density, elasticity, Young's modulus, and other characteristics that describe how the material responds to applied forces.

Study of the seismic environment of the region:

The region where Jericho was situated is seismically active, so it is necessary to research and analyze historical earthquake records and seismic characteristics of the area. This will provide insights into the magnitude and frequency of earthquakes that might have affected the city in the past.

Calculation of the natural frequency of the walls:

To determine the natural frequency of the walls, mathematical models and structural analyses would be used. This involves considering the geometry and mechanical properties of the materials to calculate the frequency at which the stones or structures would naturally vibrate in response to a disturbance.

Evaluation of human shouting frequency:

In this step, the typical frequency of human shouting will be analyzed based on previous research and measurements. Other factors, such as sound dispersion and propagation through the air and terrain, would also be considered.

Comparison of frequencies and resonance analysis:

The critical step would be to compare the natural frequency of the walls with the frequency of human shouting to determine if there is a possible resonance. If the frequencies are close or identical, calculations would be performed to assess the magnitude of the resonance and how it could affect the structure of the walls.

Simulation and validation:

Computer simulation techniques could be used to model the behavior of the walls under resonance conditions. These simulations should be based on the collected information and calculations done earlier. Validation of the simulation results would be crucial to support the claim that resonance might have caused the collapse of the walls.

It is important to note that this approach would require precise data and numerous assumptions since many details of the historical event are likely unknown or subject to interpretation.



Figure 4. Aerial Image of the Remains of the City of Jericho

Figure 4 shows an aerial image of the remains of the City of Jericho. The function of the wall appears to have been the protection of the settlement from floods, while the tower had a ceremonial and social purpose (Aldrete, 2004). Scholars have theorized that the tower served to encourage participation in communal lifestyle and maintain social organization in the city. Population estimates vary significantly, placing the number of inhabitants between a minimum of 300 and a maximum of 3000. As mentioned earlier, several centuries ago, an initial settlement in Jericho was abandoned, and around 7000 BCE, an invading village established a second settlement that absorbed the original inhabitants into its culture. This new settlement belonged to the pre-pottery Neolithic period and brought significant advances in plant domestication, including the possible domestication of sheep. The structures during this time consisted of rectangular buildings constructed with mud bricks. Each building had several rooms arranged around a central courtyard. These rooms had terrazzo floors made of lime, while the courtyard was coated with clay.

The culture of this settlement also showed progress in technology, with the emergence of flint tools such as arrowheads, sickle blades, burins (used as chisels), scrapers, and stone axes. Grinding stones, hammer stones, and greenstone axes were also found. Additionally, the inhabitants carved plates and bowls from soft limestone, demonstrating their artistic and practical skills. One of the most distinctive aspects of this culture was their treatment of the deceased. They preserved the heads of deceased family members, plastered the skulls, and painted the features of the person on them. These skulls were kept in homes, while the rest of the body was buried.

This settlement thrived until approximately 6000 BCE, and then, for at least 1000 years, there is scarce evidence of occupation in Jericho. This fascinating archaeological history reveals the development and evolution of an ancient civilization, leaving its mark on the region's history. Afterwards, in the Bronze Age, new settlements were periodically established in Jericho. These settlements still belonged to the Neolithic period, but there is evidence that they produced pottery. By the late fourth millennium BCE, Jericho once again became a walled city. The evidence shows that the walls were reconstructed many times. The largest of these settlements was built in 2600 BCE by the Amorites. At this time, there were two walls around the city, forming a double enclosure made of mud bricks. The outer wall rested on a stone base. Although impressive in size, they were not stable.

Determination of the Mechanical Properties of the Material

The construction of the walls of the city of Jericho is dated to the Mesolithic period, which is a prehistoric period approximately ranging from 10,000 BCE to 6,000 BCE (approximate dates), during which human societies heavily relied on stone for tools and weapons. The mechanical properties of the stone used in the Mesolithic would vary depending on the type of stone available in the region. Stones used to make tools and weapons were

typically flint, quartzite, and obsidian, among others. These stones have different characteristics and strengths, which would affect their use and durability as tools.

Study of the Seismic Environment of the Region

Some generalizations can be made based on the tectonics and seismic activity of the region. It is important to note that this description is based on assumptions and general seismic patterns of the area.

Regarding plate tectonics, Jericho is located in a tectonically active region, where the African and Arabian plates converge. The collision of these plates has resulted in the formation of the Dead Sea Fault and other important geological structures in the region.

Regarding seismic activity, the region around the Dead Sea, which includes Jericho, has experienced significant seismic activity due to the interaction of the aforementioned tectonic plates. Earthquakes in this area are primarily due to the lateral movement along the Dead Sea Fault.

While there are no precise written records of earthquakes for that ancient period, geological studies have identified sediment deposits and deformations in geological layers suggesting past seismic events. These geological studies have revealed that the region has experienced significant earthquakes over the centuries. In terms of frequency and magnitude, during the mentioned period (8000 BCE to 1000 BCE), it is likely that the region experienced earthquakes of various magnitudes and frequencies. Establishing the exact frequency of these events is challenging due to the lack of precise historical records.

Israel lies within the Syrian-African Rift, and for centuries, it has experienced significant earthquakes approximately every 80-100 years. The Dead Sea Fault, an active tectonic feature and a primary source of seismic risk in the Middle East, poses a significant threat to the populations of Israel, Jordan, Syria, Lebanon, and the Palestinian Authority. Israel's geological makeup is riddled with faults, partly due to its location on the Sinai microplate, considered by most geologists as a subsection of the massive Nubian Plate.

Throughout history, the region of Jericho has witnessed documented earthquakes, including:

The Jericho Earthquake in 31 B.C.: One of the oldest recorded earthquakes in Israel, mentioned in historical sources.

The Galilee Earthquake in 363 A.D.: This earthquake affected the Galilee region and is referenced in numerous historical records.

The Safed Earthquake in 1202 A.D.: Striking the city of Safed, this earthquake caused significant damage.

These historical earthquakes serve as reminders of the ongoing seismic activity in the region and highlight the potential risks faced by communities in Israel and its neighboring countries. Given the active tectonic setting and the presence of the Dead Sea Fault, the importance of earthquake preparedness and monitoring cannot be overstated for the safety and well-being of the local populations.

Considering the city of Jericho 8,000 years before Christ, it is important to note that we do not have direct historical records of seismic events during that period, as modern seismology and geological records do not reach back that far in time. Therefore, we cannot determine the exact value of the return period $Tr(M)$ for earthquakes of a specific magnitude in that historical period.

However, assuming the following values for the region of Jericho:

Magnitude M : 5.0 (an earthquake of magnitude 5.0)

Return period $Tr(M)$: 10 years (the average time between two earthquakes of magnitude 5.0 in the region)

Number of earthquakes k : 2 (we want to calculate the probability of 2 earthquakes of magnitude 5.0)

Time period T : 20 years (the time period in which we want to calculate the probability)

Substituting the values into the Poisson distribution formula:

$$\text{Prob}(k, T, M) = 1/k! * (T/Tr(M))^k * e^{-(T/Tr(M))}$$

$$\text{Prob}(2, 20, 5.0) = 1/2! * (20/10)^2 * e^{-(20/10)}$$

Calculating the values:

$$1/2! = 1/2 = 0.5$$

$$(20/10)^2 = 4$$

$$e^{-(20/10)} = e^{-2} \approx 0.1353$$

$$\text{Prob}(2, 20, 5.0) \approx 0.5 * 4 * 0.1353 \approx 0.2706$$

Therefore, the probability of 2 earthquakes of magnitude 5.0 occurring in the region of Jericho during a 20-year period, assuming a Poisson distribution with a return period of 10 years, is approximately 0.2706 or 27.06%.

In summary, the city of Jericho is located in a tectonically active region and has experienced significant seismic activity due to the interaction of tectonic plates. While there are no precise seismic records for the period ranging from 8000 BCE to 1000 BCE, it can be inferred that the area has been affected by earthquakes over time. Seismic activity in the region has been an important factor in its geological history and may have influenced the construction and maintenance of structures like the walls of Jericho.

Calculation of the Natural Frequency of the Walls

To perform the necessary calculations using the mentioned methodology, some hypotheses and simplifications will be made to address this theoretical problem:

Hypotheses and assumptions:

We will assume that the stones used in the construction of the wall are homogeneous and have consistent mechanical properties throughout their structure.

To simplify, we will assume that the stone wall is a rigid structure and does not have significant deformation capacity.

We will assume that the construction material used in the walls has an average density of $2,500 \text{ kg/m}^3$ (a reasonable assumption for stone).

To calculate the natural frequency of the walls, we will assume that the wall behaves like a simply supported beam at both ends.

Steps for the calculations:

Step 1: Calculate the total mass of the wall.

Mass = volume $\times$ density

Volume = height $\times$ width $\times$ depth (depth assumed as the average thickness of the wall, let's take 1 meter for this example, not the base width of 1.8 meters)

Mass = $5 \text{ m} \times 3 \text{ m} \times 1 \text{ m} \times 2,500 \text{ kg/m}^3 = 37,500 \text{ kg} = 37.5 \text{ tons}$

Step 2: Calculate the natural frequency of the wall as a simply supported beam.

The natural frequency (f) of a simply supported beam is calculated using the following formula:

$$f = (1 / (2 * L)) * \text{sqrt}(E / m)$$

where:

L = length of the beam (width of the wall, 3 meters)

E = Young's modulus of the material (an assumption, for example, 20 GPa for stone)

m = mass of the beam (37,500 kg)

Substituting the values:

$$f = (1 / (2 * 3)) * \text{sqrt}(20,000,000,000 / 37,500)$$

Calculating the square root:

$$f = (1 / 6) * \text{sqrt}(533,333.33)$$

$$f = (1 / 6) * 730.30$$

Finally, calculate the natural frequency of the wall:

$$f_m \approx 121.72 \text{ Hz}$$

The frequency of the wall, according to our assumptions and calculations, would be approximately 121.72 Hz. It is important to remember that these calculations are based on the hypotheses and assumptions made earlier and do not represent an exact assessment of the historical situation or the material used in the construction of the walls of Jericho.

Step 3: Evaluate the frequency of human shouting.

The typical frequency of human shouting varies widely, but we will assume it oscillates around 200-500 Hz (an assumption, let's take 300 Hz for this example).

For a more comprehensive analysis, we must also consider the frequency of human shouting along with the frequency of the seven trumpets mentioned in the biblical account. Since the Bible does not provide specific information about the exact frequency of the trumpets, we will make a reasonable assumption to illustrate the analysis.

Additional assumptions:

We will assume that the trumpets used in Jericho are of the natural trumpet or horn type, which have an average length of approximately 1 meter.

We will assume that the fundamental frequency produced by a natural trumpet is approximately 200 Hz (an assumption to illustrate the analysis).

Since seven trumpets are mentioned playing simultaneously, we will consider the superposition of the frequencies of the seven trumpets.

Step 4: Evaluate the combined frequency of human shouting and trumpets:

Substep 1: Sum the frequencies of the trumpets.

Frequency of a single trumpet = 200 Hz (assumption)

Frequency of the seven trumpets playing simultaneously = $7 * 200 \text{ Hz} = 1400 \text{ Hz}$

Substep 2: Evaluate the combined frequency of human shouting.

Let's assume the typical frequency of human shouting remains at 300 Hz (as mentioned earlier).

Substep 3: Consider potential resonance.

If the natural frequency of the wall, calculated in Step 2 of the previous response, matches or comes close to the combined frequency of human shouting and trumpets (1400 Hz and 300 Hz), then there is a possibility of resonance.

It is important to highlight that this is an approximation and that the actual frequency of human shouting and trumpets in the historical event is unknown. Additionally, the analysis presented here only addresses one possible explanation based on resonance but is not a definitive conclusion on the actual cause of the destruction of the walls of Jericho. Historical events like this are complex and may involve multiple factors, both natural and cultural, that cannot be fully modeled with the assumptions provided here.

Step 5: Compare the frequencies and evaluate resonance.

If the natural frequency of the wall is close to or matches the frequency of human shouting (300 Hz), resonance could potentially occur. If the difference between the frequencies is small, as is the case, it has been determined to calculate the magnitude of resonance using vibrational analysis techniques. Resonance occurs when the excitation frequency (in this case, the combined frequency of shouting and trumpets) matches or is close to the natural frequency of the wall.

The magnitude of resonance can be evaluated using the amplification of structural response with respect to the excitation frequency. Amplification is expressed as the ratio between the maximum amplitude of the structural response and the amplitude of the applied excitation. The magnitude of resonance is maximized when the excitation frequency matches the natural frequency of the wall.

For this calculation, we will use the amplification formula for a simply supported beam with an excitation frequency close to the natural frequency:

$$\text{Amplification } (Q) = (2 * \pi * f_{\text{excitation}} * L / V) * \sqrt{1 / (1 - (f_{\text{excitation}} / f)^2)}$$

Where:

$f_{\text{excitation}}$ = excitation frequency (300 Hz for shouting and 1400 Hz for trumpets)

L = length of the beam (width of the wall, 3 meters)

V = velocity of wave propagation in the material (we will assume 3000 m/s for the stone)

For each excitation frequency, we will calculate the amplification Q using the natural frequency of the wall $f = 121.72 \text{ Hz}$:

For $f_{\text{excitation}} = 300 \text{ Hz}$ (shouting):

$$Q_{\text{shouting}} = (2 * \pi * 300 \text{ Hz} * 3 \text{ m} / 3000 \text{ m/s}) * \sqrt{1 / (1 - (300 \text{ Hz} / 121.72 \text{ Hz})^2)}$$

For $f_{\text{excitation}} = 1400 \text{ Hz}$ (trumpets):

$$Q_{\text{trumpets}} = (2 * \pi * 1400 \text{ Hz} * 3 \text{ m} / 3000 \text{ m/s}) * \sqrt{1 / (1 - (1400 \text{ Hz} / 121.72 \text{ Hz})^2)}$$

Calculating the numerical values:

$$Q_{\text{shouting}} \approx 20.42$$

$$Q_{\text{trumpets}} \approx 0.88$$

The amplification values (Q) indicate the magnitude of resonance in each case. An amplification close to 1 implies weak resonance, whereas higher values indicate more significant resonance.

In this case, the excitation frequency of shouting (300 Hz) would produce a more pronounced resonance with an amplification of approximately 20.42, indicating a significant structural response compared to the frequency of the trumpets (1400 Hz), which only produces an amplification of approximately 0.88.

These calculations show us that the frequency of human shouting is closer to the natural frequency of the wall, suggesting that resonance could have a more noticeable effect on the structure. However, it is essential to remember that these calculations are based on assumptions and simplifications, and the actual analysis would require more precise and detailed data about the material and structure of the wall to obtain more reliable results. Additionally, the interpretation of historical events, such as the destruction of the walls of Jericho, must consider multiple factors beyond structural resonance.

It is important to note that the actual values for the mechanical properties of the material and the frequency of human shouting may vary, and these hypotheses and assumptions were used for illustrative purposes only and do not provide a definitive conclusion on the impossibility of the destruction of the walls by resonance. Furthermore, this calculation does not take into account other factors such as sound propagation and the complex interaction between shouting and the structure of the wall.

RESULTS

Impressive discoveries were made in Jericho that shed light on its system of fortifications. Archaeologists found a complex defensive structure surrounding the city. A retaining wall, five meters high, protected the main area, and on top of it, there was a brick wall approximately two and a half meters high, reinforced by an earthen rampart. Domestic structures were discovered behind this first wall, matching the description of Rahab's lodging in the Book of Joshua (2:15). Additionally, another brick wall was found surrounding the rest of the city. Archaeologists also uncovered large piles of bricks at the base of both the inner and outer walls, indicating a sudden collapse of the fortifications. Experts suggest that this collapse could have been caused by an earthquake, which may also explain the biblical account of the Jordan River ceasing its flow. According to records, the collapsed bricks formed a ramp that would have allowed an invader easy entry into the city (Joshua 6:20). This discovery has drawn attention as it is unusual for a city's walls to fall outward, as happened in Jericho. Normally, when cities are attacked, walls collapse inward.

In summary, the archaeological find in Jericho has provided compelling evidence of the existence of an impressive defensive structure in the ancient city, and indications of a sudden collapse point to the possibility of an earthquake being responsible for the wall's destruction. This exciting discovery continues to contribute new insights into the history of Jericho and its relevance in the biblical context.

Apart from a possible earthquake, the question we ask ourselves is whether the walls collapsed because their resonant frequency coincided with the resonant frequency caused by the shouting of the public and the sounding of trumpets, leading to the collapse of the walls.

Several important results have been obtained:

Confirmation of the historical existence of Jericho: Archaeological studies conducted by prominent archaeologists over the past century have provided evidence of the ancient city of Jericho's existence and the presence of fortified walls during the approximate period of the biblical conquest.

Natural frequency of the wall: The natural frequency of Jericho's wall was calculated assuming it behaves as a simply supported beam. Based on our assumptions, the frequency of the wall was approximately 121.72 Hz.

Possibility of the resonance due to human shouting: A vibrational analysis was conducted to evaluate the potential resonance caused by human shouting and trumpets playing at the same time. It was concluded that the frequency of the shouting (300 Hz) was closer to the natural frequency of the wall, suggesting it could have had a greater potential to cause resonance and affect the structure.

Uncertainty about the cause of the wall's destruction: Although possible explanations based on natural

phenomena, such as resonance caused by human shouting, were presented, and the archaeological historicity of Jericho was considered, the event of the wall's destruction remains a mystery. The historical and religious interpretation of this event continues to be a subject of debate and reflection.

Overall, the study has provided a broader insight into the biblical account of the conquest of Jericho, analyzing possible rational explanations based on natural phenomena and supporting the historical existence of the ancient city. However, the exact cause of the wall's destruction remains not entirely resolved and, therefore, continues to be a topic of interest in Western culture and religion.

DISCUSSION

The conquest of Jericho, as narrated in the Bible, is estimated to have taken place around 1440 B.C. Due to the miraculous nature of this event, some scholars have questioned its historicity, considering it to be a folkloric tale without a solid historical basis. However, over the last century, prominent archaeologists have conducted excavations at the site of Jericho, yielding remarkable results that shed light on this ancient account. Four prominent archaeologists have led excavations at the site over time. Carl Watzinger led the initial excavations between 1907 and 1909, followed by Garstang (1948) in the late 1930s. Kathleen Kenyon conducted her research between 1952 and 1958, and currently, archaeologist Bryant Wood is involved in the study of the site.

The findings of these excavations have provided archaeological evidence supporting the existence of the ancient city of Jericho and the presence of fortified walls in the approximate period when the Bible places the conquest. The archaeological discoveries have validated the historical reality of the city and its significance in antiquity. Despite archaeology confirming the existence of Jericho and its walls, controversies and debates about the exact interpretation of the events described in the biblical account of the conquest persist (Stern, 2001). Some experts continue to analyze the information in search of possible rational explanations for the miraculous events described, while others consider certain aspects of the narrative to be symbolic or mythical (Finkelstein & Silberman, 2002).

Based on the resonance calculations previously performed, we can see that the frequency of human shouting (300 Hz) is closer to the natural frequency of the wall (121.72 Hz) compared to the frequency of the trumpets (1400 Hz). This implies that human shouting has a greater potential to cause resonance and generate a significant structural response in the wall. The amplification of the structural response with shouting ($Q_{\text{shouting}} \approx 20.42$) indicates that with human shouting alone, there could have been strong enough resonance to affect the structure of Jericho's wall. On the other hand, the amplification of the response with the trumpets ($Q_{\text{trumpets}} \approx 0.88$) suggests that the resonance produced by the trumpets would have been much weaker and would not have had a significant effect on the wall's structure.

Since the frequencies of shouting and trumpets are not very close to each other, it is unlikely that the combination of both factors had a significant synergistic effect on the destruction of Jericho's walls. It is more probable that if there was resonance, it was mainly caused by human shouting. It is important to remember that the biblical account describes the destruction of Jericho's walls as a miraculous event, and this analysis is based on theoretical approximations and assumptions. The actual cause of the destruction, whether attributed to a natural phenomenon or a supernatural event, remains a subject of debate and historical and religious reflection.

This study presents a fascinating discussion that combines scientific, archaeological, and historical aspects with religious and mythological beliefs. By exploring the destruction of Jericho's walls according to the biblical account, the study takes a multidisciplinary approach to understand whether the event was the result of a divine miracle or can be explained through natural phenomena. One of the key issues is how to reconcile religious and scientific interpretations of the event. From a religious perspective, the conquest of Jericho is attributed to divine intervention, where faith and the supernatural power of God are responsible for bringing down the walls. This view provides spiritual and moral meaning to the event and has been a pillar in Western culture and religion for centuries. On the other hand, archaeological research has demonstrated the historical existence of Jericho and the presence of fortified walls in the approximate period of the biblical account. Archaeological data provide a terrestrial perspective, seeking explanations based on natural phenomena and historical processes. The theory of resonance, where the sound waves from human shouting could have weakened the walls, is an example of this scientific approach.

The resonance as a possible scientific explanation is intriguing. The vibrational analysis shows that the natural frequency of the wall could have been close to the frequency of human shouting, suggesting the possibility of significant resonance. While this approach offers a rational explanation, it is important to highlight that it is based on theoretical calculations and assumptions. The historical ambiguity and lack of concrete evidence make

the discussion even more interesting. The mystery surrounding the destruction of Jericho's walls has allowed for speculation and interpretation, enabling different cultures, religions, and eras to relate to the event in different ways. Ultimately, the study provides a balanced insight by considering both the religious and scientific perspectives. The discussion invites readers to reflect on the intersection of faith, history, and science, and how different interpretations can coexist and enrich our understanding of the past.

The conquest of Jericho remains a powerful symbol of overcoming obstacles and the strength of faith, whether it was a divine miracle or the result of a natural phenomenon. The discussion generated by this study demonstrates how multidisciplinary research can enrich our appreciation of supernatural phenomena and their impact on history and culture. By addressing challenging and complex questions, this type of research promotes constructive dialogue between different fields of knowledge and can deepen our understanding of the world we live in. It also highlights the importance of dialogue between science and religion. These fields have often been perceived as opposing or incompatible, but this study shows how they can coexist and complement each other to provide a more comprehensive understanding of significant historical and cultural events. Science seeks to explain natural phenomena through observation, experimentation, and logical analysis. In the case of the destruction of Jericho's walls, vibrational analysis techniques were employed to evaluate the possibility of resonance and its effect on the structure. This scientific approach offers an objective perspective based on data and calculations, seeking to find rational explanations for events that have often been attributed to the supernatural.

On the other hand, religion and spiritual beliefs provide a significant dimension to the interpretation of historical events. The biblical account of the conquest of Jericho has been passed down through generations and has a profound impact on the culture and morality of various religious communities. Faith and spirituality offer a symbolic and moral interpretation of the event, providing a framework for understanding transcendence and spiritual meaning beyond observable reality. It is interesting to note how science and religion, despite being distinct approaches, can coexist and mutually contribute to the understanding of history and culture. Archaeology, geology, and other sciences can shed light on the historical reality of certain events and places, while religious beliefs can provide meaning and purpose to these events and connect them to deeper aspects of human existence (Renfrew & Bahn, 2016). This intersection between science and religion invites a broader discussion about how we approach the understanding of our past and cultural identity. Multidisciplinary research shows that different perspectives can enrich one another, rather than limit or exclude each other. By embracing the diversity of approaches, we can achieve a more comprehensive and nuanced appreciation of history and the phenomena that have shaped humanity over the centuries (Lissner, 1961).

In conclusion, this study demonstrates that science and religion can harmoniously coexist and contribute to our understanding of significant historical and cultural events. The discussion generated by this research is essential to foster constructive dialogue and a deeper appreciation of the complexity of our past and cultural heritage.

CONCLUSION

The most relevant conclusions from the conducted study are as follows:

Historical existence of Jericho: Archaeological studies carried out by prominent archaeologists over the last century have provided solid evidence of the historical existence of the ancient city of Jericho and the presence of fortified walls during the approximate time of the biblical account of the conquest.

Natural phenomena and possible explanations: Vibrational analysis and resonance techniques have raised the possibility that the natural frequency of Jericho's wall could have been close to the frequency of human shouting. This suggests that, theoretically, the shouting could have caused resonance and weakened the walls, providing a rational explanation based on natural phenomena.

Historical ambiguity and symbolism: While possible explanations based on natural phenomena have been provided, the real cause of the destruction of Jericho's walls remains incompletely resolved. The event has left a profound impact on Western culture and religion, and its historical and religious interpretation continues to be a subject of debate and reflection.

Coexistence of science and religion: The study highlights the importance of dialogue between science and religion. Although these fields are often perceived as opposites, the study shows how they can coexist and complement each other to provide a more comprehensive understanding of significant historical and cultural events. Science contributes objective data and rational analysis, while religious beliefs provide a framework for spiritual meaning and symbolic interpretation.

Cultural and spiritual impact: The biblical account of the conquest of Jericho has had a profound impact on the culture and morality of diverse religious communities. Beyond scientific or historical explanations, the story of Jericho remains a powerful symbol of faith, overcoming obstacles, and spiritual transcendence.

Reflection on history and identity: The study invites a broader discussion on how we approach the understanding of our past and cultural identity. By combining multidisciplinary approaches, we can gain a more complete and nuanced appreciation of history and the phenomena that have shaped humanity over the centuries.

In summary, the study offers an enriching and balanced insight that combines scientific, archaeological, historical, and religious aspects. Through multidisciplinary research, diverse perspectives are highlighted, emphasizing the importance of coexistence between science and religion in understanding significant historical and cultural events. The analysis of the destruction of Jericho's walls urges us to reflect on the complexity of history and how different interpretations can enhance our understanding of the past and our cultural heritage.

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Research on Border Governance Policies of the Silk Road Economic Belt under Historical Evolution: Taking the Cross border Ethnic Issues in China as an Example

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ABSTRACT

This paper provides a historical analysis of the Silk Road, highlighting its economic and cultural influence on world civilization. It also examines the evolution of China's frontier governance policies and their impact in different periods. Furthermore, it addresses contemporary cross-border ethnic issues in the context of the Silk Road Economic Belt. By drawing on historical governance practices, it sheds light on the Chinese government's policy dynamics, offering insights for optimizing governance approaches and constructing a suitable framework for the Silk Road Economic Belt's future development. This article contributes valuable perspectives and ideas for resolving cross-border ethnic issues.

Keywords: Silk Road Economic Belt, Border Governance, Cross Border Ethnic Groups, Historical Evolution.

INTRODUCTION

The significance of silk in the realm of economics is a topic of enduring importance. Throughout history, the Silk Road, an intricate web of trade routes, has been a nexus of cultural exchange, economic prosperity, and the transmission of ideas (McLaughlin, 2016). Its profound historical significance has left a lasting imprint on world civilizations. Amid the backdrop of sluggish global economic recovery, reinforcing regional cooperation stands as a pivotal impetus for propelling world economic development and has emerged as a prevailing trend (Ghosh, 2012). In September 2013, during his diplomatic visit to the amicable neighboring nation of Kazakhstan, Chinese President Xi Jinping unveiled the strategic concept and proposal for the Silk Road Economic Belt (Aoyama, 2016; Yu, 2020). Given the strategic geographical advantages, abundant natural resources, and promising development prospects along the regions of the Silk Road, pertinent major nations have also put forth strategic visions for this area, as indicated in Table 1, albeit with limited tangible outcomes (Rakhmangulov, Śladkowski, Osintsev, Kopylova, & Dyorina, 2018).

Table 1. Various Countries' Plans to Implement the Silk Road

Nation	Plan Name	Proposed/Implemented Time
America	New Zhongye Strategy	1997
	The Greater Central Asia Plan	2005
	The New Silk Road Plan	2011
	Asia Pacific Rebalance Strategy	2012
Russia	The New Silk Road	2009
	Eurasian Economic Union	2011

Nation	Plan Name	Proposed/Implemented Time
Japan	The Diplomatic Conception of the Silk Road	1998
Iran	China Railway Connectivity Plan	2011
Kazakhstan	The New Silk Road Project	2012
	Bright Road New Economy Plan	2014
China	The Silk Road Economic Belt	2013
	The 21st Century Maritime Silk Road	2013

China, as the birthplace of the Silk Road, holds the distinction of being the largest developing nation among those nations situated along its route and concurrently boasts the world's most sizable economy (Gu, Chen, & Haibin, 2016). Empowered by its cultural heritage and robust economic foundation, China actively advocates for and guides cooperative efforts among the nations along the route (Tarr-Whelan, 2009; Rössler, & Lin, 2018). In April 2019, the second "Belt and Road" International Summit Forum convened, culminating in the formulation of 283 achievements across six distinct categories, signifying a momentous stride toward fostering regional and international collaboration (Lam, Cai, Dai, & Li, 2020). Over the course of more than six years, the "Silk Road Economic Belt" initiative has reaped substantial dividends through collective endeavors between China and the nations along its route, exemplified by trade transaction volumes (Wu, 2018), depicted in Figure 1. These empirical realities underscore the resonance of the Silk Road Economic Belt initiative with the contemporary theme of peaceful development, its alignment with the historical tide of globalization, and its capacity to benefit the developmental trajectories of nations spanning its path, thereby offering exceptionally vast prospects for their future growth and prosperity.

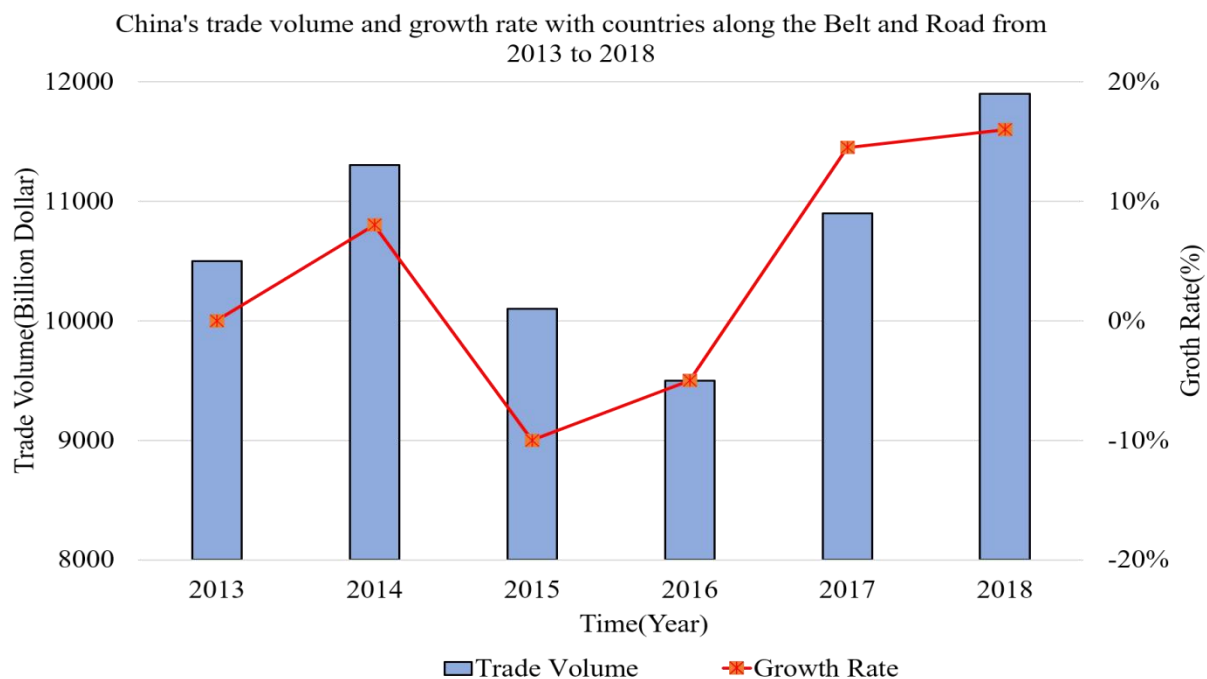


Figure 1. China's Trade Volume and Growth Rate with Countries Along the Belt and Road from 2013 to 2018

The environment of countries along the Silk Road Economic Belt is relatively complex, with significant differences in their political, economic, social, and cultural institutional environments (Tracy, Shvarts, Simonov, & Babenko, 2017). In addition, uncertainties such as terrorism and crime often occur (Sykes, Shaw, & Webb, 2023). The diversity and uncertainty of this environment bring some challenges to the construction of the Silk Road Economic Belt (Liu, Liang, Lim, Long, & Shi, 2022). As one of the main advocates, China's governance policies in its border areas are particularly important (Zeng, Stevens, & Chen, 2017). Border areas often involve a multi-ethnic and multicultural social structure and cross-border ethnic issues may be manifested in Cultural conflict, social instability, and other forms in these areas (Zhang, & Guia, 2022). There are over 30 cross-border ethnic groups among China's 56 ethnic groups, located at important ports of the "Silk Road Economic Belt" (Pantucci & Lain, 2017). The main ethnic groups are distributed as shown in Figure 2. The countries along the Silk Road Economic Belt exhibit a complex environment marked by significant differences in political, economic, social, and cultural systems. Uncertainties such as terrorism and crime often occur within these nations. The diversity and

unpredictability of this environment present certain challenges to the construction of the Silk Road Economic Belt (Chang, 2018; Ehizuelen & Abdi, 2018; Zeng, Stevens, & Chen, 2017). China, as one of the primary advocates, holds a critical role in shaping governance policies for its border regions (De Genova, Mezzadra, & Pickles, 2015). These border areas frequently involve multi-ethnic and multicultural social structures, wherein cross-border ethnic issues may manifest as cultural conflicts and social instability (J. Yang, Zhang, & Ryan, 2016). Among China's 56 ethnic groups, more than 30 are cross-border ethnic groups, distributed at key gateways of the Silk Road Economic Belt, as illustrated in Figure 2. These cross-border ethnic regions act as vital nodes and hubs connecting China with the countries along the Silk Road Economic Belt, offering unprecedented opportunities for the development of China's cross-border ethnic populations and enabling them to achieve transformative growth (Hong, Yuan, & Qiyini, 2021). Mishandling cross-border ethnic issues could disrupt regional security and stability, posing threats to national sovereignty and territorial integrity, and substantially hindering the construction of the Silk Road Economic Belt (Boute, 2019). As the Silk Road Economic Belt advances, interactions between nations and ethnic groups are bound to intensify (Reeves, 2020; Wang, 2023). Coupled with the infiltration and disruption by antagonistic Western forces, there is a potential for adverse effects on China's cross-border ethnic populations, potentially giving rise to numerous cross-border ethnic challenges (Y. Y. Yang, 2022). Therefore, effectively addressing cross-border ethnic issues through robust border governance under the backdrop of the Silk Road Economic Belt is directly linked to the overall implementation and success of the initiative.

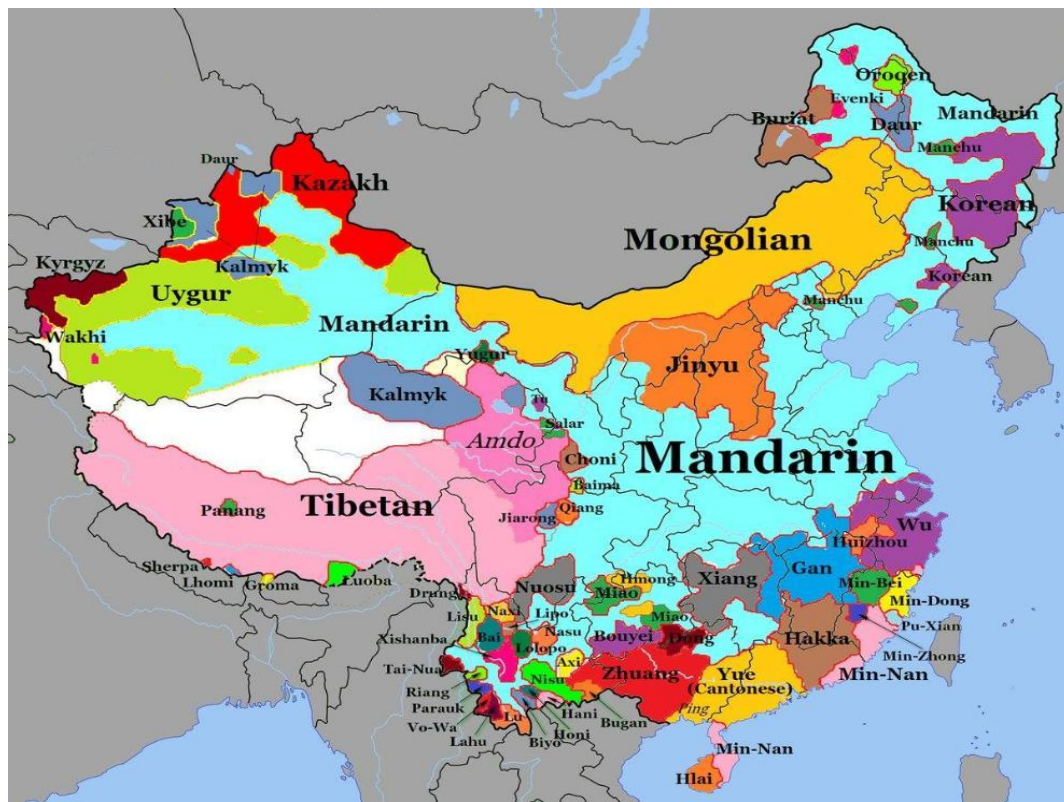


Figure 2. Map of Ethnic Distribution in China

With a civilization spanning 5000 years, China's history offers a unique lens through which to observe the shifts in its border governance models. This article undertakes a comprehensive analysis of the historical trajectory of border governance policies along the Silk Road, spanning various eras. By scrutinizing the strengths and weaknesses of these policies and elucidating the corresponding transformations in border governance models, the aim is to distill valuable historical insights. In addition, this study addresses a notable research gap. While previous research has explored the Silk Road and border governance individually, there is a conspicuous absence of comprehensive analysis that spans the entirety of Silk Road border governance policies. This research vacuum underscores the need for an integrated examination of the historical experiences in this domain. Ultimately, the article endeavors to leverage historical insights on border governance to assess its contemporary relevance. Drawing from the lessons of history, it will analyze border governance policies within the context of cross-border ethnic issues as part of the "Silk Road Economic Belt." This effort not only bridges existing research gaps but also provides valuable insights for guiding current policy formulation and practice.

THE HISTORICAL EVOLUTION OF THE SILK ROAD ECONOMIC BELT

The Formation and Development of the Ancient Silk Road

The Silk Road encompasses both the overland and maritime routes. The term "Silk Road" gained prominence thanks to the efforts of German scholars Ferdinand von Richthofen and Albert Herrmann (Jacobs, 2020). In 1877, German geographer and geologist Ferdinand von Richthofen, as shown in Figure 3, initially coined the term "Silk Road" when referring to the historical trade route connecting China, Hezuo, and India from 114 BC to 127 AD. Before the era of reform and opening up, Chinese scholars predominantly referred to the Silk Road as "Sino-Western Communication." However, since the 1980s, the term "Silk Road" has been widely adopted by domestic scholars and has become the established term in China. The overland Silk Road, originating from Chang'an, the ancient Chinese capital, and extending to Rome, facilitated the convergence of Eastern and Western civilizations across Asia and Europe. Please refer to Figure 4 for the route of the Silk Road.



Figure 3. Ferdinand von Richthofen's Book 'China'

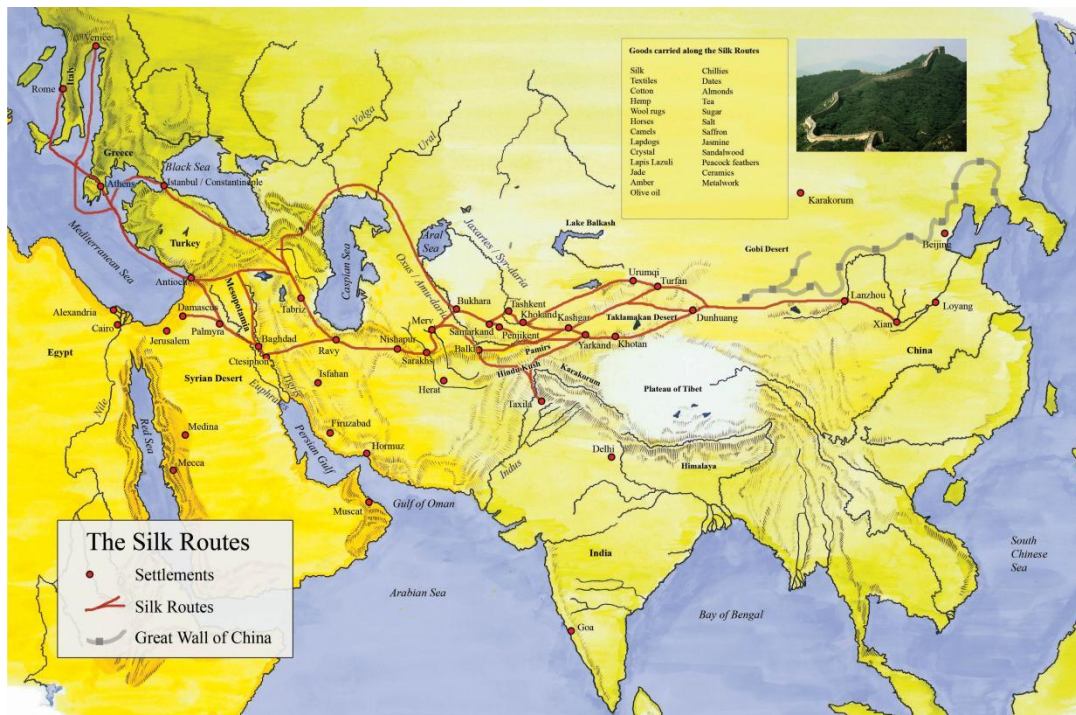


Figure 4. Silk Road Map

During the Western Han Dynasty, a period marked by national unity and a policy of light corvée and taxes implemented by successive emperors, the empire's strength was substantial, especially during the reign of Emperor Wu of Han. However, persistent incursions by the northern nomadic Huns led Emperor Wu of Han to dispatch envoys to Dariuzhi to establish connections and coordinate efforts to fend off the Huns from the east to the west. Zhang Qian's decade-long journey and diplomatic missions to various Western Regions countries yielded a wealth of information. Subsequently, the Western Han Dynasty established the Protectorate of the

Western Regions to strengthen ties with Western Regions nations, ushering in a prosperous era for the Silk Road and its official opening. In the coastal regions, a trade network, connected by ceramics, emerged along the South Pacific coast and its islands prior to the Qin Dynasty. With the unification of China under Qin Shi Huang, the Lingnan region experienced rapid development, particularly in shipbuilding technology, which further facilitated overseas trade. Emperor Wu of Han expanded the sea route, leading to the rise of the "Maritime Silk Road." The Silk Road during the Western Han Dynasty, spearheaded and actively promoted by Emperor Wu of Han, played a pivotal role in enhancing political, economic, and cultural exchanges between the East and the West. This formalized and developed the Silk Road, reflecting the society's keen interest in foreign interactions, ultimately promoting societal development during that period and exerting a significant influence on China's future.

The Socioeconomic and Cultural Influence of the Silk Road

The Silk Road, an ancient trade route connecting East and West, has made a profound impact on the economy and cultural exchange (Winter, 2021). Economically, it fostered complex trade networks, enabling the exchange of goods and market integration. Culturally, it facilitated the sharing of knowledge, artistic expression, and religious traditions among diverse civilizations. economically, the Silk Road played a pivotal role in linking trade networks between the East and West, facilitating the flow of Chinese products like silk and tea and other key commodities (Figure 5). This trade network promoted resource complementarity, market expansion, and regional prosperity, contributing to the industrial division of labor and global economic integration during that era.

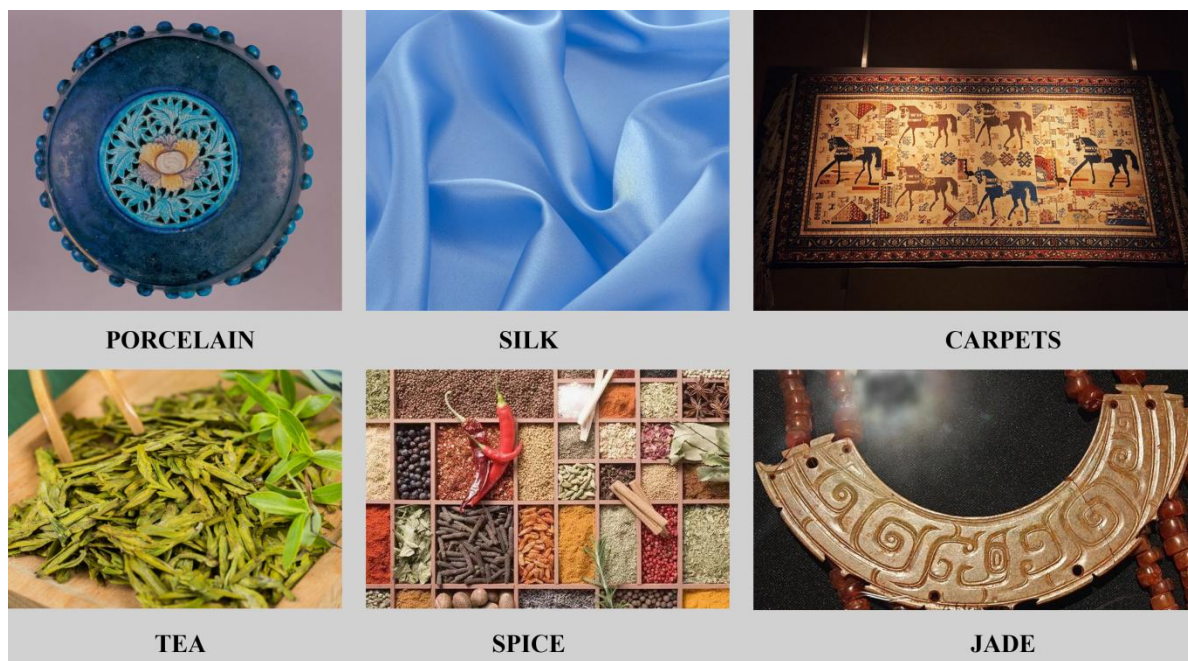


Figure 5. Silk Road Trading Commodities

The Silk Road served as a vital conduit for cultural exchange among different civilizations, fostering deep interactions in language, religion, philosophy, and more. Religions like Buddhism and Islam spread along the Silk Road, promoting the inheritance and integration of religious culture. Additionally, artistic, literary, and technological knowledge was transmitted through trade, enriching the cultural aspects of various civilizations. This cultural exchange injected new ideas and creativity into civilizations at the time, positively influencing the progress of human civilization.

In conclusion, the economic and cultural impact of the Silk Road was a mutually reinforcing process. Its trade network promoted economic prosperity and cooperation, simultaneously facilitating cultural exchange and knowledge transmission. This enduring influence remains relevant today, offering valuable insights into the evolution of human history and civilization.

The Disruption and Reopening of the Silk Road: The Modern Historical Context

The Silk Road, facilitating the exchange of ancient Eastern and Western civilizations, has experienced a complex history of interruption and revival influenced by international politics, economics, and technology (Millward, 2013). The modern interruption of the Silk Road can be traced back to internal political instability and international conflicts from the 19th to the early 20th century, including the Opium Wars and the Eight-Nation Alliance invasion (Figure 6). These events disrupted both domestic and international trade along the Silk Road.

Western-controlled maritime trade routes further strained its operation.

However, as global geopolitics shifted and domestic reforms gained momentum, modern China gradually emerged from this era of instability, setting the stage for the Silk Road's revitalization. Notably, China's policy of reform and opening up in 1978 marked the revival of the Silk Road, with active engagement in global economic cooperation and the reopening of trade routes. The Belt and Road Initiative, initiated in the early 21st century, aims to reconstruct economic ties and cultural exchanges along the Silk Road, propelling this historic route to new horizons. Additionally, technological advancements have played a crucial role in both the interruption and resurgence of the Silk Road.



Figure 6. The Opium War and The Great Powers Divide China

The Silk Road's interruption and revival reflect modern international political, economic, and technological changes. Across different historical periods, it has been influenced by various internal and external factors, displaying a history of twists and turns. This historical experience holds valuable lessons for understanding regional cooperation and development in the era of globalization.

EVOLUTION OF CHINA'S BORDER GOVERNANCE POLICIES

The Characteristics and Influence of Border Governance Policies in the Qing Dynasty

During the Qing Dynasty, the rulers refined and elevated the feudal autocracy centralization system, with a focus on various aspects of border governance, as seen in Figure 7. The political administration utilized the Lifan Yuan institution, which was responsible for border affairs. They also continued the traditional practice of subjugating upper-class ethnic minorities in border areas through measures like enfeoffment and intermarriage systems. In terms of religion, Lamaism played a role in spiritual governance. Economic strategies included farmland reclamation in Xinjiang and land reclamation in the southwest region.

These measures strengthened the Qing government's control over border regions and fostered relationships between the mainland, border areas, and upper-class ethnic minorities. They also contributed to the development of border regions and defense infrastructure. However, it's essential to note that these policies primarily served to

maintain the Qing rulers' authority and the Manchu aristocracy's control over China, rather than prioritizing the broader population's interests. The border policies seldom improved the conditions of the lower classes, even when they submitted to Qing rule. In summary, the study of Qing Dynasty and pre-Qing border policies offers valuable insights for shaping contemporary border policies.

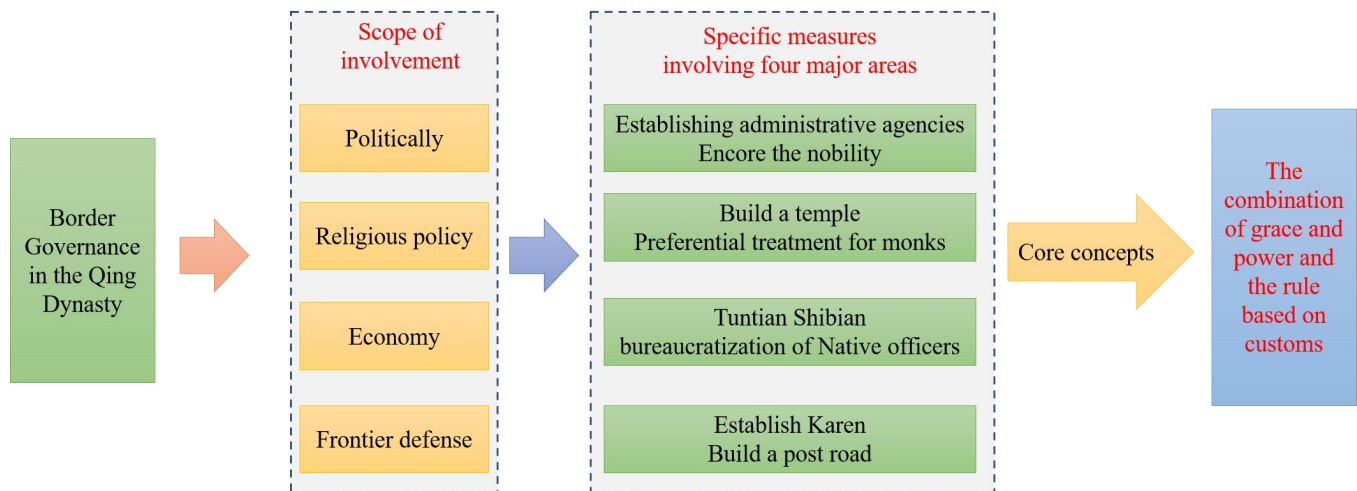


Figure 7. The Border Governance Policy of the Qing Government

Attitude and Policy Tone Towards Border Issues During the Republic of China Period

During the Republic of China, two prominent periods in politics were marked by the Beiyang government in Beijing and the Nationalist government in Nanjing, each with distinct perspectives on border governance. The Beiyang government's approach was rooted in maintaining the Qing Dynasty's border structure and order. This policy was influenced not only by the government's political background but also by the ongoing regionalism (Federalism) debate. Challenges in both local and national governance led to a more hands-off approach to border governance, continuing the internal political and social structures of border regions since the Qing Dynasty's end. While these two political systems had some similarities, they were shaped by different geopolitical environments and positions.

With the establishment of the Nationalist government in Nanjing, through the military activities with the Northern Expedition as the core and the operation of power politics, the Centralisation discourse held by the Kuomintang replaced the Federalism discourse that shrouded in the mainland provinces during the Beiyang period. This substitution and transformation eliminated the local crisis faced by the Beiyang government at the level of national governance from the discourse level. There is no powerful challenging discourse at the level of local governance, which makes it possible to establish a frontier governance concept dominated by the reconstruction of the new order of the nation-state. However, due to the existence of local power groups within the Kuomintang, at the specific operational level, the Nationalist government of Nanjing was still struggling to promote local governance, which also affected its border governance ability and strength.

Overall, the attitude and policy adjustments towards border issues during the Republic of China period were influenced by various factors, including domestic politics, international patterns, and ethnic relations. The handling of border issues by the Republic of China's government presents complexity and diversity, with both adhering to the position of territorial sovereignty and making compromises on some issues.

Border Policy Transformation after the Establishment of China

According to the phased goals of the socialist modernization construction of the People's Republic of China, the border governance policies are divided into three stages: the early stage of the founding of the People's Republic of China, the period of reform and opening up, and the new era. These three stages mainly dynamically adjust the phased tasks and goals in the process of socialist modernization in China, forming special policies for border governance.

During the initial stages following the establishment of the People's Republic of China, a policy of equality among all ethnic groups was implemented, accompanied by a strategy of unity and mutual assistance, with specific measures outlined in Figure 8. To bridge divides among the various ethnic communities, the government dispatched ethnic visitation teams, delegations, and condolence missions to regions inhabited by different ethnic groups, such as the Southwest, Central-South, Northwest, Inner Mongolia, and Northeast. The purpose was to

disseminate the party's national policies, enhance awareness and comprehension of the new China among minority ethnicities in border regions, eliminate ethnic discrimination thoroughly, and achieve ethnic parity.

Subsequently, substantial efforts were invested in the cultivation of a significant number of minority ethnic cadres. Specialized training programs or schools for minority ethnic cadres were established. Furthermore, the framework of regional ethnic autonomy was implemented, thereby empowering each minority ethnic group to take charge of their affairs. Lastly, policies were introduced to create scripts and written languages for ethnic groups lacking a written tradition. The "Common Program" articulated the principle that "all minority ethnic groups have the freedom to develop their languages and scripts, and to preserve or reform their customs, habits, and religious beliefs".

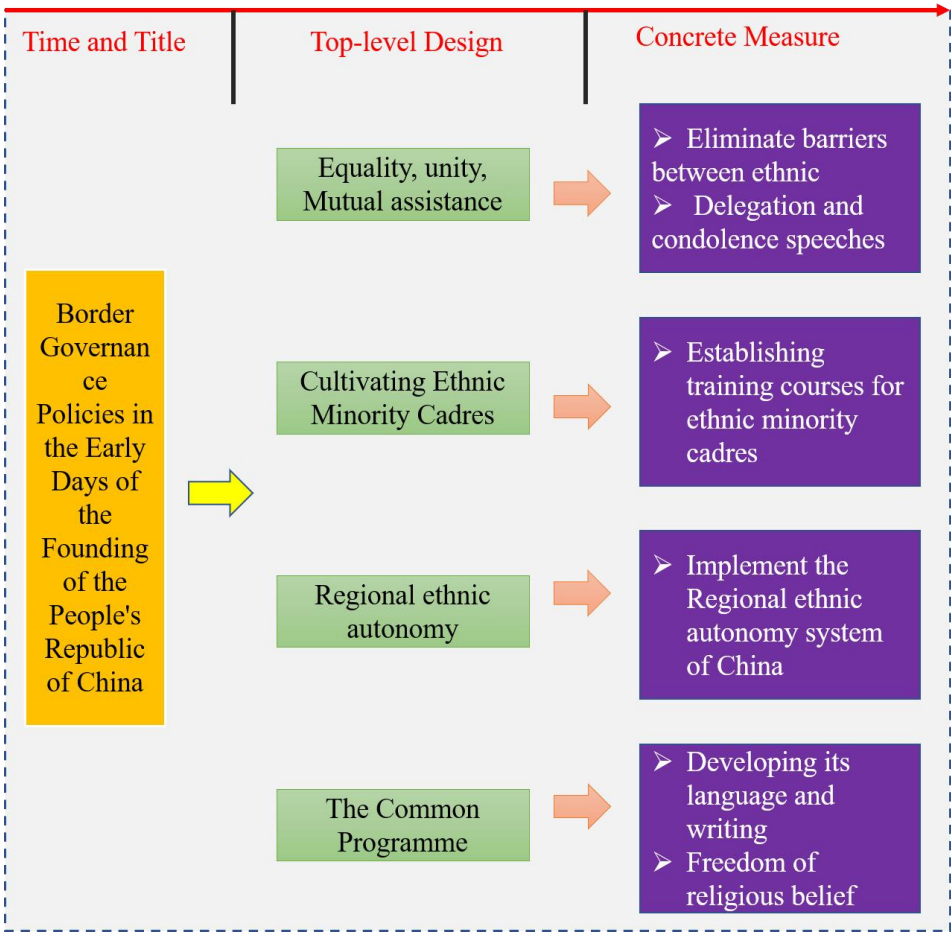


Figure 8. Strategies for Border Governance in the Early Stage of the Founding of the People's Republic of China

Since the reform and opening up, a border governance policy centered on "economic development" has been implemented. Focusing on economic construction, China has constantly explored and developed the governance of border ethnic areas, including the basic guarantee of the production and life of border ethnic minorities, adhering to and improving the Regional ethnic autonomy system of China, carrying out counterpart support and economic and technological cooperation, intellectual border support, actions to revitalize the border and enrich the people, east-west cooperation in poverty alleviation, and rural revitalization strategies. Overall, the border governance policies of reform and opening up have achieved the improvement of the living standards of ethnic minority people on the border, the consolidation of border defense, and the prosperity and progress of society.

In the new era, border governance policies have been inherited and innovatively developed. Actively promote theoretical innovation and practical exploration in the construction of ecological civilization, and build a beautiful China. Secondly, implement the rural revitalization strategy and build beautiful villages. In 2018, the Central Committee of the Communist Party of China and the State Council issued the "Strategic Plan for Rural Revitalization", which pointed out the goal of focusing on the precise development of key areas, ethnic minority areas, border areas, and concentrated and contiguous poverty-stricken areas, that is, making border ethnic areas an important area for rural revitalization, and building modern rural areas in border ethnic areas. It is proposed to improve the conditions of rural transportation and logistics facilities and increase support for railway public

welfare transportation in border and impoverished areas. Finally, we will support the development and opening up of key areas along the border, and build a prosperous and stable national border. The key areas mainly focus on "deeply promoting the action of prospering the border and enriching the people, realizing the stability, security, and prosperity of the border", "reforming the system and mechanism, promoting the facilitation of factor flow", and doing a good job in the work of border ethnic areas for the implementation of the "the Belt and Road" initiative and serving the overall reform and development of the country.

CROSS-BORDER ETHNIC ISSUES IN CHINA UNDER THE BACKGROUND OF THE SILK ROAD ECONOMIC BELT

Definition and Classification of Cross-Border Ethnic Issues

Stalin believed that a nation is a stable community formed by people in history, with a common language, common region, common economic life, and common psychological qualities manifested in a common culture (Petrenko, 2015; Smith, 2013). In the process of theoretical debate and ethnic identification in China, the party, government, and academia have gradually reached a Chinese interpretation and application of Stalin's ethnic definition, which is different from the Soviet Union. The specific explanation is shown in Figure 9.

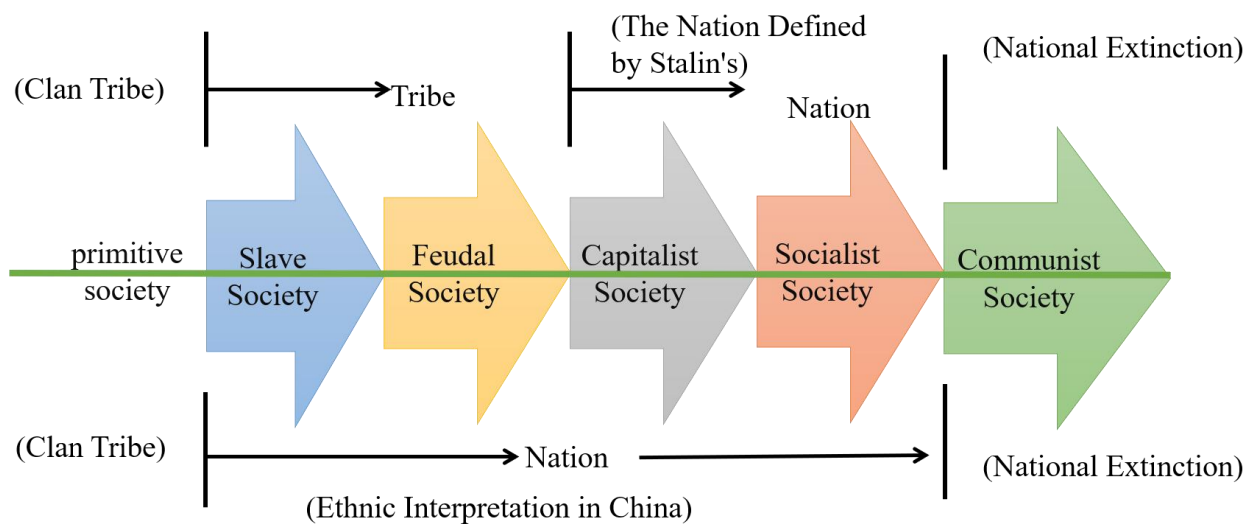


Figure 9. Schematic Diagram of China's Reinterpretation of Stalin's Ethnic Definition

In the context of the Silk Road, an understanding of Chinese ethnic groups theory serves as a valuable foundation for comprehending the dynamics of cross-border ethnic groups. Cross-border ethnic groups are defined as ethnic communities residing in the border regions of two or more different countries, often resulting from national boundaries' partition. These communities share various social relationships, such as familial ties and marital connections, as well as similarities in language, religious beliefs, and engagement in similar traditional economic activities. These aspects create strong interconnections among cross-border ethnic groups (Feagin, 2020; Lewis, 2017). Since the launch of the "Belt and Road" initiative in 2013, China has pursued diverse cooperation initiatives with neighboring countries along the route, with "people-to-people connectivity" emerging as a crucial component. The matter of cross-border ethnic groups assumes a significant role in this context, as it can impact the success or failure of these cooperation efforts (Castles, 2019; Scott, 2015). Cross-border ethnic groups represent a geopolitical phenomenon. In the border regions between China and its land border neighbors, there are 31 distinct cross-border ethnic groups. While they exhibit variations in language, script, religion, and other aspects, a degree of kinship ties them together. The linguistic kinship among these groups plays a pivotal role in maintaining cohesion and connections among cross-border ethnic groups. For instance, shared language facilitates communication and collaboration, enabling these communities to overcome the challenges posed by national borders and fostering a sense of unity that transcends geographical divisions, Figure 10 provides a visual representation of this linguistic kinship. This linguistic connection not only reflects their historical ties but also plays a vital role in the success of various cooperative efforts along the Silk Road, where cross-border ethnic groups play an integral role in facilitating people-to-people connectivity and cross-border initiatives.

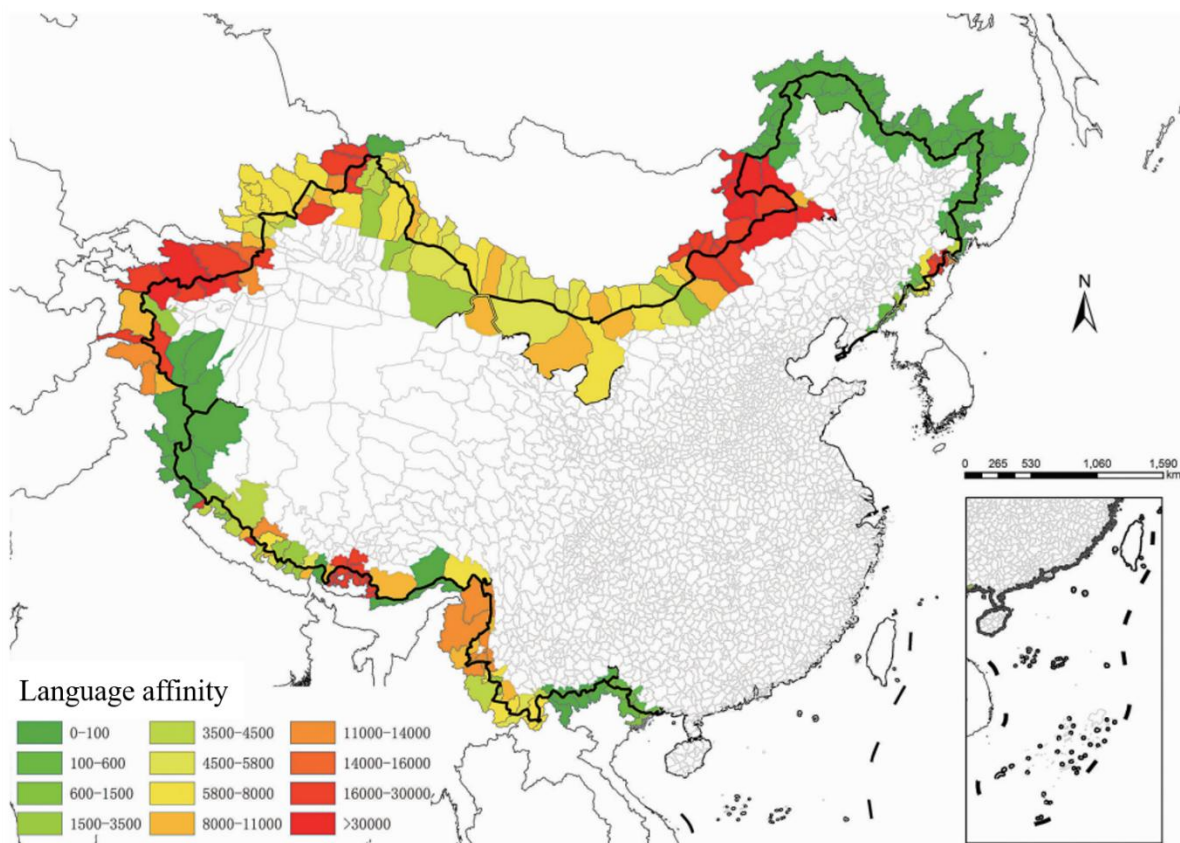


Figure 10. Cross-border Ethnic Language Affinity

Cross-Border Ethnic Issues in China under the Background of the Silk Road Economic Belt

Cross-border ethnic issues can be categorized into broader and narrower contexts. The cross-border ethnic problem in a narrow sense refers to the opposing forces between cross-border ethnic cohesion and national unity, which generate conflicts and contradictions. In a broader sense, cross-border ethnic issues encompass all the challenges faced by cross-border ethnic groups in their pursuit of self-development. It goes beyond cross-border ethnic security issues to include cross-border ethnic development and identity issues. It can be asserted that cross-border ethnic security, development, and identity issues encompass virtually all challenges encountered by our country's cross-border ethnic groups throughout their developmental trajectory. As a result, based on the perspective of cross-border ethnic self-development, cross-border ethnic groups can be categorized into non-traditional security issues, development issues, and identity issues. These three tiers of distinct issues encapsulate the significant challenges currently confronting our country's cross-border ethnic groups within the framework of the "Silk Road Economic Belt" initiative.

Simultaneously, these three major issues are not mutually exclusive; rather, they maintain intricate interconnections. It can be contended that analyzing the triad of cross-border ethnic issues and their interplay serves as a pivotal key to gaining profound insights into cross-border ethnic dilemmas. Such analysis stands as a theoretical prerequisite for resolving cross-border ethnic issues and facilitating the realization of cross-border ethnic development, especially within the context of the "Silk Road Economic Belt" construction.

The "Silk Road Economic Belt" is composed of the Northern Route, Central Route, and Southern Route, connecting the two major global economic spheres: it extends eastward into the Asia-Pacific economic region and westward into the European economic sphere. It is hailed as the world's longest and most promising economic corridor. However, the "Silk Road Economic Belt" has encountered challenges related to religious extremism, international terrorism, and pan-nationalism, particularly affecting the cross-border ethnic communities situated in China's border regions. As the initiative of the "Silk Road Economic Belt" advances, these three forces have exerted adverse influences on these communities.

Foremost, this extensive economic corridor has become a hotspot for religious extremism, serving as a breeding ground for terrorism that poses a long-term threat to social stability in the region. Simultaneously, the regions along the "Silk Road Economic Belt" are also susceptible to the impact of radical nationalism. Some cross-border ethnic groups, influenced by extremist nationalism, have been swayed by extremist elements, leading to

demands for ethnic unification and territorial integration. In pursuit of these objectives, some factions have resorted to the fervor of religious beliefs, and even employed terrorist tactics to advance their political goals. Consequently, this region has been subject to ongoing political volatility.

The issue of cross-border ethnic communities is interlinked with religious extremism and international terrorism. Nevertheless, with robust anti-terrorism and stability maintenance efforts nationwide, through stringent measures against separatist activities, the vigorous development of the economies in ethnic regions, and improvements in the living conditions of ethnic populations, substantial progress has been made. Since the inception of the "Silk Road Economic Belt" initiative, there have been no significant incidents of terrorism within China's borders. Overseas "East Turkestan" separatist elements have been marginalized and weakened through joint international actions, and the influence of separatist forces has been curtailed. Consequently, the national identity of cross-border ethnic communities in China has generally strengthened, and the overall security situation has shown signs of mitigation.

Development challenges constitute a paramount concern for China's cross-border ethnic communities. In the context of the era, although certain global regions still grapple with conflicts and upheaval, the themes of peace and development continue to prevail. Pursuing development has become a shared aspiration among diverse ethnic groups worldwide. Since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, our nation has shifted its focus toward economic development. In alignment with the prevailing developmental trends of the nation, China's cross-border ethnic communities have undergone profound transformations, achieving remarkable leaps in development. However, development can be distinguished between absolute and relative dimensions. In the longitudinal course of history, significant absolute advancements have been made by China's cross-border ethnic groups. Nevertheless, when evaluated from a lateral regional perspective, the developmental progress of cross-border ethnic communities in China's western regions remains considerably limited. In comparison with the central and eastern regions, these discrepancies have even been exacerbated.

In the contemporary context characterized by the frequent and extensive flow of information and population movement, substantial developmental disparities could lead to internal imbalances within minority ethnic groups. Under the influence and manipulation of separatist elements and foreign anti-China forces, certain ethnic populations might become social factors posing threats to national unity, ethnic solidarity, and social stability. Consequently, this could give rise to a series of severe cross-border ethnic security issues. The advancement of the "Silk Road Economic Belt" initiative has further accentuated the developmental predicaments of China's cross-border ethnic communities.

As the "Silk Road Economic Belt" initiative advances, cross-border ethnic groups are transitioning from the periphery to the center stage, assuming significant roles in international interactions. Concurrently, as exchanges and interactions intensify between nations, regions, and ethnicities, cross-border ethnic communities are increasingly influenced by diverse ideologies, religions, and civilizations from abroad. This heightened exposure contributes to a growing complexity in the issue of ethnic identity, with implications for national identity, posing various challenges. Particularly within the context of the progressing "Silk Road Economic Belt" initiative, the national identity awareness of China's cross-border ethnic groups has been subject to the influence of pan-nationalist sentiments and antagonistic forces from Western countries.

In summary, against the backdrop of the "Silk Road Economic Belt" initiative, cross-border ethnic security concerns are gradually alleviating, while developmental issues are becoming more pronounced. Meanwhile, the matter of cross-border ethnic identity is growing increasingly intricate.

The Chinese Government's Strategies for Cross-Border Ethnic Issues

Actively promote theoretical innovation and practical exploration in the construction of ecological civilization, and build a beautiful China. In response to the three major cross-border ethnic issues in China under the background of the Silk Road Economic Belt, the response strategies mainly include four main contents. Firstly, adhere to the principle of governing cross-border ethnic issues and transform governance thinking. Against the backdrop of the promotion of the "Silk Road Economic Belt" initiative, China's cross-border ethnic issues are becoming increasingly complex. To coordinate the governance of cross-border ethnic issues and promote the construction of the "Silk Road Economic Belt", it is necessary to clarify China's principles for handling cross-border ethnic issues and adhere to these principles.

Secondly, promote the economic development of cross-border ethnic areas and expand opening up to the outside world. The most important task for cross-border ethnic groups in China is to achieve rapid economic development. Only with high-level economic development can other aspects of development have a solid material foundation and achieve the goal of comprehensive development. We need to accelerate the economic development

of cross-border ethnic areas, solidly promote various ethnic support policies, and promote a new pattern of cross-border ethnic opening up to the outside world. Secondly, we need to steadily promote the construction of the "economic belt", achieve comprehensive development in cross-border ethnic areas, and enhance the "happiness" of cross-border ethnic groups.

Thirdly, enhancing cross-border ethnic national identity serves to solidify the collective consciousness of the Chinese nation. Cross-border ethnic identity represents a stable and intrinsic cognitive framework, predominantly rooted in cultural affiliation. Conversely, cross-border ethnic national identity constitutes an externally constructed cognitive framework, primarily entailing political allegiance. When ethnic identity transcends its cultural origins to encompass the political sphere, conflicts and contradictions may arise between ethnic identity and national identity, leading to a potential decline in cross-border ethnic national identity. The issue of cross-border ethnic national identity delves into the realm of ideological thought, embodying deep-seated complexities. If left unresolved over an extended period, this matter could manifest in tangible behaviors and political practices among cross-border ethnic communities, potentially even instigating cross-border ethnic divisions.

Fourthly, safeguarding security and stability in cross-border ethnic regions while deepening international cooperation is imperative. Cross-border ethnic communities often inhabit territories straddling two or more neighboring countries and maintain intricate ties with ethnically kindred populations in adjacent nations, thus exhibiting distinct international characteristics. When cross-border ethnic issues arise within a nation, they are frequently intertwined with the influence of kindred ethnic groups beyond its borders. These external elements exert varying degrees of impact on the trajectory of cross-border ethnic matters.

In short, the three major issues of cross-border ethnic security, development, and identity are interrelated and mutually influencing, forming a unified whole. To solve the problem of cross-border ethnic groups, we must organically unify these three, promote them in coordination, and comprehensively manage them, to truly solve the problem of cross-border ethnic groups.

CONCLUSION

In conclusion, this study has examined the border governance policies within the historical evolution of the Silk Road Economic Belt, using the issue of cross-border ethnic groups in China as a focal point to explore the underlying mechanisms and impacts of policy formulation and adjustment. Firstly, over different historical periods, the Chinese government's approach to cross-border ethnic issues has evolved, displaying diversity. Early policies emphasized centralization and the pursuit of stability and integration in border regions. However, China has transitioned towards policies promoting local autonomy and ethnic equality, forming a policy framework for border autonomy. In contemporary times, China promotes multiculturalism and regional peace and cooperation. Secondly, the study highlights the complexity and diversity of border governance policies in the Silk Road Economic Belt region, influenced by various ethnic, cultural, and religious factors. These policies necessitate adaptation and flexible adjustment to local conditions, considering the interests of all stakeholders, regional characteristics, and the international environment to maintain harmony and stability in border areas. Lastly, this article explores the significance of the Silk Road Economic Belt's development in terms of economic growth, security, and identity. In summary, our investigation into cross-border ethnic issues in China serves as an example to delve into the historical evolution of border governance policies in the Silk Road Economic Belt region. The research results not only offer a novel perspective for comprehending governance models in historical contexts but also provide valuable insights for future policy formulation and implementation. In the globalized world, this study holds relevance in promoting peace, stability, and development within the Silk Road Economic Belt region and serves as a reference for policy research in other regions.

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Women as a Site of Resistance in Mahasweta Devi's Draupadi and Toni Morrison's Beloved

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ABSTRACT

The article aims to explore the theme of women as powerful sites of resistance in Toni Morrison's *Beloved* and Mahasweta Devi's *Draupadi*. The analysis focuses on how Sethe in *Beloved* and Dopdi in *Draupadi* navigate through oppressive racial injustices, patriarchal structures and societal expectations. Through the lens of intersectionality, the article investigates how these women redefine power dynamics and challenge the oppressive forces that seek to subjugate and control them. The article also aims to explore the similarities between the racial and patriarchal structures in America and India and the perspectives of two women authors from different cultural backgrounds. Despite the geographical and cultural differences, the narratives of these two women authors converge in dealing with resilient women characters who resist and redefine their roles within a broader socio-political context. The article strives to show how both these women authors represent similar resistance of subaltern women to violent and oppressive forces.

Keywords: Women; Resistance; Intersectionality; Toni Morrison; Mahasweta Devi.

INTRODUCTION

The literary works of the authors Toni Morrison and Mahasweta Devi provide poignant narratives that shed light on the agency and resilience of women in the face of systematic oppression. Devi deals with the struggles of tribal women in India, with the protagonist, Dopdi, coming up as a symbol of resistance. Similarly, Toni Morrison delves into the harrowing experiences of Sethe, an African-American woman who transcends the gruesome realities of slavery through acts of resistance. The oppression of marginalised women is a deeply ingrained and pervasive issue that spans across societies and cultures as Waghmare stated "Marginality with all its aspects is indeed a major problem to be reckoned with in the world" (Waghmare, 2001, p. 16). The sufferings of marginalised women have long been ignored, deeming them the usual consequences of everyday life. These women often find themselves at the intersection of various marginalised identities like gender, race, class and caste, which makes their struggle multifaceted.

Discrimination and marginalisation based on gender are not only rampant in Indian society, but it is prevalent in the Western world as well. Simon De Beauvoir, in *The Second Sex*, talks about Western Society being patriarchal, with the female being subordinate to the male, being a nonexistent spectator to most of the institutions of society. Therefore, De Beauvoir asks, "what is a woman?" (De Beauvoir, 2016). She, however, insists that the answer must not be humanity as "humanity is male and man defines woman not in herself but as relative to him; she is not regarded as an autonomous being" (De Beauvoir, 2016). The works of both Toni Morrison and Mahasweta Devi provide profound insights into the marginalisation of women, delving into the struggles of the women residing at the intersections of different forms of marginalisation.

Research has been done on African-American and Indian writers separately, but there is a scarcity of work done on a unified thematic analysis of the writings of both Toni Morrison and Mahasweta Devi. A common thread that unites these writers is a belief that: What each of their literature has in common beyond their special and

distinctive regional characters is that they emerged in their present form out of the experience of colonisation and asserted themselves by foregrounding the tension with the imperial power, and by emphasising their differences from the assumptions of the imperial centre (Ashcroft, Griffiths, & Tiffin, 2003).

The theme of oppression and resistance is one of the few common themes that these two worlds share. Separated by culture, Black and tribal women are united by their subaltern position. These subaltern women are oppressed at the hands of their colonisers and equally harassed by their male counterparts. Separated by thousands of miles, the language of oppression and resistance remains the same. Women have come a long way in defying their gender and societal roles, resisting their oppressors, in creating a niche of their own. Through the lens of intersectionality, the paper attempts to analyse the female characters of Toni Morrison and Mahasweta Devi, redefine power dynamics, and challenge oppressive forces.

LITERATURE REVIEW

The Disremembered and the Unaccounted for

The oppression of black women has an allied and parallel existence with sexism and racism. As Gloria Wade Gayles explains this phenomenon as the 'imagery of circles': There were three major circles in American society, which reflect degrees of power and powerlessness. There is a large circle in which white people, most of them men, experience influence and power. Far away from it, there is a smaller circle, a narrow space, in which black people, regardless of sex, experience uncertainty, exploitation and powerlessness. Hidden in this second circle is a third, a small, dark enclosure in which black women experience pain, isolation and vulnerability. These are the distinguishing marks of black womanhood in white America (Gayles, 1984).

Racism, sexism and its accompanying horrors not only were imprinted on the bodies of these subaltern women but had a larger impact on their psyche. "To be black and female" was to be in "double jeopardy" (Beal, 1970). The various oppressive constructs of society emotionally and physically scar the women in Toni Morrison's novels. Being sexually abused and racially discriminated against, these women continue to strive in society with their scars. Morrison's women are portrayed as strong women who often resort to violence to avoid further victimisation. In this way, violence can be seen as a tool of rebellion in resisting oppression. The female characters in her novels range from children to adolescents to women who are all victims of patriarchal society and the white patriarchal society. They are excluded from society, their voices go unheard. Rejecting the racialised gender identity, they wreak havoc to create a new idea of Black women in society. Due to their exclusion from mainstream culture and historical marginalisation and silence, African-American women's voices go unheard, and their experiences are disregarded. The combination of racism and sexism is at the core of this exclusion, which reinforces a racialised gender identity that limits their autonomy and feeds negative stereotypes. But traditionally, African-American women have rebelled against cultural conventions and expectations, not conforming to this forced identity. They have fearlessly questioned the current quo, disrupting oppressive institutions and fighting for their rights. Through their acts of resistance, they have attempted to reshape society's ideas of Black femininity through art, literature, civil rights activism, or simple acts of rebellion. Instead of conforming to preconceived notions, they have affirmed their humanity, agency, and complexity to create a new and empowered narrative of Black women in society. As mentioned by Putnam, this resistive nature emerges in the early childhood of black women when they start to realise that their self-worth and their value are in question: "This pattern of violence emerges in some during early childhood. Realising their own worth is in question, young black girls attempt to upset white oppression by redefining the limits of their power and powerlessness" (Putnam, 2011, p. 26). One such novel by Morrison is *Beloved*, which gives voice to those whom the epilogue of the novel calls "the disremembered and unaccounted for" (Morrison, 2004, p. 323) as it chronicles the life of the central character Sethe. The novel is based on the real-life story of Margaret Garner, who came into the limelight with her unimaginable act of killing her child. While the incident garnered all kinds of negative attention, Morrison took inspiration from the incident to portray an alternate reality of enslaved Black women and present an alternate response to the incident.

Sethe, as a female slave, has gone through an unexplainable ordeal right from the time when she was brought to the Sweet Home Plantation. There was nothing sweet or homely about the plantation, and the slaves were treated as mere cattle. Personal relationships were turned arbitrary in the slavery system. However, Sethe was fortunate enough that she got to marry the person of her choice, Halle, "who had fathered every one of her children. A blessing she was reckless enough to take for granted" (Morrison, 2004, p. 23). After she escaped from the plantation, she had twenty-eight days to experience the life of a free woman, "twenty-eight days—the travel of one whole moon - of unslaved life" (Morrison, 2004, p. 95). During these twenty-eight days, Sethe starts to develop as a real person, and she is so enthralled by the life of freedom that she does the unspeakable when her

master returns to recapture her and her children. The act of infanticide shows the extent to which a black woman and, especially, a black mother would go to protect her family. "By choosing death for their children, these mothers claim their motherhood in ways that are challenging to understand — yet, in doing so, these female characters achieve astonishingly powerful personas" (Putnam, 2011, p. 27). By killing her child, Sethe is not able to free the world of evil but she saved one soul from the entrapment of slavery. As Christopher Peterson states that Sethe must "kill her own daughter ... to claim that daughter as her own over and above the master's claim" (Peterson, 2006, p. 554). The trauma and the memory of her life on the Sweet Home plantation are all too vivid for Sethe. She laments how she had no choice when the nephews of the Schoolteacher abused her: "Two boys with mossy teeth, ... sucked on my breast the other holding me down, their book-reading teacher watching and writing it up" (Morrison, 2004, p. 70). The women in Morrison's novels behave according to what they believe to be the best. Sethe's escape from slavery to freedom and her choices after that had a lasting impact on her life. The price she pays in resisting oppression is the death of her child: "When she saw them coming and recognised Schoolteacher's hat ... Sethe collected every bit of life she had made, all the parts of her that were precious and fine and beautiful, and carried, pushed, dragged them through the veil, out, away, over there where no one could hurt them" (Morrison, 2004, p. 163). However, her actions are not without repercussions. She is alienated from society, and her indifference towards people is due to a lack of choice: "That she lived in 124 in helpless, apologetic resignation because she had no choice; that minus husband, sons, mother-in-law, she and her slow-witted daughter had to live there all alone making do" (Morrison, 2004, p. 164). Yet she defended her act years later when she says to Paul D, "I did it. I got us all out. I couldn't let all that go back to where it was, and I couldn't let her nor any of em live under Schoolteacher" (Morrison, 2004, pp. 162–63).

Through a series of flashbacks, Morrison tells her story. Her narration grapples with the recorded history as well as what was unrecorded. Sethe's memory is "loaded with the past" (Morrison, 2004, p. 70), and every mention of "her past life hurt. Everything in it was painful or lost" (Morrison, 2004, p. 58). Sethe remembers how the now haunted house was once a "cheerful house, buzzing house where Baby Suggs holy, loved, cautioned, fed, chastised and soothed" (Morrison, 2004, pp. 86–87). "Baby Suggs long-distance love was equal to any skin-close love she had known" (Morrison, 2004, p. 95). Sethe's mother-in-law, Baby Suggs, served as a breeding slave, giving birth to eight children but was only near one of her children, Halle, who later bought her freedom. She is the one who nursed Sethe back into life and who, upon seeing the scar on the back of Sethe's back, "frowned and looks at her daughter-in-law bending toward the baby. Roses of blood blossomed in the blanket covering Sethe's shoulders. Baby Suggs hid her mouth with her hand ... Wordlessly the older woman greased the flowering back" (Morrison, 2004, p. 93). Baby Suggs is the only legally formerly enslaved person in the novel who acts as a preacher and keeper of oral tradition and, more importantly, keeper of body. While Baby Suggs denounces the choice that Sethe makes in the shed, she relates to her loss: Seven times she had done that: held a little foot; examined the fat fingertips with her own fingers she never saw become the male or female hands a mother would recognise anywhere. She didn't know to this day what their permanent teeth looked like; or how they held their heads when they walked. Did Patty lose her lisp? What color did Famous' skin finally take? Was that a cleft in Johnny's chin or just a dimple that would disappear soon's his jawbone changed? Four girls, and the last time she saw them there was no hair under their arms. Does Ardelia still love the burned bottom of bread? All seven were gone or dead. What would be the point of looking too hard at that youngest one (Morrison, 2004, p. 139)?

The violence committed by these women sometimes affects the community in which they reside. However, their actions are the outcome of the racialised and sexualised violence perpetrated around the world. In other words, the violent resort taken by Morrison's women can be harmful to the individual's psyche, but it is ultimately the reprojected oppression that has been etched into their souls. By redirecting the violence forced on them, these women become the site of resistance to oppressive powers.

Morrison's depiction of black women as strong, independent individuals is a reflection of their continuous fight against institutionalised oppression. Their sense of value and self-worth is challenged by the physical and mental abuse they endured, leaving them with long-lasting psychological scars. Despite these hardships, Morrison's characters, such as Sethe, exhibit a spirit of resistance and defiance against the oppressors. The novel uses the supernatural motif to explore the lingering effects of the past. The ghost of Sethe's deceased daughter is a cruel reminder of slavery and its impact on the present. The tension between isolation and community is also explored in *Beloved*, especially within the African-American context. While community acts as a pillar of strength and solidarity, characters like Sethe also face isolation due to their traumatic past. These themes intersect throughout the novel, manifesting the experiences of the marginalised women in *Beloved*. Sethe's journey from slavery to freedom serves as an illustration of the trauma inflicted upon black people. Similarly, Mahasweta Devi's portrayal of tribal women in the text *Draupadi* reflects on the plight of marginalised communities grappling with the intersecting forms of oppression. Dopdi's defiance against her oppressors resonates with Sethe's resistance, both serving as powerful agencies of resilience against injustice. Through their narratives, both Morrison and Devi

challenge the dominant notion of society.

METHODOLOGY

Intersectionality in the Narratives

The article looks into intersectionality as a theoretical framework to understand the interconnectedness between the nature of oppression faced by Sethe and Dopdi. The paper examines how their experiences of being a woman intersected with other facets of their identity, race, class and caste, influencing their modes of resistance. Toni Morrison and Mahasweta Devi navigate through the complexities of intersectionality, presenting the characters as embodying multiple layers of marginalisation. Both authors contribute to the larger discourse of intersectionality, revealing that the marginalisation of women is not bound to a specific cultural and geographical context. In her short story, *Draupadi*, Mahasweta Devi provides a complex exploration of intersectionality unfolding within the tribal communities of India. The protagonist, Dopdi, grapples with the intersecting oppression of class, caste and gender. As a tribal woman, Dopdi faces oppression not only because of her gender but because of her caste identity as well. The tribal women's exploitation of labour and bodies reveals the interconnectedness of gender and caste-based oppression. Beloved by Toni Morrison delves into the post-emancipation experiences of black women, especially Sethe.

RESULTS

Voice for the Voiceless: Dopdi in *Draupadi*

Waghmare, in his *Literature of Marginality*, says, "American blacks, as well as Indian Dalits, were the sons and daughters of darkness journeying through untold sorrows and sufferings" (Waghmare, 2001, p. 20). Although the Indian tribals are not Dalits, the ordeal that they have to face is quite similar to that of theirs. Both Indian tribal women and African-American women are still under the sweep and sway of injustice. "With changing times, with educational opportunities afforded to them, their conditions are improving but still they face the question of regaining their identity" (Aston, 2001, p. 10). These marginalised women are away from the power centres, groping in the dark for survival, striving to be empowered. Mahasweta Devi's works of fiction are a powerful representation of subaltern marginalia, highlighting the unimaginable situation of the triply marginalised tribal women, who are not only victims of race and class but also gender. Her short story, *Draupadi*, is one of the finest examples of antagonism that heavily affects and influences the lives of tribal women. This short story is a part of the breast trilogy *Breast Stories*. "The breast is not a symbol in these stories. In '*Draupadi*', what is represented is an erotic object transformed into an object of torture and revenge where the line between (hetero)sexuality and gender violence begins to waver" (Spivak, 1997, p. viii). The short story revolves around the protagonist *Draupadi* who is caught "between two uniforms and two versions of her name" (Devi, 2019, p. 4). Although her name, *Draupadi*, reminds us of the mythological character from *Mahabharata*, her name, *Dopdi*, is its tribalised form. Her Brahmin mistress gave her the name in a moment of benevolence. In an interview with Gayatri Chakraborty Spivak, which is featured in *Imaginary Maps*, Devi says, "Remember, *Draupadi* in *Mahabharata* is a black woman, she must have been tribal" (Devi, 2019, p. 1). However, the irony of the situation is that the name *Draupadi* is not appropriate for a tribal woman, and thus, her identity is in question as she neither belongs to the world of bondage nor that of her ancestry.

When *Dopdi* is first introduced, "she is thinking about washing her hair. She loves her husband and keeps political faith as an act of faith toward him. She adores her forefathers because they protected their women's honours" (Spivak, 2019, p. 11). She is one of the most powerful protagonists and is representative of the revolutionaries of her community. Her fight is for survival, and thus, her actions are justified. The feudal society refuses to acknowledge tribals as fellow humans, viewing them as dark-skinned, untouchable beings deprived of the basic right to access clean water. After *Dopdi*'s capture, *Senanayak* orders his soldier to "Make her" (Devi, 2019, p. 34) and disappears. Even after being brutally raped and tortured, she denies bowing down to her oppressors. "She turns her eyes and sees something white. Her own cloth. Nothing else. Suddenly she hopes against hope. Perhaps they have abandoned her. For the foxes to devour" (Devi, 2019, p. 31). The ordeal does not subdue her as she is a woman born to be exploited by society. De Beauvoir states, "For a woman to accomplish her femininity, she is required to be object and prey" (De Beauvoir, 1989, p. 815). She refuses to drink water and to be clothed when summoned by *Senanayak*: "the pluralist aesthetes of the First World" (Spivak, 1997, p. 6) who "must destroy the enemy, the menacing other" (Spivak, 1997, p. 2). *Dopdi* appeared in front of him naked, with her battered body and mangled breasts, but her head held high. She challenges *Senanayak* to see the consequences of his orders: "Her ravaged lips bleed as she begins laughing. *Draupadi* wipes the blood on her palm and says in a

voice that is terrifying, sky splitting, and sharp as her ululation, what's the use of clothes? You can strip me, but how can you clothe me again? Are you a man?" (Devi, 2019, p. 36). Dopdi, who is tortured and oppressed at night, becomes a force of resistance and unconquerable during the day. Her action of refusing to be reclothed challenges the phallogocentric society, and with her indomitable spirit and decisive actions, she tries to put an end to the sheer atrocity of the patriarchal society that tends to control subaltern women with their evil schemes and violent measures. "She refuses to confine herself to her role as female because she does not want to mutilate herself, but it would also be a mutilation to repudiate her sex" (Beauvoir, 2016). Unlike her mythological counterpart, Draupadi, Dopdi does not rely on male intervention but challenges the patriarchal construct of sexual honour and transforms her position of victimhood. Overcoming shame, guilt and fear that is associated with rape or other sexual oppression, Dopdi subverts the discourse of violence perpetrated on women and primarily upon tribal women and presents a woman who, despite being exploited and oppressed, transgresses conventional societal and sexual standards. Dopdi's character perfectly represents the subaltern woman who defies societal and cultural norms, reclaiming agency through resistance.

Dopdi's defiance of her oppressors extends beyond the individual act of resistance as it also serves as a powerful commentary on the systematic oppression of the tribal communities of India. The representation of Dopdi's struggle shows the broader reality of the tribal women grappling with the intersecting forces of casteism, colonialism and patriarchy. Moreover, the inherent symbolism in Dopdi's name reflects the dichotomy between her tribal identity and the societal expectations imposed upon her. As she navigates through the complexities of her name, she emerges as the symbol of the resistance against the erasure of tribal heritage and culture. Her rejection of the role imposed on her by her Brahmin mistress and the feudal society reveals her unwavering commitment to maintaining her individuality. Despite the blatant portrayal of violence and oppression, Draupadi celebrates the survival instinct and resilience of the marginalised tribal communities. The text portrays the marginalised communities not as passive victims of their circumstances but agents of their freedom, challenging the dominant concept of victimhood.

The difference between Devi's writings and mainstream Indian writers is in her lifelong dedication to the cause of tribal people and her zeal to improve their lives. In this regard, Mahasweta Devi is quite similar to the African-American writer Toni Morrison. In parallel to Morrison's advocacy for the oppressed African-American women, Devi's lifelong struggle to amplify the voices of the tribal people underscores the potential of literature as a tool of social justice.

DISCUSSION

Resistance across Borders

The article highlights the convergence of themes in *Beloved* and *Draupadi*, portraying how the narratives set in two different cultural contexts share common grounds in showcasing women as sites of resistance. The literature of both these authors has given expression to the injustices and discrimination faced by subaltern women. The realities of tribal women and African-American women are oppression, poverty, ignorance and ultimately marginalisation and alienation. Aggression, resistance, protest, anger and discord are the outer expressions of the inner reality. While Toni Morrison is an African-American woman examining gender and race, Mahasweta Devi is Indian, writing in Bengali about tribal independence and the horrible condition of tribal women. Both these writers have portrayed women who are indomitable in their spirits. Both Sethe and Dopdi's characters embody courageous women fighting all their lives to attain their fundamental rights, even at a significant cost. Their sacrifices remind us of what De Beauvoir states: "she must renounce her claims as a sovereign subject. This is the conflict that singularly characterises the situation of the emancipated woman" (Beauvoir, 2016). They are the true voices of liberation, breaking all limitations. Despite being oppressed and dominated, the women in both the selected literary works transgress conventional societal and sexual standards.

Devi's works identify with the oppressed and have affinities toward left fervour. One of the main concerns of her works is the upliftment of tribal women and self-possession. In the short story *Draupadi*, she reinterprets the mythological character, Draupadi, in the form of tribal Dopdi. While in the mythology, Draupadi's honour is protected by Lord Krishna, by clothing her, Dopdi is easily stripped: The men easily succeed in stripping Dopdi - in the narrative, it is the culmination of her political punishment by the representatives of the law. She remains publicly naked at her own insistence. Rather than save her modesty through the implicit intervention of a benign and divine (in this case it would have been godlike) comrade, the story insists that this is the place where male leadership stops (Spivak, 1997, p. 11).

Dopdi continued to exercise her agency by refusing to be the victim, leaving the representatives of patriarchal society 'terribly afraid'. Dopdi, represented by Devi, encapsulates what Spivak calls the 'gendered subaltern'. By

dislocating the mythological Hindu princess Draupadi to the tribal rebel Dopdi, Devi disrupts the hegemonic status quo prevalent in the society.

Similarly, *Beloved* is a reinterpretation of the actual incident of Margaret Garner, who killed her daughter to save her from slavery. The novel elucidates the oppressed history of slavery and how the central character takes her destiny into her own hands by resisting white patriarchal oppression. Her bold act of killing her daughter is symbolic of the trauma that has been etched on her soul. This action can be seen as the reprojected of the age-old oppression that has been perpetrated on women slaves. She refuses to give up her daughter to slavery, which, according to her, is worse than death: "I couldn't let all that go back to where it was and I couldn't let her nor any of them live under school teacher. That was out" (Morrison, 2004, p. 163).

The works also delve into the trauma of the two female characters against the backdrop of the historical atrocities. In *Draupadi*, Dopdi challenges the atrocities inflicted upon her community by the state's oppressive machinery. The narrative is set against the backdrop of tribal uprisings and governmental breakdowns, presenting the severe impacts of oppression on marginalised communities. Similarly, *Beloved* unfolds in the aftermath of slavery, with the protagonist, Sethe, traumatised by her escape from slavery and the infanticide committed by her to protect her children. Both narratives underscore the impact of the long-lasting oppression on the psyche of the characters, revealing trauma as the central reason for shaping their actions and identities. The women who are marginalised, oppressed based on gender, class division, and suppressed by racial absurdities and patriarchal norms understand their hegemonic position in society and try to overcome their destinies by resisting oppressive forces. "Racially exploited, sexually violated, and often emotionally humiliated for years or decades, these women often learn to coexist with their visible and invisible scars by making choices that are not easily understood" (Putnam, 2011, p. 25).

CONCLUSION

Women writers of the twentieth century have often delved deep into the psyche of patriarchal orthodoxy. The main thrust of the feminist subaltern studies is to reject the hegemonic power structure of society overtly. In many women's fiction, a utopian reality is presented where women are portrayed as victorious, but in post-feminist fiction, women achieve their liberty at a significant cost. This paper presents similar thoughts of Mahasweta Devi and Toni Morrison about their representation of the resistance of subaltern women to violent and oppressive forces. Simultaneously, it focuses on the dissimilarities in handling this particular theme.

A vivid description of the works of these two writers reveals their dedication and honesty towards presenting the authentic voice of the subjugated women. It is fascinating and surprising to see such similarities in their writings as they hail from different backgrounds. Despite having cultural and traditional differences, Devi and Morrison make the voices of the doubly marginalised women heard. The state of being subaltern connects Devi's women to that of Morrison's, who often take recourse to their bodies as well as violence as a source of resistance. Instead of becoming the stereotypical victims subjugated by the powerful structures, these women assert their individuality and resist the oppressive forces. Analysing the two selected works of these two writers, it is visible that not only have they succeeded in representing the subaltern women in their writings, but they have skillfully used the art of literature to let these characters speak for themselves. Tribal and African-American literature converge in portraying subaltern women resisting their oppressors to find their voice.

Further research can be done to analyse the implications of achieving freedom and liberty at a significant cost in post-feminist women's fiction and its reflection on societal attitudes towards women's empowerment. Moreover, work can be done on the cross-cultural comparisons between African-American and tribal literature in their representation of women's experiences. Work can also be done on how different literary traditions diverge and intersect in their portrayal of resistance and empowerment. By pursuing these future directions, scholars can present a better understanding of the representation of subaltern women's resistance in literature and its broader implications for feminist discourse and social change.

ENDNOTES

Ululation is a vocal expression that can be recognised by a high-pitched, erratic sound that is frequently made while exhaling by quickly moving the tongue or throat muscles. It is frequently connected to certain cultural customs, rituals, and celebrations worldwide, including Africa, the Middle East, and several regions of Asia. Ululation can vary in intensity and manner depending on the cultural setting and is frequently used to show excitement, celebration, or mourning.

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Artistic Alchemy: Exploring the Fusion of Art Theory and Film Aesthetics in Visual Storytelling

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ABSTRACT

This exploration delves into the intersection of art theory and film aesthetics within the visual narrative, illuminating its transformational potential and highlighting inherent cultural nuances. Utilizing a qualitative exploratory methodology, including interviews, observations, and meticulous analysis of varied artistic expressions, the research examines the confluence's substantive impact on narrative frameworks, visual lexicon, emotional engagement, and audience interpretation. This study elevates the collaborative and interdisciplinary facets of artistic amalgamation, emphasizing the incorporation of diverse artistic forms within the fusion. While acknowledging and critiquing related past studies, it unveils existing literature gaps, accentuating the necessity of a qualitative modality to encapsulate the nuanced and contextual insights associated with this multifaceted fusion. Additionally, objectives encompass an in-depth investigation into the themes, concepts, and techniques deployed in the fusion, an evaluation of their efficacy, and a scrutiny of the extents and limitations of artistic expression. The cultural repercussions of this fusion are also examined, considering the influence of various cultural contexts. By dissecting layers of meaning and comprehending audience resonance, this research offers specific insights and tangible recommendations for both practitioners and scholars, thereby enhancing the understanding of the symbiosis between art theory and film aesthetics. Furthermore, it presents a contemplation on the broader implications of the findings, offering seminal insights that can steer creative practitioners, scholars, and the overarching field of the visual narrative towards innovative frontiers in future explorations and applications.

Keywords: Art Theory; Film Aesthetics; Visual Storytelling; Emotional Resonance; Audience Perception; Interdisciplinary Collaboration.

INTRODUCTION

Artistic expression and storytelling, established channels for communicating and reflecting upon human experiences, have been enriched by the emerging fusion of art theory and film aesthetics. This research leads into exploring the multifaceted intersections and transformative potentials of intertwining art theory with film aesthetics in visual narrative, attempting to unravel the complexity, possibilities, and repercussions ingrained within this innovative approach.

This paper presents a broad overview of the merger of art theory and film aesthetics in visual narrative, emphasizing its potential and significance. We hope to discover fresh insights, encourage creativity, and contribute to the developing landscape of visual storytelling by embarking on this research adventure. The following are the study's research objectives:

To examine how art theory and film aesthetics interact in visual narratives.

To explore the impact of the integration of art theory and film aesthetics on audience perception.

Explore the integration of various forms of artistic expression and the possibility of interdisciplinary collaboration.

To examine audience reception of visual storytelling in the context of art theory and film aesthetics.

To guide relevant practitioners and scholars.

Through these goals, this study hopes to expand the influence of existing research on the combination of art theory and film aesthetics in visual narratives.

LITERATURE REVIEW

Art Forms and Theory

Experimentation Art theory and cinema aesthetics help tell stories visually by exploring various themes (O'Meara, 2023). They use philosophy, society, and culture to engage viewers (Tong, 2021). Artists and filmmakers can use symbolic elements and metaphors to delve into abstract themes through artistic alchemy (Thompson, 2022). Surrealism and expressionism create emotional environments that resonate with viewers (Osaigbovo, 2023). Multidisciplinary visual storytelling addresses topics like identity, memory, love, grief, and social justice (Ludlow, 2022), sparking self-reflection and questioning society (Grossmann, 2021).

Art theory is crucial for the fusion of art and cinema in visual narratives (Morrison, 2021). It guides composition, color, form, and story structure (Dillard, 2021). Understanding art theory and cinema aesthetics in visual narrative requires historical context. This historical perspective aids in drawing inspiration from past artistic and cultural shifts (Giannini & Bowen, 2022). Different eras bring unique aesthetics, symbolism, and storytelling techniques (Balmer, 2021). Artists and filmmakers can learn from the beliefs and practices of historical figures like da Vinci, Dalí, and Kandinsky (Schmidgen, 2021).

Film history is essential, shaping cinema aesthetics from the Lumière Brothers to Eisenstein and Hitchcock (Klein & Moses, 2021). Visual storytelling with art theory and film aesthetics unveils trends, styles, and approaches.

Film Aesthetics

Visual narrative relies on film aesthetics (Cores-Sarría, 2022). Combining art theory and cinema aesthetics can help artists and filmmakers tell visually and emotionally engaging stories (Luan, W. Liu, R. Zhang, & Hu, 2022). Cinematic composition arranges visual elements inside the frame. Balance, symmetry, and the rule of thirds help filmmakers create pleasing images (Zou, Yim, & Chan, 2022). They also use abstract expressionism and minimalism-inspired compositions to create moods and convey symbolic meanings (Motoki, Park, Pathak, & Spence, 2022). Cinematic aesthetics include lighting and cinematography (Y. Zhang & Weber, 2023). Filmmakers use extreme contrast and chiaroscuro to create drama and atmosphere (Lederer, 2022). They enhance the story and visually engage viewers with camera motions, angles, and views (Dhanesh, Duthler, & Li, 2022). In the following picture (Figure 1) it can also be seen that video artist Zhang Peili gave a lecture at Video Bureau in 2013 on the same concept.



Figure 1. Lecture on Film Aesthetic in Video Bureau

Art theory and cinema aesthetics praise movies' storytelling ability (Finn, 2022). Filmmakers use film's dynamic nature to create visual storylines that develop over time, engrossing audiences (Karmakar, 2021). Time and rhythm become crucial in art theory and cinema aesthetics (Gabriel, 2021). Filmmakers experiment with scene tempo, shot duration, and editing to create narrative flow (Petruzzi, 2021). Futurism and Op art, which emphasize motion and optical effects, inspire their visual narrative experiments (Khayif, 2021). Art theory and cinema aesthetics can also include visual effects and animation to expand visual narrative (X. Liu, 2022). Hand-drawn animation and computer-generated graphics can be used to create engaging and inventive worlds on screen (Bourgault & Jacobs, 2023).

Sound, composition, and color make visual storytelling immersive (Boylorn, 2021). Artists and filmmakers can use art theory and cinema aesthetics to determine the narrative's emotional and aesthetic impact (Site & Ibrahim, 2022). Sound and music are crucial to multisensory experiences (Cho, 2021). Filmmakers choose or compose music that enhances the story and images (Hadida, Lampel, Walls, & Joshi, 2021). Sound effects add realism and enhance emotional scenes (de la Mora Velasco, Hirumi, & Chen, 2021). Cinematic composition and color are essential (Matbouly, 2022); as is evident (Figure 2) from the cover of the independent journal *Film Auteur*. Filmmakers use composition to draw attention to the frame (Kanadli, Alawadi, Kakabadse, & P. Zhang, 2022). Art theory can enhance a scene's emotional impact by exploring color theory, symbolism, and psychological effects (Neale, Lopez, & Roe, 2021). Blending art theory with cinema aesthetics creates immersive narratives that push artistic expression (Giomi, 2022). History, film aesthetics, moving pictures, music, composition, and color create a rich and engaging cinematic experience.



Figure 2. Cover Image of Independent Journal *Film Auteur*

Investigating art theory and cinema aesthetics in visual storytelling requires narrative structure. The fusion lets artists and filmmakers experiment and rework classic storytelling methods to create visually stunning and intellectually engaging stories (Cohen, 2022). Artistic alchemy makes nonlinear narratives possible (Jordan, 2021). Filmmakers may use Cubism or Surrealism to deconstruct and rebuild the narrative, testing the viewer's vision and encouraging active participation in the story (Bellan & Drost, 2021). Art theory and cinema aesthetics enable the study of narrative symbolism and metaphor (Chen, 2022). Artists and filmmakers use visual clues and themes to convey deeper meanings and evoke emotions (MacDougall, 2022). Symbolic elements from painting, sculpture, and literature add layers of interpretation to the narrative (Szyszkowska, 2022).

Converging Arts

Art theory and cinema aesthetics celebrate visual narrative's artistic diversity (Hurtubise, 2021). It allows artists and filmmakers to easily blend disciplines, creating a holistic artistic experience (Tressler-Gelok, 2022).

Combining painting, music, literature, and dance, artists and filmmakers can create multisensory stories (Pan, 2021). They can weave a rich story with visual, audio, and textual elements (Hayes et al., 2022). This confluence allows a broad artistic expression that transcends genres (Leavy, 2022). Artistic elements encourage cross-pollination and collaboration among artists (Sonnois, 2021). Visual artists, musicians, authors, and choreographers can combine their talents to create a synergistic creative process (Dou, H. Li, & Jia, 2021). Artistic components enhance visual storytelling and multidisciplinary collaboration (K. C. C. Yang & Kang, 2022).

Art theory and cinema aesthetics allow idea and aesthetic cross-pollination by integrating many artistic expressions (Debono, 2023). Many cultures, art movements, and artistic traditions can inspire artists and filmmakers, creating a rich cultural tapestry and creative creativity (Barron, 2021). Visual storytelling promotes and understands cultural diversity through various artistic forms (Fish & Syed, 2021). Folklore, ancient art, and indigenous rituals can add new perspectives and voices to a film (Didier, 2021). This promotes international dialogue and appreciation of many creative traditions (Duxbury, 2021). Many aesthetic forms enable social and political criticism (Holm & Beyes, 2022). Artists and filmmakers can explore identity, representation, power relations, and social justice by incorporating multiple perspectives (Johnson & Parry, 2022). Cultural critique and social reform are strengthened by art theory and cinema aesthetics (Sun, H. Wang, L. Wang, Ye, & P. Chen, 2022).

Visual storytelling uses art theory and cinema aesthetics to create a visual language that conveys meaning and evokes emotion (Wilks, 2021). Visual language creates style and atmosphere through composition, frame, color, lighting, and visual effects (X. Liu, 2022). Using art theory, filmmakers can experiment with realism to abstraction to express their creative vision (Hales, 2021). Visual language includes symbolism and metaphor in this fusion (Gong, Shi, Wu, & Luo, 2021). Artists and filmmakers use visual clues, repeating patterns, and symbolic images to convey deeper meanings and subtext (Mercado, 2022). Visual storytelling uses art theory and cinema aesthetics to explore complex ideas and emotions. Visual storytelling combines art theory and cinema aesthetics to transform. It allows narrative structure, creative convergence, artistic expression integration, and visual language creation (Smarandache, 2022). This collaboration pushes visual storytelling and artistic expression, engaging audiences deeply (Di Blas, 2022); see for example [Figure 3](#). In "Artistic Alchemy: Exploring the Fusion of Art Theory and Film Aesthetics in Visual Storytelling," visual language is crucial (Paul, 2023). Artists and filmmakers use it to convey their aesthetic vision and story meaning. Visual language includes composition, framing, color palette, lighting, camera angles, and effects (Борденюк, Гавран, & Гримальська, 2021). Each piece enhances a visual story's aesthetic and emotional impact (Margariti, Hatzithomas, Boutsouki, & Zotos, 2022). Art theory and cinema aesthetics can inspire artists and filmmakers to use a wide range of visual languages (Baumgartner & Boczkowska, 2022). Visual language can help artists and filmmakers tell compelling stories (Poon, 2022). Visual manipulation can draw attention, evoke emotions, and convey symbolic or metaphorical meanings (Bucy & Joo, 2021). Visual language is more universal and evocative than verbal communication (He, 2022).



[Figure 3](#). Art Depicting Story of Chinese Zodiac

Art theory and cinema aesthetics in visual storytelling aim to evoke emotion. Artists and filmmakers carefully craft images, stories, and creative elements to touch their audience's emotions and sensibilities (Grigor, 2022). Visual storytelling can reach viewers' subconscious and visceral emotions, bypassing logic (Chelpanova, 2022). By combining art theory and cinema aesthetics, artists can evoke emotions like joy, fear, grief, or amazement (Justus, 2022). Visuals, story, character development, and subject inquiry create emotional resonance (W. Xu, Xiao, & H. Xu, 2021). By understanding art theory and cinematic aesthetics, artists and filmmakers can manipulate color, composition, lighting, and sound to create moods and increase emotional impact (Abu-Obeid & Abuhassan, in press). Visual storytelling lets this union study human emotions and experiences deeply.

The combination of art theory and cinema aesthetics allows visual storytellers to explore new territories, challenge norms, and break rules (Dwivedi et al., 2022). This allows for new narratives and aesthetics. Artistic alchemy enables unconventional storytelling, narrative structures, and visual styles (Guntarik & Harwood, 2022). It inspires artists and filmmakers to push boundaries and explore new artistic territories (Mackwood & Dobie, 2023). Art theory and cinema aesthetics expand creative expression by combining multiple art disciplines and different artistic expressions in an interdisciplinary approach (Sharma & Singh, 2022). Artists can use the fusion to highlight socially significant themes, stimulate critical thinking, and question standards (Bastías, Díaz, & Rodríguez, 2021). Visual storytelling can explore complex issues, cultural perspectives, and political dialogue to promote social change and cultural development (Chan & Sage, 2021).

Visual storytelling merges art theory and cinema aesthetics by considering audience perception (Basaraba, Arnds, Edmond, & Conlan, 2021). Artists and filmmakers create stories and visual experiences to engage, influence, and evoke meaningful responses from audiences (Jun. Wu, Jiede, Wu, Cheng, Shih, & Lin, 2021). Understanding audience perception involves predicting how viewers will react to artistic and narrative elements (Klößner & Sommer, 2021). Artists and filmmakers use visual clues, symbolism, and narrative strategies to guide viewers' understanding and emotions (Armstrong & Cutting, 2022). Combining art theory and cinema aesthetics, they can tell stories that engage viewers' minds, emotions, and senses (Kukkakorpi & Pantti, 2021). The fusion engages the audience in storytelling (Fraser, Crooke, & Davidson, 2021). Visual storytelling involves viewers' perspectives, cultural experiences, and interpretations (Kim, Yatsu, & Y. Li, 2021). This dynamic artistic exchange between the artist's goal and the audience's perception adds depth and complexity to the story (Hadley, 2021).

Art theory and cinema aesthetics inspire interdisciplinary visual narratives. It allows artists and filmmakers to seamlessly combine a wide range of artistic disciplines, cultural settings, and philosophical frameworks to create cohesive and effective storylines (Trujillo, 2023). Interdisciplinary work lets artists and filmmakers combine multiple creative processes and break out of genres (Kindelan, 2022). Visual storytelling uses painting, sculpture, literature, music, and other creative forms to create a complex and engaging experience. This union opens up new aesthetic possibilities, novel methods, and unique story frameworks (Ramirez Gomez & Lankes, 2021). Interdisciplinary work fosters collaboration and debate among artists and practitioners (McCartney & Tynan, 2021). Bringing together people from different backgrounds can benefit artists and filmmakers. This collaboration pushes creativity and visual narrative (Barkhuizen & Consoli, 2021).

Finally, art theory and film aesthetics in visual storytelling involve creating a distinct visual language, emotional resonance, artistic boundaries, audience perception, and an interdisciplinary approach. This fusion transforms artists and filmmakers into storytellers who captivate, inspire, and challenge audiences.

METHODOLOGY

The current study used a qualitative research design to investigate the convergence of art theory and film aesthetics in visual storytelling. A total of 15 semi-structured interviews with selected individuals were performed using a planned convenience sample strategy (Table 1). Data analysis using MAXQDA-2020 software ensures the accuracy and reliability of the analysis process.

Table 1. Schematic Diagram of China's Reinterpretation of Stalin's Ethnic Definition

Respondent ID	Age	Gender	Artistic Background	Film Expertise
R01	26	Male	Printmaker, Concept Artist	Documentary Filmmaking
R02	20	Male	Multimedia Artist	Film Theory
R03	28	Male	Writer, Sculptor	Film Editing
R04	31	Male	Illustrator, Graphic Designer	Costume Design
R05	30	Female	Illustrator, Costume Designer	Art Direction

Respondent ID	Age	Gender	Artistic Background	Film Expertise
R06	32	Female	Graphic Designer	Screenwriting
R07	28	Male	Digital Artist	Visual Effects
R08	28	Female	Performance Artist	Directing
R09	35	Male	Musician, Painter	Cinematography
R10	36	Female	Photographer, Painter	Cinematic Lighting
R11	41	Male	Photographer, Filmmaker	Production Design
R12	39	Male	Installation Artist	Film History
R13	37	Female	Visual Artist, Animator	Sound Design
R14	42	Female	Sculptor, Performance Artist	Film Production
R15	45	Female	Mixed Media Artist	Film Criticism

The use of semi-structured interviews to obtain qualitative data (Table 2), a three-step coding process, and the inclusion of quantitative questions in this paper ensured thoroughness and accuracy in the analysis and interpretation of the data. The MAXQDA-2020 software was used in the study as a beneficial tool for managing and evaluating the qualitative data acquired from the interviews. The strategy of purposeful convenience sampling allowed for the selection of participants with relevant experience, which contributed to the variety and depth of the data acquired.

Table 2. Themes and Questions

Themes and Concepts		Interview Questions
Ways to communicate emotion visually	Visual Language	1. How would you define visual language in the context of visual storytelling?
		2. Can you provide examples of visual elements or techniques that you believe contribute to the visual language in film aesthetics?
		3. How do you think the fusion of art theory and film aesthetics enhances the development and communication of a distinct visual language?
	Emotional Resonance	1. In your opinion, what role does emotional resonance play in visual storytelling? 2. Can you share an example of a film or artwork that, in your view, successfully evokes strong emotional responses? How do you think the fusion of art theory and film aesthetics contributes to this emotional resonance?
Interactivity in Visual Storytelling	Boundaries of Artistic Expression	1. How do you perceive the boundaries of artistic expression in visual storytelling?
		2. Do you believe the fusion of art theory and film aesthetics pushes these boundaries? If so, how?
		3. Can you provide examples of artistic expressions or narrative techniques that have emerged as a result of this fusion and challenged traditional artistic boundaries?
	Audience Perception	1. How important is audience perception in visual storytelling?
		2. How do you think the fusion of art theory and film aesthetics influences audience perception and interpretation of visual narratives?
		3. Can you discuss any specific experiences where you have observed a notable impact of the fusion on how audiences engage with and interpret visual storytelling?
Creative expression with multi-dimensional integration	Interdisciplinary Approach	1. In the context of visual storytelling, how do you perceive the notion of an interdisciplinary approach?
		2. Can you give examples of how diverse artistic disciplines or influences have been amalgamated or incorporated into visual narrative by fusing art theory and cinema aesthetics?
	Artistic Elements	1. In the context of visual storytelling, how do you

Themes and Concepts		Interview Questions
	Converging	perceive the notion of an interdisciplinary approach? 2. Can you give examples of how diverse artistic disciplines or influences have been amalgamated or incorporated into visual narrative by fusing art theory and cinema aesthetics?
	Narrative Structure	1. In your view, what are the advantages or benefits of adopting an interdisciplinary approach in visual storytelling?

QUALITATIVE RESULTS

Ways to Communicate Emotion Visually

Visual Language

The interviews were meticulously analyzed to delve into the integration of visual language within the realms of art theory and film aesthetics, specifically focusing on its role in visual narrative (Figure 4). Respondents emphasized the powerful fusion of these aspects, enabling artists and filmmakers to effectively communicate and convey meaning through visual elements such as composition, color, symbolism, and visual metaphors. The interviews highlighted that this fusion facilitates intentional use of visual language to craft a distinct mood, evoke emotions, and convey thematic elements of a story. Additionally, respondents discussed how strategic placement of visual elements within the frame, thoughtfully curated color palettes, and the incorporation of symbolic imagery significantly enhance the storytelling experience, captivating and engaging the audience on a profound level.

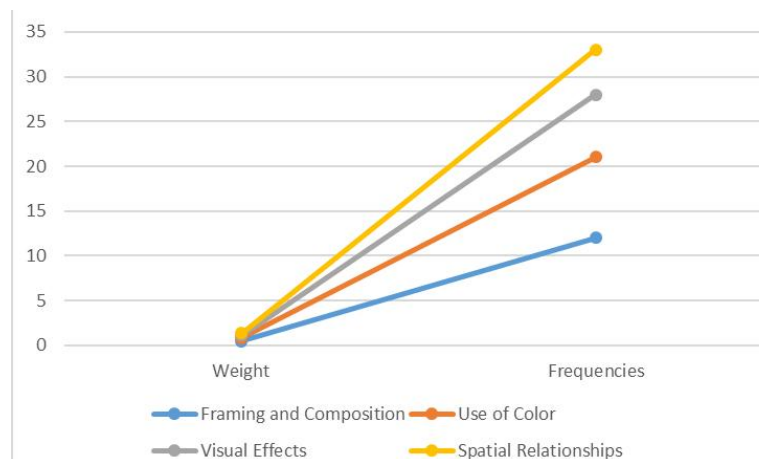


Figure 4. Analysis of Visual Language

In conclusion, the interview analysis revealed the importance of visual language in the integration of art theory and film aesthetics in visual narrative.

Emotional Resonance

We conduct an in-depth study of how art theory and film aesthetics converge in visual narratives, particularly in terms of evoking emotion (Figure 5). Based on these interviews, combining art theory and film aesthetics equips artists and filmmakers with a range of tools and techniques to evoke specific emotions in their audience. Interviewees explained how visual elements like lighting, color, composition, and sound can craft an experience that triggers emotional reactions. Renowned visual artist and filmmaker R05 emphasized how this fusion can draw the audience into the story's world, generating a spectrum of emotions, from joy and excitement to sorrow and contemplation.

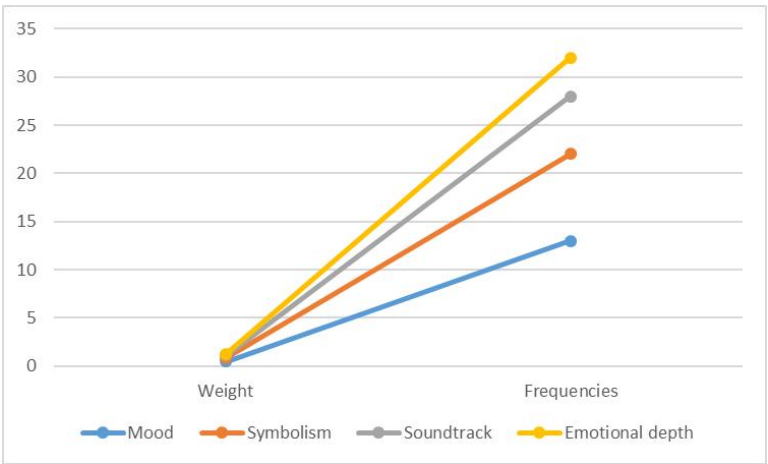


Figure 5. Analysis of Emotional Resonance

Moreover, the investigation showed that combining elements can help connect with the audience on a personal and emotional level (Table 4). People discussed how stories about love, sorrow, identity, and social issues can make them feel empathy and relate to the narrative. R13, a documentary filmmaker and photographer, stressed how this combination can emotionally engage the audience with real-life issues. Respondents emphasized that the way the story is structured, how characters evolve, the pace of the storytelling, and the use of visual symbols can amplify the story's emotional impact and resonate with the audience. Ro8, a dramatist and filmmaker, highlighted how this blend can evoke catharsis and thoughtful reflection in the audience.

Table 4. Thematic Analysis - Emotional Resonance

Themes	Weight	Frequencies
Mood	0.48	13
Symbolism	0.33	9
Soundtrack	0.27	6
Emotional depth	0.19	4

In short, analyzing the interview showed that combining art theory and film aesthetics in visual storytelling is powerful when it evokes emotions. Artists and filmmakers can craft compelling narratives by blending visuals and storytelling, exploring emotional themes, and connecting with the audience.

Interactivity in Visual Storytelling

Boundaries of Artistic Expression

We analyzed interviews to explore how combining art theory and film aesthetics in visual storytelling (Figure 6) pushes traditional artistic boundaries and encourages creative expression. Respondents mentioned embracing innovative storytelling methods, unique narrative structures, and unconventional visual styles to break free from established norms. R10, a mixed media artist and filmmaker, emphasized how this fusion can defy expectations and provoke thought, aligning with Hava's (2021) research on artistic boundary exploration in visual storytelling.

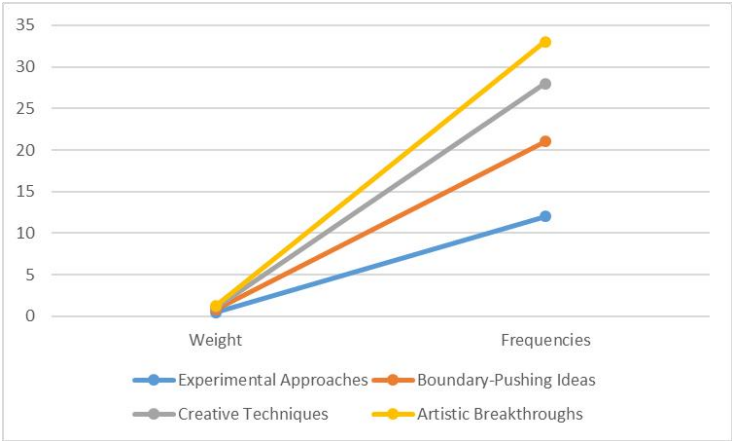


Figure 6. Analysis of Boundaries of Artistic Expression

The investigation found that fusion can blend different art forms and styles to create unique and interdisciplinary stories (Table 5). Respondents were inspired by literature, music, dance, and performance art. RO6, a filmmaker and visual artist, highlighted how fusion can break artistic boundaries and mix diverse influences, aligning with Y. T. C. Yang, Y. C. Chen, and Hung's (2022) discussion on blending artistic styles in visual storytelling. Interviews revealed that combining art theory and film aesthetics empowers artists and filmmakers to address challenging themes, prompting critical conversations. Respondents explained how they use fusion to express their views on social, political, and existential matters, using visual storytelling to amplify their voice and convey their message. RO9, a documentary filmmaker and visual artist, emphasized fusion's potential to stimulate discussion, raise awareness, and drive societal change.

Table 5. Future Research Propositions

Themes	Weight	Frequencies
Experimental Approaches	0.49	12
Boundary-Pushing Ideas	0.35	9
Creative Techniques	0.28	7
Artistic Breakthroughs	0.2	5

In summary, the analysis of the interviews highlighted the exploration of the boundaries of artistic expression in the fusion of art theory and film aesthetics in visual storytelling. By pushing the limits of traditional artistic boundaries, integrating diverse influences, and addressing thought-provoking themes, artists and filmmakers can create narratives that challenge, inspire, and provoke critical engagement.

Audience Perception

We examined interviews to understand how combining art theory and film aesthetics enhances storytelling (Figure 7). People shared that this fusion helps create engaging narratives by considering the audience's perceptions, interpretations, and emotions. Artists and filmmakers are encouraged to think about the audience's viewpoint while creating. They incorporate suspense, surprise, and emotional connections in their stories to captivate and involve viewers. RO7, a filmmaker and visual artist, highlighted how this fusion can transport the audience into the story's world, evoking strong emotions. This supports Nicoli, Henriksen, Komodromos, and Tsagalas's (2022) research on the audience's role in visual storytelling.

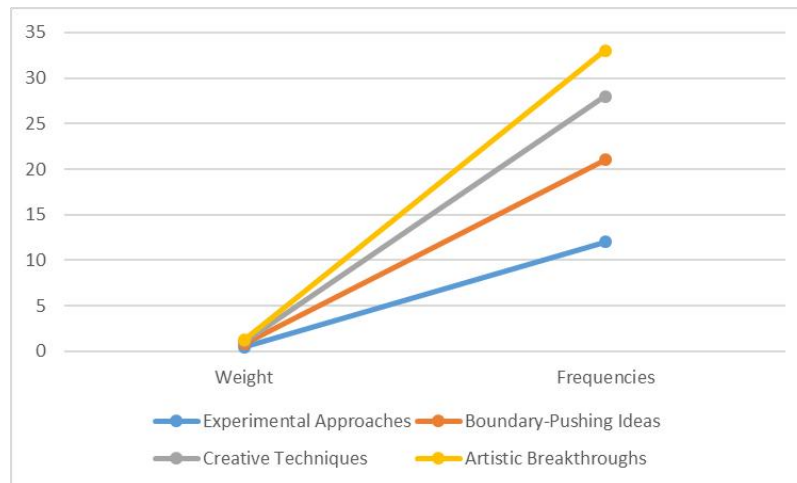


Figure 7. Audience Perception

The findings suggest that the combination of art and film leaves room for interpretation of audience participation, with respondents expressing strong agreement with open-ended white space narratives.

In summary, the analysis of the interviews highlighted the significance of audience perception in the fusion of art theory and film aesthetics in visual storytelling. By considering the audience's perspective, incorporating elements of engagement and interpretation, and providing opportunities for education and cultural exploration, artists and filmmakers can create narratives that deeply resonate with viewers and foster meaningful connections (Table 6).

Table 6. Thematic Analysis - Audience Reception

Themes	Weight	Frequencies
Emotional Engagement	0.43	11
Interpretive Experiences	0.36	9
Impactful Moments	0.27	7
Personal Connections	0.21	5

Creative Expression with Multi-Dimensional Integration

Interdisciplinary Interdisciplinary Approach

The interviews explored how combining art theory and film aesthetics enhances visual storytelling. This fusion allows artists and filmmakers to draw from diverse artistic disciplines, techniques, and perspectives, offer new creative avenues (Figure 3). This integration empowers artists and filmmakers to create storylines that transcend boundaries, foster innovation, and captivate audiences by amalgamating diverse artistic disciplines, exploring innovative approaches, and embracing new technologies.

Artistic Elements Converging

As shown in Figure 8, respondents highlighted how this fusion seamlessly blends various artistic elements, like disciplines, materials, and techniques, resulting in a cohesive and engaging narrative. The interviews emphasized that merging art theory and cinematic aesthetics allows for the integration of visual design, cinematography, music, and performance, ensuring a unified storytelling experience. Respondents emphasized the importance of this integration to effectively convey messages and evoke specific emotions in the audience. Filmmaker and composer R09 discussed how this fusion synchronizes visuals, sound, and movement, creating an aesthetic symphony. These findings align with Roth's (2021) research on the interplay of creative aspects in visual storytelling.

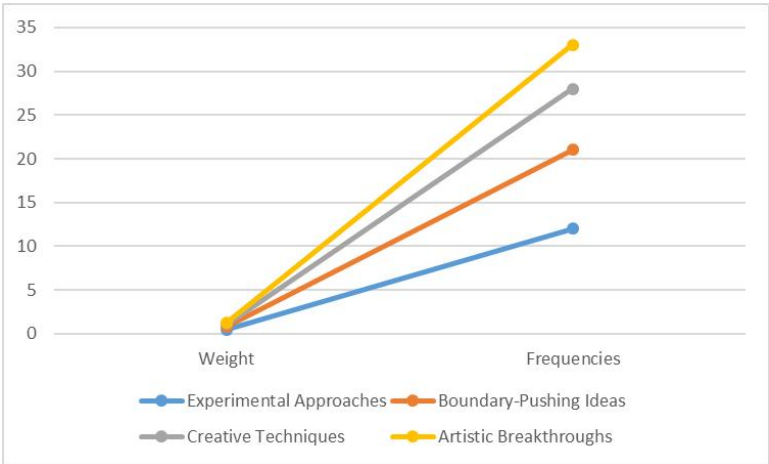


Figure 8. Analysis of Artistic Elements Converging

The investigation showed that combining different artistic elements, like music, sound effects, color, and arrangement, can enhance visual narratives (Table 7). For example, incorporating music and sound effects can intensify emotions, while using color and arrangement can create a pleasing visual effect and convey themes.

Table 7. Thematic Analysis -Artistic Innovation

Themes	Weight	Frequencies
Experimental Approaches	0.49	12
Boundary-Pushing Ideas	0.35	9
Creative Techniques	0.28	7
Artistic Breakthroughs	0.2	5

In conclusion, the interview findings reveal the convergence of art theory and film aesthetics in visual narratives.

Narrative Structure

As can be seen in Figure 9, the combination of art theory and film aesthetics can create novel narrative

structures while enhancing the impact of visual storytelling.

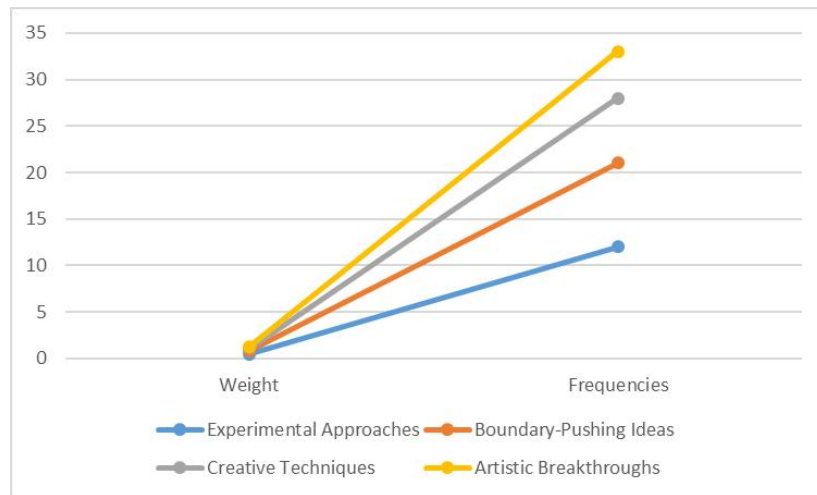


Figure 9. Analysis of Narrative Structure

The investigation showed that combining visuals and storytelling techniques enhances the portrayal of complex themes and emotions (Table 8).

Table 8. Thematic Analysis -Narrative Structure

Themes	Weight	Frequencies
Narrative arc	0.45	12
Characterization	0.32	8
Plot development	0.25	6
Pacing	0.18	4

In conclusion, the interview analysis underlined the importance of narrative structure in the integration of art theory and film aesthetics in visual storytelling. Artists and filmmakers can create visually captivating storylines that resonate with the audience on several levels by embracing unusual storytelling tactics, including visual metaphors, and borrowing techniques from other art forms.

QUANTITATIVE RESULTS

This study employed a quantitative approach to complement qualitative insights from interviews, using a questionnaire exploring participants' perceptions of melding art theory and film aesthetics in visual storytelling (Table 9).

Table 9. Frequency Analysis of Quantitative Questions

Question	Response Options	Frequency	Standard Deviation
Q1. On a scale of 1-5, rate the emotional impact of the fusion of art theory and film aesthetics in visual storytelling.	1 (Low) - 5 (High)	15	0.67
Q2. How often do you engage with visual narratives that fuse different artistic disciplines?	Rarely, Occasionally, Often, Always	15	0.75
Q3. Rate the level of innovation in the fusion of art theory and film aesthetics.	1 (Low) - 5 (High)	15	0.82
Q4. On a scale of 1-5, rate the effectiveness of the fusion in conveying complex themes and concepts.	1 (Low) - 5 (High)	15	0.91
Q5. How influential do you think the fusion of art theory and film aesthetics is in shaping contemporary visual storytelling?	Not influential at all, Slightly influential, Moderately influential, Highly influential	15	0.68
Q6. Rate the level of audience engagement in visual	1 (Low) - 5 (High)	15	0.78

Question	Response Options	Frequency	Standard Deviation
narratives that incorporate the fusion of art theory and film aesthetics.			
Q7. How often do you encounter visual narratives that challenge traditional artistic boundaries?	Rarely, Occasionally, Often, Always	15	0.91
Q8. Rate the level of cultural diversity represented in visual narratives that fuse art theory and film aesthetics.	1 (Low) - 5 (High)	15	0.76
Q9. How often do you perceive an emotional connection with the characters and storylines in visual narratives that incorporate the fusion?	Rarely, Occasionally, Often, Always	15	0.82
Q10. Rate the overall impact of the fusion of art theory and film aesthetics on the visual storytelling landscape.	1 (Low) - 5 (High)	15	0.73

Basic statistical methods were used to analyze the findings, which showed that participants strongly agreed with the emotional impact, creativity, and audience engagement that this fusion provided, and they also believed that it played an important role in shaping contemporary visual storytelling.

DISCUSSION

This study delves into the integration of art theory and film aesthetics in visual narratives, aiming to dissect their potential for creating compelling narratives through artistic synergy. We found the importance of skillfully incorporating diverse artistic styles in the study. Participants made it clear that cultural, historical and social factors must be carefully considered in order to create compelling stories that can appeal to diverse audiences. At the same time, such integration was seen as an opportunity to trigger strong emotional responses from audiences and make meaningful connections. This interdisciplinary approach helps to expand the dynamic and varied storylines and breaks with traditional movie norms.

Overall, this study highlights the transformative potential of integrating art theory and film aesthetics in visual narratives through empirical evidence. The convergence of various artistic expressions, visual languages, emotional resonance, artistic boundary exploration, audience perception, and interdisciplinary collaboration highlights the immense potential of this fusion in creating compelling and thought-provoking narratives.

LIMITATIONS AND FUTURE RECOMMENDATIONS

To address limitations, this study suggests the following points for future research:

Enhance Sample Diversity: Expand the study sample to include participants from different cultural backgrounds to improve the generalization of findings and deepen the understanding of the effects of integration.

Comparative research: Conducting comparative research in different cultural contexts to examine the cultural complexities and differences in the integration process will help to understand its impact more comprehensively.

Integration with technological innovation: Combining art theory and film aesthetics with emerging technologies such as Virtual Reality (VR) and Augmented Reality (AR) to provide innovative approaches to immersive narratives and audience engagement.

Interdisciplinary Collaboration: Promote interdisciplinary collaboration among artists, filmmakers, and scholars to advance research that explores the convergence of multiple perspectives and further enriches the field of visual narrative.

Addressing these limitations and delving into the proposed directions, is expected to open up new research horizons and provide scholars and practitioners with more possibilities for the development of a rich narrative field.

CONCLUSION

Through a mix of in-depth interviews and data analysis, we gained valuable insights into the themes, concepts, and implications of this fusion. The interviews, featuring perspectives from visual storytellers, artists,

and filmmakers, revealed key themes such as artistic convergence, integrating multiple artistic forms, the power of visual language, emotional resonance, pushing artistic boundaries, audience perception, and an interdisciplinary approach. These findings underscored the transformative nature of this fusion, showcasing its ability to break traditional boundaries and create immersive narratives that captivate and connect with audiences. The quantitative analysis complemented these qualitative findings, providing numerical data that supported the insights from the interviews. Participants' responses affirmed the fusion's positive emotional impact, originality, audience engagement, cultural diversity, and overall influence on the visual storytelling landscape, adding a quantitative dimension to our understanding of the fusion's effects.

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Artistic Paradigms in The 21st Century: The Variability of Human Choice

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ABSTRACT

The relevance is that modern art is a field that requires the analysis of all creative processes because in its context there are continuous updates and changes in priorities. These transformations call for research on creativity and the creator, who expresses his position through an artistic interpretation of reality or imagination. The purpose of the article the modern cultural space, the nature of the interaction between the artist and the audience, and the significance of the creator, whose activity no longer serves to satisfy purely aesthetic needs, but is accompanied by the emergence of new types of art aimed at social resonance and self-expression, is revealed. As a result, the concepts of "modern art" and "postmodernism" were characterized. The study discusses the evolution of modern art, including its shift from modernist to postmodern characteristics, the impact of technology, and the changing relationship between artists and society. It also highlights the role of art in addressing societal issues and calls for further research in various fields influenced by art. The article reveals the role of art in human life, changes in perception, and social influence.

Keywords: Modern Fine Art; Avant-Garde Model; Personality and Society; Socio-Cultural Space; Synthesis of Artistic Spheres

INTRODUCTION

The end of the 20th and the beginning of the 21st centuries became a period of transformations in social and cultural life. Art has become modern, correlating with current events, and socio-cultural and public issues. Reflecting many ideas and meanings, works of art are a source for analysing people's personal lives and social development trends. Art in modern conditions also captures the process of disintegration of an outdated paradigm, which becomes, in turn, a gesture of creation. It is extremely necessary to reflect on such a phenomenon, because only then will there be an opportunity to give positive works to the world (Sydorenko, 2008). The interaction between the creator, the environment that surrounds him, and the process of creation is a theme that is always relevant for humanity, as modern works demonstrate the phenomena and events that are happening today (Azzaoui & Dyba, 2022). This encourages society to study the nature and moral state of both an individual and society as a whole.

Understanding the role and place of the artist in the modern world requires special attention. Today's creativity tends less and less to pretentiousness and high aesthetic value (Tytok, Emelianova, Galinsky, Lysytsia, & Malykhin, 2022). Instead, it waits for certain reactions, the range of which can be quite large. At the same time, art cannot exist "outside the human being", without his/her participation. The characterization of art as a new formula that correlates with culture is essential. It is worth noting the fact that art is a broad concept (Figure 1). Its formula is focused on the fulfilment by the individual and society of their unique role, which consists in life (Klekovkin, 2020).

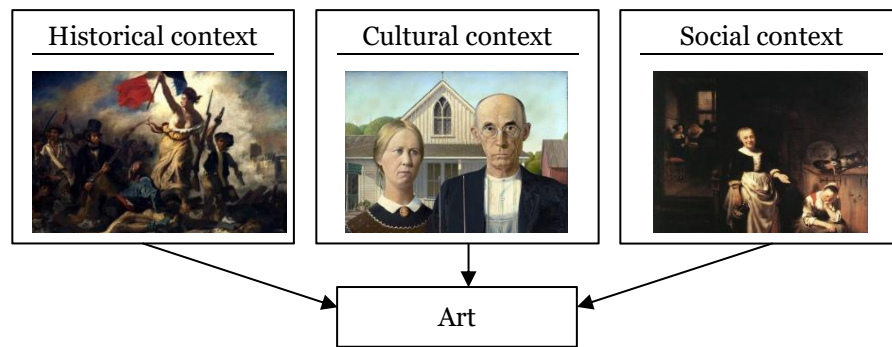


Figure 1. Scheme of The Contexts on Which The Content and Meaning of Art Directly Depend

The issue of freedom of creativity is very important: art itself is a sphere where a person feels free and realizes his artistic ideas. The creation cannot take place under compulsion, because then it would be an experiment. Therefore, large-scale issues of individuality, and personality, including creative personality, which is a cultural phenomenon, need to be studied (Ovcharuk, 2021). At the same time, the formula of absolute freedom of art does not apply to permissiveness or creative profanation. This is another level to which art has moved: due to changes in human relations with the world that took place in the 20th and early 21st centuries.

The study of the problem showed that the relationship between art and the spectator is multifaceted. According to Kondrashova (2021), the work is an artifact that broadcasts the common view of cultural figures on life in the context of a certain historical period, according to which attention is drawn to the structure (classical art), the individuality of the artist (romantic art), to creation as part of the spectacle (avant-garde art). In the context of freedom, Atamanyuk (2020) emphasizes the identity of the individual, which is based on some aspects, including religious, professional, cultural, and socio-demographic. Identity is a state when a person understands his uniqueness and at the same time his belonging to other people and groups, in the process of searching for his place in reality. Researcher Levytska (2020) is convinced that modern art gives an individual a unique opportunity to express himself and find a way out of the most difficult life circumstances. Art, in particular in this period, as such remains a means of self-discovery. It is focused on the context, new theories, and interpretations of the artistic space. Today there are various approaches to this (including the synthesis of art and high technologies: sci-art, robotics, genetic engineering, nanotechnology, and other elements of this field) (Almaganbetovna et al., 2023).

Pichkur, Sotska, Demchenko, Korol, and Gordash (2020) emphasized the expansion of modern art at the expense of computer-technological methods, which contribute to the formation of a new generation of artists, representatives of the era of information society. Summarizing their achievements, it should be said that art in the conditions of the modern world environment becomes a new language, which concentrates the panorama of the existence of society, the interaction of its representatives, the directions, and possibilities of its knowledge, the mechanisms of fixation, the transmission of this information society (Tahlina & Kutenko, 2020).

The study aims to investigate contemporary artistic space, focusing on the shift from modernism to postmodernism, the impact of technology, and the evolving relationship between creators and society. The primary objective of this study is to comprehensively examine the contemporary artistic space, focusing on its characteristics, evolution, and the paradigm shift from modernist to postmodern art. The study highlights research gaps in understanding diverse interpretations of postmodernism, the impact of technology on art, quality criteria in modern art, the artist-society relationship, and the interdisciplinary nature of contemporary art.

LITERATURE REVIEW

In this study, a multifaceted methodology was meticulously crafted, consisting of distinct stages, to unravel the intricate relationship between artistic phenomena and their cultural milieu in the 21st century. The initial stage involved framing the research objectives and contextualizing the study within the broader landscape of contemporary art. Subsequently, a selection of research methods was made, encompassing concretization to dissect the contextual intricacies of artworks, abstraction to delve into the imaginative essence of artistry, generalization to grapple with the multifarious aspects of modern art as influenced by time, semiotic analysis to decode the symbolic language of artistic expression, and the synchronic-diachronic research principle to navigate through the evolution of art across generations. These methods were systematically applied to achieve the research goals, allowing for an in-depth exploration of the structural, functional, and transformative facets of modern art.

The study also drew upon a rich tapestry of source materials, including the author's research and contributions from Ukrainian and international scholars, covering diverse domains such as visual anthropology, reality visualization, musical art, and art criticism. Through meticulous synthesis and analysis at each stage, this research not only shed light on the dynamic nature of contemporary art but also unravelled the profound interplay between art, culture, and time in shaping the artistic paradigms of the 21st century.

Modern art is a concept that means a creative reflection of reality at the present moment, or it originates from a set of artistic directions and currents of the second half of the 20th century. Today, the forms of modern art coexist with other artistic positions, not limited to a purely visual meaning. Thus, the very concept of art changes. Specimens of fine art can now be part of a process of artistic performance, intervention, documentation, and reconstruction, which is expanded by the literary dimension. This does not necessarily define a work of art as something specific or unique to an object. This process should be understood in terms of the multidimensional continuum of the artwork unfolding in time, which includes creation, conception, production, scripting, documentary recording, and reuse, in which mere objectivity becomes irrelevant (Bohn, 2022). In art, postmodernism is a separate type of worldview of a modern artist, a special socio-cultural form, the essence of which is super-communicativeness. This model of worldview chooses multivariate styles, artistic programs, and cultural languages as the main creative principle.

Among philosophers, culturologists, aestheticians, and art critics of the late 20th century, there is no consensus on the concept and phenomenon of postmodernism, while part of the word "post" means "after something". At the beginning of the 20th century, the "new" was dominant in the ratio of traditions and innovation, by the end of the century, the experience of past generations became key (Kerimkhulle, Saliyeva, Makhazhanova, Kerimkulov, Adalbek, & Taberkhan, 2023). Thus, postmodernism embodies a qualitatively new level of traditions, when artistic thinking includes earlier styles, forms, and genres that continue to exist within the updated work. The interaction of opposite spheres leads to the unification of mass art with elitist art. Thus, the concept of postmodernism is a synthesis of multivariate creative directions (Figure 2).

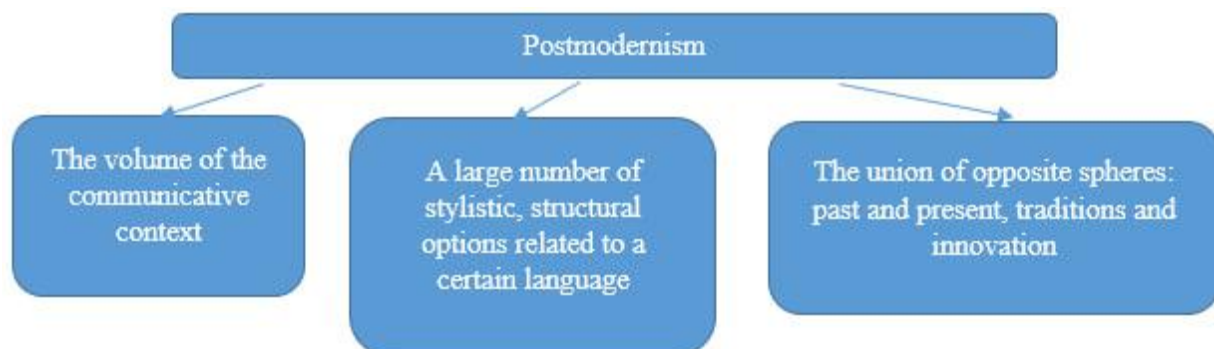


Figure 2. Postmodernism as A Phenomenon of World Culture

Postmodernism, as depicted in Figure 2, is a multifaceted cultural phenomenon that emphasizes the fluidity of meaning in our interconnected world. It underscores the vast complexities in communication, arising from an expanded range of communicative contexts, especially in the digital age. This paradigm also highlights the coexistence of diverse stylistic and structural approaches within languages, indicating that no single mode of expression holds supremacy. A hallmark of postmodernism is its blending of seemingly contradictory elements, merging past with present and traditions with innovations, thereby challenging rigid boundaries and championing a world where opposites can harmoniously coalesce.

The variability of art is connected with the development of technologies (Figures 3, 4, & 5). They are created based on interdisciplinarity when knowledge occurs through a combination of sciences. Therefore, the issue of authentication of works of art with the help of technology is being studied to identify the work and its author (Leonarduzzi, Liu, & Wang, 2018)). Digital content in a virtual museum is broadcast to mobile devices (Ioannakis, Bampis, & Koutsoudis, 2020). New media are considered, including as an environment and a creative space (Aiello, 2006; Garnham, 2005). It can be said that it is a matter of convenience and saving time. The latter affects the that today traditional representation is increasingly losing its relevance, although this crisis has affected, as noted by Marcus and Fisher (1996), almost all branches of scientific knowledge in the second half of the 20th century. The concept of "professionalism" is giving way to the technology of art. In this context, it is worth thinking about digital portraits of historical figures, who are given live facial expressions (before the appearance of the appropriate technology, the image was still). Now, the depicted person can conditionally be "resurrected" and given the desired mood.

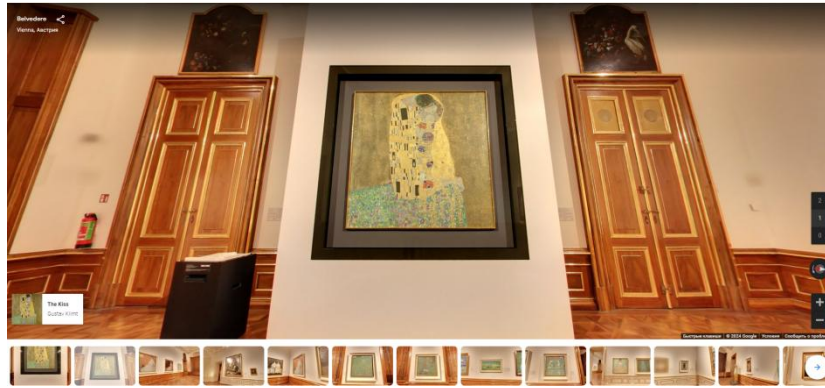


Figure 3. Screenshot of The Virtual Tour at The Upper Belvedere

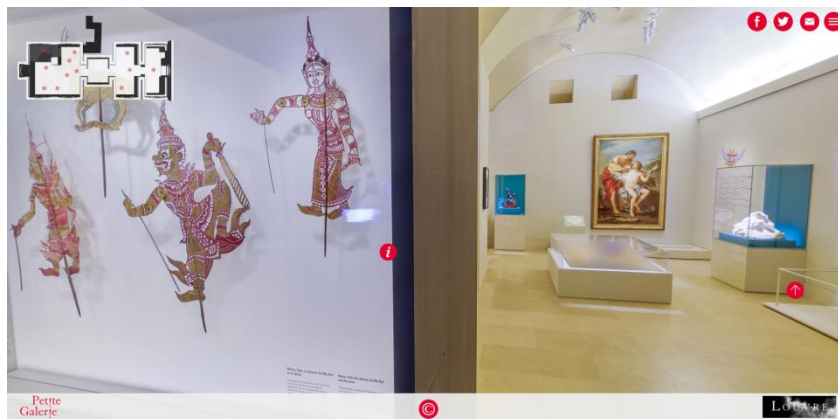


Figure 4. Screenshot of The Virtual Tour at The Louvre

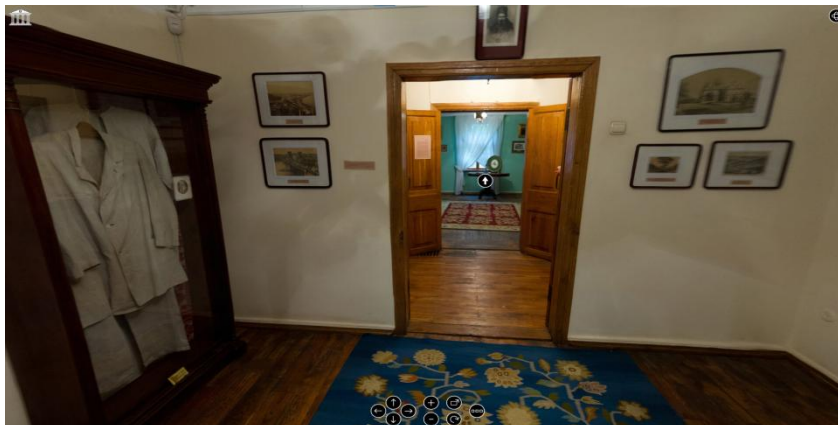


Figure 5. Screenshot of The Virtual Tour at The Taras Shevchenko House-Museum at Maydan Nezalezhnosti

Giving greater opportunities to the artist, virtual creativity can encourage the feeling of being a great creator. For example, creativity with virtual material is similar to drawing, but unlike the traditional process of work in this direction, the author can draw in 3D format (Figure 6). Thus, he has the opportunity to see the creation from many angles, just as one views a sculpture. Moreover, thanks to the virtuality of the materials, there is a unique way of knowing the creation by stepping inside or through its elements (Hacmun, Regev, & Salomon, 2018; Talaspayeva, Zhilisbayeva, & Tashpulatov, 2017). On the one hand, it is an exciting and useful game where the modern creator gravitates towards construction and reconstruction. On the other hand, such technical godlikeness can lead to the appearance of a "god complex", when a person convinces himself that he is above everything.



Figure 6. Example of a 3D Model From a Stock Website

METHODOLOGY

In the 20th century, different interpretations of artistic creativity emerged from artistic, scientific, and philosophical perspectives. These interpretations gave rise to the artistic worldview, which took shape as a certain paradigm reflecting a particular understanding of the world. According to research findings, paradigms of art refer to the accepted concepts and their general structure within a specific human activity domain, in this instance, art (Kolanad, 2019). The paradigm concept enables the rejection of aesthetic criteria for defining contemporary art. Instead, it considers inputs from law, economics, social values, institutional structures, means of production and dissemination, and other factors that are integral to the art. The modern art paradigm hinges on the non-conceptualization of the beautiful, whereby objective qualities of beauty cannot be attributed. Aquinas posited that beauty was an intrinsic and "transcendental" aspect of God, similar to goodness and unity. According to Sulikowska-Dejena (2021), human works of art should strive to imitate and attain God's beauty, as per Aquinas' beliefs.

Art has had a significant impact on the 21st century, reflecting rapid changes in technology and communication across various dimensions. The internet, in particular, has made art globally accessible but also presents challenges of information overload. Engaging in the arts remains vital in modern life, fostering critical thinking, innovation, and communication skills (Maughan, 2022). The arts have become an essential component of modern education, promoting the cultivation of crucial skills and knowledge in areas such as global understanding and financial competence. Art plays a profound role in shaping our civilization by preserving our history, teaching fundamental principles, establishing connective conduits between cultures, and providing personal reflection through shared human experience. Art provides an enduring and valuable contribution to our society, offering a timeless repository of culture and acting as a catalyst for societal change, with the ability to transcend borders and offer profound insights into the human condition (Darda & Cross, 2022). Every artist's unique style adds a layer of depth and context to this rich tapestry. The paradigm of art of the 21st century tends towards universality (Figure 7).

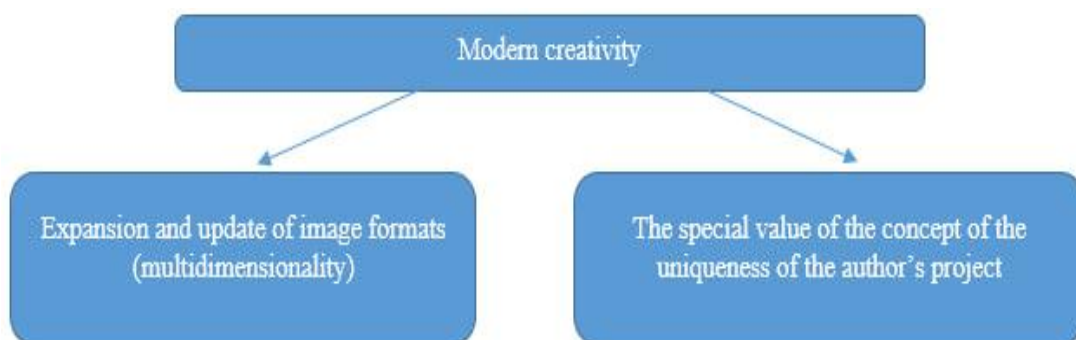


Figure 7. Characteristic Features (Leading Blocks) in The Creativity of Postmodernism

Modern creativity has adopted multidimensionality by expanding and updating image formats using digital tools and technologies, including 3D modelling, virtual and augmented reality, generative art, and advanced image editing. This transition allows artists to produce immersive and interactive works that blend traditional and digital mediums. Moreover, the importance of the author's project's uniqueness is paramount, emphasizing personal expression, diversity, interdisciplinary collaboration, and the democratization of creative platforms. These factors collectively shape a dynamic and ever-evolving contemporary creative environment.

If analysing creativity from the standpoint of the relationship between society and the creative individual, then it can now be considered conclusive in this regard. However, the prism of art contains social psychology, social attitudes, and social ideals of different times. Four previous paradigms actively interacted with each other and influenced modern art. They will be considered further in (Table 1).

Table 1. Artistic Creativity in Different Periods of Time

Period	Its Peculiarities
Renaissance era	The Renaissance model is a type of authorial, individualized art. Its centre became a person in harmonious and comprehensive development. The ideal of the Renaissance was reflected in fine art, embodied in the works of Raphael, Michelangelo, Velázquez, and Leonardo da Vinci.
The age of Enlightenment	The educational paradigm correlates with the universal idea of general, high and educational art. In combination with the Renaissance project, the image of the artist-titan, the Enlightenment model added a component in the form of an artist-teacher, a wise mentor, a judge.
The era of Romanticism	In romanticism and neo-romanticism, the understanding of the concept of "freedom" changes. In art, it is interpreted as "freedom from". Given this, aesthetic freedom becomes an end in itself. Moralism and aestheticism are evaluated as a sign of "deliberate" elitism. This devalues reality as an aesthetic object.
The era of the Avant-garde	The avant-garde model created the image of the "damned artist", which still does not lose its relevance, which may not be accepted and understood during life, but after death becomes a recognized idol in art. The topic of posthumous recognition of an artist is one of the most frequent.

Thus, the totality of all four models in art, the openness, and awareness of ways of being in this context becomes the foundation for the realization of the potential of artists and ways of creation in general, and their understanding by the public. This turns the creative process into a universal and socio-cultural one, revealing the connection between society and individual creators in various spheres of art. Similar relationships, in turn, have certain features. Nowadays, new forms of creative activity affect the attitude towards it as an art. The role of the artist in society is being modernized. In this connection, the social status of the modern creator has changed. Strictly speaking, it can have different positions, which are characterized by a certain chaos. The emphasis shifts from the work and the processes of work on it to the personality of the artist, that is, personalization takes place. This leads to transformations of the foundations and definition of creativity. Regarding works of art, society makes a social choice, which often depends not on the qualities of the work, but on its engagement. In this case, art connects people with similar social sentiments and also shows what state prevails in society. Art is a sensual and figurative expression of the social "climate" of the era. If the society is "healthy", then the artist can improve this "health", if the society is different, then the artist can, on the one hand, 'diagnose' and, on the other hand, "get sick" together with society. The conditioning of art by society should not lead to its complete dependence on society. The artistic practice primarily shapes taste and demand in the society in which it is created.

RESULTS

This is how the problem of artistic criteria for the quality of a work arises, and it is paradoxically confirmed that it is fundamentally impossible to establish them. This is caused by the fact that creativity is constantly saturated with new technologies, and the artistic public space becomes multi-dimensional (Doszhan, 2023). As a result, its internal structure and external boundaries change. The desire to identify strict criteria and signs of the quality of an artistic work can cause the emergence of a new disciplinary culture in which the artistic sense of the world can be suppressed precisely by the power of society or simply by power (Yavna, 2022). The problem of "artist and political power" is fundamentally changing in the world. Today, a new situation arises for the artist: he loses the monopoly on the aesthetic representation of politics, which inevitably leads to a change in his position in society, as well as a change in his relationship with power and politics. The modern artist found himself in a situation where he was not the main producer of the visual. In the process of interaction with "political design", he consciously or subconsciously accepts the rules of the game, standing on the same board as a political figure.

Another existing problem is the relationship between the artist and the creative community. In society, there

is a social phenomenon that is becoming significant for our time. This is corporatism. Thus, the creative process is the personification of a living organism that changes: its structure is dynamically formed through long-term artistic practice. This contributes to building a qualitatively new creative community. Based on this, it is logical for the artist to acquire a different status in society. True art seeks a compromise between two worlds: art and non-art. Art, as any socially important human activity, cannot be completely outside society, this is the phenomenon of art. A person realizes himself, his purpose, and his "me" only in society. Art protects against alienation because it is capable of dialogue. At the same time, creative activity, evolving together with society, develops and develops a person. Although, the question arises: does art encourage crime? History knows examples of so-called immoral art: the works of the Marquis de Sade, paintings by Boucher, and other artists. Among the modern ones, one can name the ambiguous Giger. At the same time, the danger lies not in the art itself, but in its timely "presentation" to a certain audience. So, a reasonable person will agree that the films of Tarantino, Kubrick or Tinto Brass are not art for everyone, but they are recognized masterpieces in their field (Figures 8 & 9). Art as a form of social consciousness, on the one hand, depends on the state of society, and on the other, it has relative independence, which is explained by its direct effect on the spiritual in a person and on spiritual life in general. It, like all other forms of social consciousness, reflects reality and harms it, but this process is not capable of completely changing society. Art can reveal and show the flaws of society so that a person can conclude. This is the true purpose of art. Its highest mission is humanization: personality formation.



Figure 8. A Frame From Tarantino's "Kill Bill"



Figure 9. A Frame From Kubrick's "Shining"

Today, an artist is not valued for his knowledge of the laws of art, mainly due to his education, and the way he applies them in practice, which is what distinguishes the era of academicism. An artist becomes in demand in society according to the success of his activity, which is measured by his ability to encourage society to accept the works that appear, and, more broadly, the concept of what exactly to consider art and who to see as an artist. Thus, the career of a modern representative of culture is an invention by an exceptional individual of an aesthetic line unique to him, and his biography should demonstrate the rejection of canons and traditions, although this rejection is conditional. To be recognized, the artist must consider the universality of the method and whether his creative achievements will be timeless, which is a sign of quality art. In the modern artistic space, artists have the right to use all historically available forms and methods of artistic expression. At the same time, the topic of modern art is not limited to existing aspects, requiring further study and application in scientific discourse.

DISCUSSION

As evidenced by Bogutskyi, Korablyova, and Chmil (2013), modern art is based on roles that create "game" reality. The latter is a paradigmatic phenomenon, as a conscious activity of a person and, at the same time, spontaneous creativity. In modern conditions, paradigms are converging with each other. It is noted that role reality arises thanks to a person (it can be an actor, a director, or a representative of the audience), who fills it with a certain vital meaning. Art in this case has meaning as a visual reality, a spectacle (what comes from the screen). This conclusion helps to complete the entire panorama of the modern creative process.

According to Sydorenko (2019), obvious variability exists in the art system itself, where the multiplicity of interpretations is its natural context: the richer the field of interpretations, the more enriched the work of art itself. For some artists, the created image acquires a different meaning, as a model of a transitive person (hero, object, phantom) according to the author's definition. The artist noted that the audience and other artists put their meaning into what they see. An example can be the images of one of the projects (The Mill of Time) shown at the Venice Biennale (2003). They were perceived by many viewers as a memory of the Holodomor in Ukraine or the Chernobyl tragedy. However, the scientist saw in this case not specific historical events, but the drama of the time, which had an impact not only on individual human life but also on society in the context of a certain ideology. Such a point of view contributes to the deep assimilation of the nature of modern art and its versatility.

Skurativskyi (2020) studied the essence and origins of cinema and television in terms of the development of humanity and culture. The researcher stated that cinema is connected with the perception of the surrounding world. The phenomenon of perception was known even in primitive societies. The scientist noted: that the impressions of a person's observation of the environment over time are embodied in landscapes, in similar genres of painting and, later, in cinema. The screen becomes the embodiment of the environment. Similarities between these approaches: visuality, screen culture, role reality, game, and mutual socio-cultural influence. Differences: role as a mask, screen as a pre-existing environment. In summary, it can be said that a person limits himself to his role masks when he ceases to perceive them critically: with the help of a screen, a person constructs himself as a different person in virtual reality (selfie, shooting a film), often choosing for this purpose, not the reality that surrounds him, but the one, as the author or the audience would like to see it. Today, thanks to the virtual space, there is an opportunity to live in several life contexts at the same time and to see one's transformation both from one's point of view and from the point of view of the people around a particular person (Tserklevych et al., 2021). In other words, it becomes possible to create a projection of oneself.

As a role-playing component of modernity, the game is increasingly focused on "me". However, art that is made for the public becomes something that is created by the artist together with the public, which acquires the status of a participant "for himself": relative to both the artist and the public. An example is the case when a person watches a blogger's video and evaluates the content created by him. If the assessment is negative or there are significant comments, the author of the content changes what he created. In this way, the audience influences the creative process, which could not happen before. After all, the viewer (not the customer) could not force the artist to rewrite the picture, because this is the viewer's wish. Now, whoever watches, reads, listens automatically becomes an active participant in the creative process (Godart, Seong, & Phillips, 2020). However, it does not seem possible to evaluate this completely positively: such interaction can force the artist not to create, but to adapt to the audience. Such thoughts become the foundation for elucidating the mechanisms of influence of creativity on a person and society in general.

Modern technologies and digital support (including machine learning) are of great importance in the context of modern art, contributing to the processes of its creation and knowledge by mankind. They can spread their samples among the population (Puspasari & Ermatita, 2022; Theodosiou, Thoma, Partaourides, & Lanitis, 2022;

Villaespesa & Crider, 2021). The role of progressive design trends in the process of designing museums and centres of modern creativity also becomes important (Liu, Yang, & Shafi, 2020). This factor testifies to the effectiveness of the relationship between sufficiently distant spheres of human activity, the synthesis of which makes it possible to modernize culture in general. According to Schechner and Brady (2002), the transfer of life into a virtual, screen plane is gradually becoming an everyday phenomenon for modern people. It is almost a performance, when the concept of performance is identified with a certain (embodied) behaviour, an action of a person not only for himself but also for the environment, which comes from ancient artistic and ritual traditions. Along with this, everything around them encourages people to live truly. Excessive fascination with screen reality can cause psychological problems and loss of connection with reality (Abdunurova, Uspanova, Hasan, Surapbergenova, & Kudaibergenov, 2020). After all, when the "picture" fades, on the other side either life or emptiness remains. Immersing oneself in art, creating it and oneself in it, one should be careful. Art phenomena cannot develop in complete isolation from life, and cannot but express it. In this sense, art reveals itself within the framework of society: through types, genres, and styles. A person realizes himself, his purpose, his "me" only in society, this happens through the very essence of a person as a biosocial being (Dulayeva, Mamedova, & Khalel, 2023).

Along with it, as Jones and Volpe (2011) write the connections between the artist and society have a counter-movement: society and culture shape the personality of the creator. Paradoxically, even the denial of the existing society and its parties requires that a person first be socialized in it. This thesis serves as a basis for revealing the sources of the creative process over many centuries. This is confirmed, according to S. Brooks and S. Patel (2022), by associations of artists, art schools, and interaction between the artist and his admirers and opponents, therefore the existence of the artist and the works of art necessarily contain a social component that manifests itself in different ways. Choir groups serve as a clear example, where for many participants, creative activity becomes a means of social interaction with others through the joint creation of music, and not through providing an artistic product to the public (Koniratbay, Kerimbek, Darkenbayeva, Bekmoldinov, & Sultanova, 2023). Thus, for some artists, participation (rather than performance) is at the heart of their work. Thus, the audience in a theatre or museum forms a social group, albeit unstable, but with certain relations between its representatives. Such a phenomenon complements the research because it opens up a new area of modern art: its ability to make the audience the creator.

Beregova (2020) emphasized: that to study the problem that became the basis of the publication, it is necessary to study different cultural layers that exist in parallel. Such a point of view is profoundly correct because knowledge of all directions and branches of art opens up wide opportunities for the creator and the audience to choose their priorities. This also helps, according to Zhukova (2016), learn about the processes of creating life stories by great writers of the world, both in the past and in the context of the present. The coverage of their activities makes the research picture informative, and multidimensional. It is necessary to consider the authors of the work as unique individuals who realize their talent in a certain way (Mykhaylova & Perepelytsya, 2020).

As written Chmil, Korabliova, Zubavina, Kupriichuk, & Kuznietsova (2020), it should be remembered that the creator can declare his own ideas and values in the conditions of direct interaction between him and the surrounding society. This opinion testifies to the interrelationship of various phenomena of the world and the activities of mankind, which contributes to deeper research. It is desirable, from the point of view of Anzola (2021), in the process of training professional personnel of the creative field to allow students to realize their potential in an independent way, which sometimes conflicts with the institutions of the educational program, and to implement an interdisciplinary approach to mastery (Herfeld & Lisciandra, 2019; Wallis, 2019). This becomes the basis for the knowledge acquired by students to be able to change reality in the future (Makinen, Evans, & McFarland, 2020; Politi, 2019). These theses serve to emphasize the idea of research, according to which modern art opens unlimited horizons and ways for the creator, humanity as a whole, for his existence and development.

However, the problem of artistic paradigms in the 21st century, which is connected with the variability of human choices, is still waiting for its comprehensive disclosure. This became the reason for turning to its study. In the modern world, art is formed by the participants of communication within the socio-cultural system. The personality enriches the worldview and increases its creative space thanks to the screen reality. The sociocultural roles of a person and his relations with the surrounding world will change along with him and the development (or decline) of technologies. The problems of this area will require analysis and solutions as long as humanity exists. Thus, the prospect for further research remains open.

CONCLUSION

In conclusion, in this study, we have observed a significant shift in modern art from a modernist to a postmodern paradigm. Postmodernism is a multifaceted concept, interpreted differently by researchers worldwide. It transcends traditional boundaries, blending mass and elitist art, focusing on creativity itself. Modern technologies play a pivotal role, enabling the creation of unique virtual realities and facilitating cultural interaction. However, they also carry the risk of fostering a "god complex."

The study recognizes that the world serves as the primary paradigm of artistic creativity. Throughout history, artists and society have shared a dynamic relationship, with four main paradigms: the Renaissance, Enlightenment, Romanticism, and avant-garde. The avant-garde has had the most profound influence on modern art, resulting in personalized creativity and diverse social statuses for artists.

Modern art defies rigid quality criteria, potentially leading to conflicts with authorities, especially political ones. It fosters artistic communities and intersects with cultural hermeneutics, revealing meanings through interdisciplinary approaches. Art perpetually seeks a compromise between itself and reality, evolving artistically and in its presentation methods. The artist-society relationship transforms, reflecting the social chronotype where eras influence creators and viewers alike. Art depends on society while maintaining independence, addressing societal flaws and shaping personalities.

Some key points and limitations include subjective interpretations of postmodernism, potential overgeneralization, the variable impact of technology on artists, and the need for empirical evidence on the "god complex". It highlights the importance of interdisciplinary research and its implications for various fields.

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From Edo Period to Present: Tracing the Development of Japanese Graphic Design in Posters

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ABSTRACT

Over the course of centuries, Japanese poster design has evolved to reflect the country's cultural, social, and technological advancements. However, a comprehensive study that traces the evolution of Japanese poster design from the Edo Period to the present, from an interdisciplinary perspective, is required. The purpose of this study was to look into the technological, sociopolitical, cultural, historical, and artistic aspects of Japanese poster design. The study used interdisciplinary methodologies to detect changes in design styles, thematic issues, and visual communication tactics throughout time. Content analysis was the main research method employed in this study, which had a qualitative research design. Both primary and secondary data, such as old posters and archival documents, were gathered and analyzed. Comparative analysis and visual analysis tools were used to identify patterns, motifs, and shifts in Japanese poster design. The study discovered that historical, cultural, sociopolitical, technological, and aesthetic factors all had a significant impact on Japanese poster design. The impact of socio-political factors at different periods, the distinctive characteristics and features of poster design during the Edo Period, the entry of Western influences during the Meiji Period, and current trends and styles in contemporary Japanese poster design were all exposed. Through the presentation of an extensive analysis from multidisciplinary perspectives, this work advanced our comprehension of the development of Japanese poster design. The results enhanced knowledge and awareness of Japanese visual culture and provided educators, cultural institutions, and designers with relevant data. The study also underlined how crucial it is to look at design history and cultural evolution utilizing interdisciplinary techniques.

Keywords: Japanese Poster Design; Evolution; Interdisciplinary Perspectives; Content Analysis; Visual Analysis; Socio-political Factors.

INTRODUCTION

The intriguing material of Japanese art and design history, which spans many centuries, is characterized by a wide variety of artistic styles and cultural influences. The distinctive aesthetics and methods of Japan have had a significant influence on the international art landscape (Sugimoto, Wijesundara, Mihara, & Nagamori, 2022). Understanding Japanese art and design history is critical for tracing the growth of Japanese poster design from the Edo period to the present. One of the most well-known eras in Japanese art history is the Edo period (1603-1868), which was characterized by a shogunate-governed period of relative peace and stability (Hayes, 2019). Painting, porcelain, calligraphy, textiles, lacquerware, and other art forms all flourished throughout this time (Chang, 2023). During this period, notable art trends such as Rinpa, which stressed strong and decorative designs inspired by traditional Japanese motifs, and Maruyama-Shijo, which emphasized realistic and naturalistic depictions, developed (Hayes, 2019). During the Edo period, ukiyo-e, a popular type of woodblock prints depicting images from the "floating world" of entertainment, such as Kabuki players, geisha, landscapes, and historical narratives, flourished (Forrer, 2018). Ukiyo-e prints featured brilliant colors, dynamic compositions,

and exquisite details, laying the groundwork for subsequent advances in Japanese visual arts. The Meiji period (1868-1912) saw Japan undergo dramatic transformations as the country quickly modernized and opened up to Western influences. There was a significant shift in artistic techniques, styles, and subject matter during this period (Nagaoka & Nakayama, 2021). Western-fashion oil painting, watercolor, and pastel approaches had been introduced, in addition to new views on angle and composition. Artists and architects have been inspired with the aid of Western artwork forms like Impressionism, Art Nouveau, and Realism, whilst incorporating traditional Japanese elements into their works (Spadijer, 2022). This East-West fusion ended in a distinct visual language that conveyed Japan's desire to seize up with the developed world.

Taisho (1912-1926) became a period of inventive and cultural experimentation. Additionally, new creative strategies like collage and pictures were added at some stage in this time. These international traits had an impact on Japanese designers and artists, who commenced experimenting with unconventional strategies of visual expression (Prischman, 2022). Japan quickly industrialized all through the Showa length (1926-1989), which became observed via the destruction of World War II and the following publish-battle reconstruction. A considerable spectrum of artistic responses emerged at some point during this time, starting from conventional and conservative representations to the emergence of modernist and summary art moves (Sandler, 2003). Posters play a critical position in picture layout, serving as effective tools for visual-verbal exchange. The awareness of simplicity, calligraphy, nature, and cultural iconography distinguishes Japanese graphic layouts. Japanese photograph design has evolved over the years, from traditional woodblock prints of the Edo duration to adopting Western principles at some stage in the Meiji generation. It now mixes conventional and current factors, establishing Japanese photograph design as a colorful and influential force. Japanese designers were instrumental in defining the nation's visible culture, in particular in the fields of image design, product layout, and architecture (Nagaoka & Nakayama, 2021). The concept of "good design" (or "Miyabi") has grown in importance, with an emphasis on functionality, simplicity, and elegance. Japanese art and design continue to evolve in the modern day, driven by worldwide trends and cultural exchanges. Today, the synthesis of traditional techniques and aesthetics with modern technology and concepts is a defining feature of Japanese art and design (Hosking, 2019). Japanese artists and designers have achieved international acclaim in a variety of sectors such as modern art, fashion, animation, and graphic design (Rampazzi et al., 2020).

While Japanese poster design has a long and rich cultural history, there is a study vacuum in comprehending its progression from the Edo period to the present. Existing literature on Japanese poster design frequently concentrates on certain historical periods, individual artists, or thematic issues, resulting in a fragmented knowledge of its overall trajectory (Yokoyama et al., 2022). There is a scarcity of interdisciplinary studies that take into account the larger socio-cultural, aesthetic, and technological variables that have influenced the evolution of Japanese poster design over time (Itaba & Shiota, 2020). This study gap necessitates a more in-depth investigation that fills current knowledge gaps and provides a comprehensive picture of the evolution of Japanese poster design. As a result, the following research questions and research objectives are addressed in this study, as indicated in [Table 1](#).

Table 1. Research Questions and Objectives

Research Questions	Objectives
1. How has Japanese poster design evolved from the Edo period to the present, considering changes in artistic styles, thematic concerns, and visual communication strategies?	1. To trace and analyze the evolution of Japanese poster design from the Edo period to the present, considering changes in artistic styles, thematic concerns, and visual communication strategies.
2. What are the key socio-cultural, technological, and artistic factors that have influenced the development of Japanese poster design over time?	2. To identify and examine the socio-cultural, technological, and artistic factors that have influenced the development of Japanese poster design over time.
3. How have traditional Japanese aesthetics and Western art movements influenced the visual language and design principles of Japanese posters?	3. To explore the interplay between traditional Japanese aesthetics and the influences of Western art movements in shaping the visual language and design principles of Japanese posters.
4. What is the impact of Japanese poster design on consumer behavior, advertising practices, and visual communication strategies in Japan?	4. To investigate the impact of Japanese poster design on consumer behavior, advertising practices, and visual communication strategies in Japan.
5. How has Japanese poster design contributed to the global design scene and influenced designers worldwide?	5. To examine the global significance of Japanese poster design, its influence on designers worldwide, and its contributions to the broader field of graphic design and visual culture.

For many reasons, it is essential to comprehend the development of Japanese poster design. For starters, Japanese posters reflect the cultural, social, and political circumstances of various historical times. We can acquire insights into the transitions of Japanese society and its visual culture by evaluating the changes in artistic styles, thematic issues, and visual communication tactics used in Japanese posters (Schimkowsky, 2022). The posters serve as historical artifacts, capturing the essence of their era and representing the Japanese people's ideals, goals, and worries. Second, researching the evolution of Japanese poster design allows for an investigation of the interaction between traditional Japanese aesthetics and the impacts of Western art movements and worldwide design trends. The incorporation of traditional and modern features in Japanese posters demonstrates adaptability and creative synthesis of aesthetic influences (Tamaki, 2021). This approach offers a unique viewpoint on the dynamics of cultural exchange and adaptation in the visual arts, revealing how Japanese designers navigated and assimilated external influences while retaining their distinct visual language (Suzuki, 2017).

LITERATURE REVIEW

Overview of Japanese Poster Design in the Edo Period

The Edo period (1603-1868) in Japan was distinguished by a distinct sociopolitical system ruled by the Tokugawa shogunate, Japan maintained relative peace and stability during this period, resulting in the creation of a lively and prosperous society (Kim et al., 2023). Power shifted from the samurai to the merchant classes during the Edo period, resulting in the emergence of a new urban culture centered on thriving cities, especially Edo (Khales & Meier, 2013). During this period, numerous fields, including the arts, theater, literature, and visual culture, made significant progress. Posters were important in visual communication and information distribution throughout the Edo period. It is crucial to remember, however, that the concept of posters as we know them now did not exist at the time. Instead, ukiyo-e woodblock prints were a key medium for visual communication (Nguyen, 2020). Landscapes, historical events, scenes from daily life, kabuki players, and beautiful women (bijin-ga) were among the subjects featured in Ukiyo-e prints. These prints were developed collaboratively by artists, publishers, carvers, and printers (Shiratori et al., 2022). The prints were mass-produced and reasonably priced, allowing them to reach a wide audience. Ukiyo-e prints were not only treasured as works of art, but also as a method of entertainment and communication. Ukiyo-e prints from the Edo period had brilliant colors, strong compositions, and exquisite details that captivated spectators' imaginations (Schimkowsky, 2022).

Figure 1 (a) represents The Hōgen Rebellion was a significant historical event in Japan. It marked a power struggle for control of the Imperial Court. Figure 1 (b) represents the main streets in Suruga-cho and Hihonbashi were very popular among the ukiyo-e artists, who repeatedly included them in their Meisho-e (pictures of famous places) series for the clear view of Mount Fuji seen from there. Figure 1 (c) represents the Japanese woodblock prints produced during the Edo period.



(a)



(b)



(c)

Figure 1. Japanese Poster in the Edo Period

Evolution of Japanese Poster Design during the Meiji Era

The Meiji era (1868-1912) in Japan was a watershed moment in the country's history, as the country underwent rapid modernization and opened up to Western influences (Shogaki et al., 2019). This time period saw significant developments in many elements of Japanese civilization, including art, design, and visual culture (Sasaki et al., 2022). The Meiji era was marked by a great desire to catch up with and adopt Western ideas and technologies (Watanabe, 2001). This modernization drive had a tremendous influence on Japanese art and design, particularly poster design as shown in Figure 2. The advent of Western-style printing techniques, particularly lithography, transformed the printing industry and had a significant impact on the manufacturing and aesthetics of Japanese posters (Itaba & Shiota, 2020). Japanese designers and artists aggressively sought influence from

Western art movements and design concepts during the Meiji era (Kikuchi, 2004). They studied and absorbed Western graphic design approaches and styles such as Art Nouveau, Realism, and Impressionism. The blending of Western and Japanese artistic elements produced a distinct visual language that defined Meiji-era poster design.

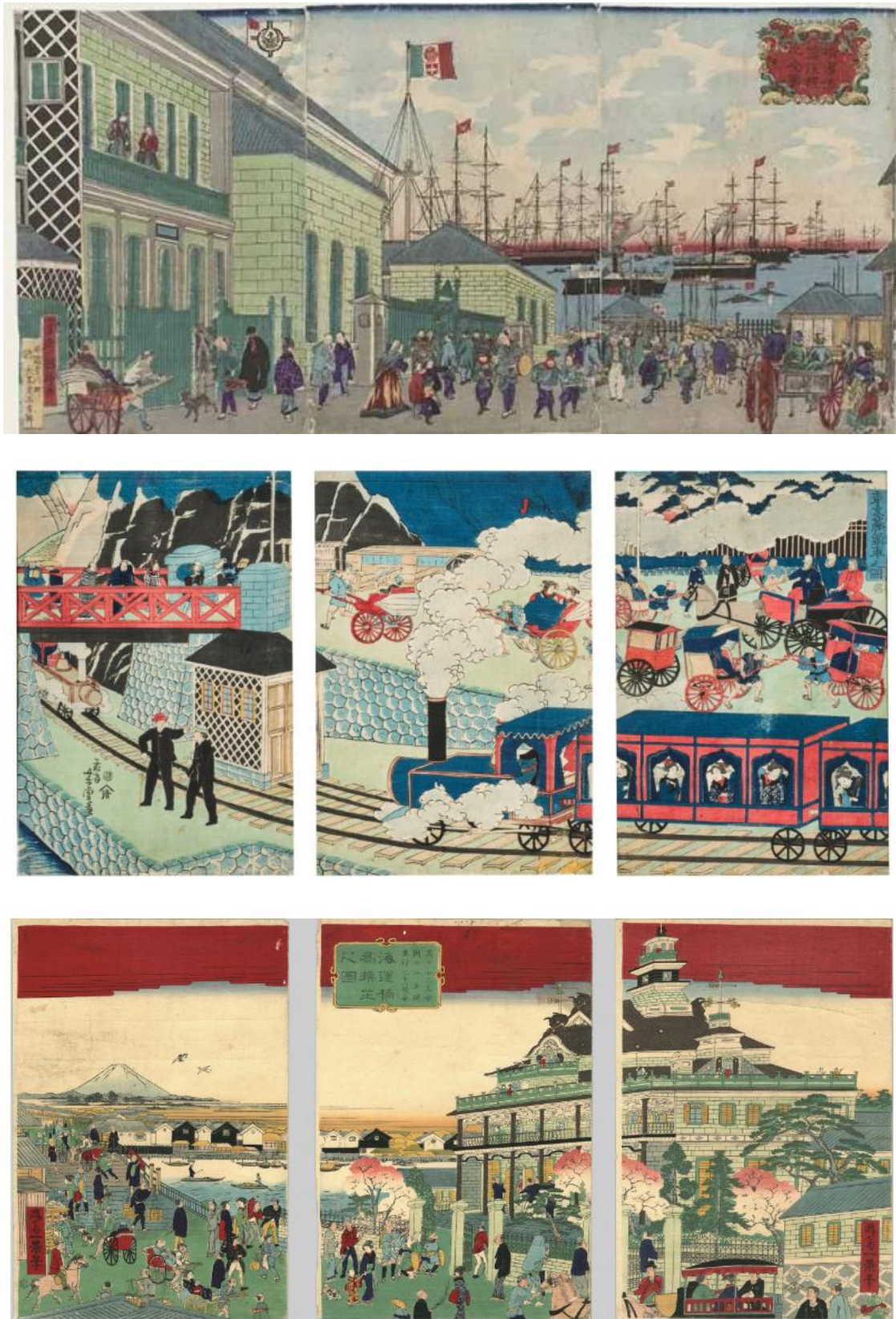


Figure 2. Japanese Posters in Meiji Era

Modernization and Western Influences on Japanese Poster Design

The process of modernization in Japan during the Meiji era (1868-1912) had a significant impact on many sectors of society, including art and design. Rapid modernization efforts aimed at aligning Japan with the Western developed nations resulted in substantial changes in Japanese poster design as is in [Figure 3](#). Modernization resulted in developments in technology, communication, and transportation, all of which altered poster creation and dissemination (Biron et al., 2020). The advent of Western-style printing techniques, particularly lithography, transformed the printing industry and had a profound impact on Japanese poster design. Lithography enabled designers to experiment with new colors, gradients, and details, resulting in more complicated and visually attractive posters (Farhan et al., 2019).

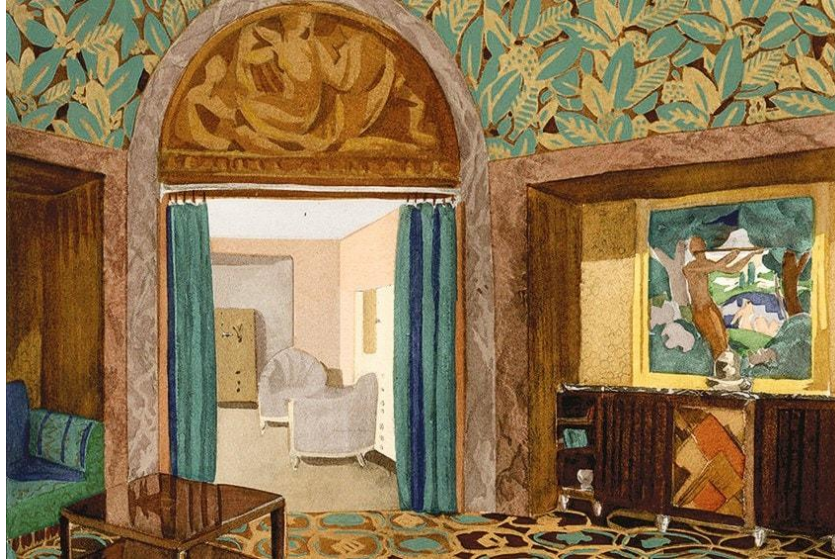


Figure 3. Modernization and Western Influences on Japanese Poster

In addition, the Meiji period saw a rise in urbanization, mass media, and a vibrant consumer culture, all of which contributed to a need for promotional products and advertising. The popularity of posters as a means of public and commercial communication was facilitated by this need as well as developments in printing technology (Zorin et al., 2022). As Japanese society and visual culture changed, posters became a crucial tool for promoting goods, occasions, and public awareness campaigns (Hruby & Goswami, 2018). Interaction between cultures and the assimilation of Western influences into Japanese art and design defined the Meiji period. Japanese designers aggressively sought inspiration from Western art movements and design concepts, even as they preserved their traditional creative history (Young et al., 2019). [Table 2](#) displays the many poster designs created in Japan over time.

Table 2. Design Styles in Japanese Poster Design Across Time Periods

Time Period	Design Style 1	Design Style 2	Design Style 3	Design Style 4
Edo Period	Traditional	Woodblock	Ukiyo-e	Symbolism
Meiji Era	Western	Realism	Art Nouveau	Fusion
Post-war	Modernist	Constructivism	Social realism	Cultural revival
Contemporary	Minimalist	Digital	Pop Art	Eclectic

Contemporary Japanese Poster Design Trends

Contemporary Japanese poster design exhibits a diverse spectrum of trends and styles that reflect the field's ever-changing personality. Designers are inspired by traditional Japanese art, manga and anime, popular culture, and global design trends (Iwabuchi, 2018). This fusion of ideas has resulted in a vibrant and innovative world of Japanese poster design. Brilliant colors and dynamic, eye-catching designs are popular in contemporary Japanese poster design (Cheng et al., 2023). Designers employ color palettes to create visual impact and grab attention. As [Figure 4\(a\) and \(b\)](#) show, bright colors add vibrancy and excitement to the designs while also representing the expressive and whimsical nature of Japanese popular culture (Urakami et al., 2021). The usage of emotive typography is another prevalent trend. Designers create visually appealing compositions by combining a variety of typefaces, letterforms, and typographic layouts ([Figure 5](#)). Typography is important in conveying the message as well as developing the overall look of the poster (Terton & Greenaway, 2015). Traditional Japanese calligraphy

techniques are frequently combined with modern and experimental approaches by designers, resulting in visually dynamic and expressive typography (Anderson et al., 2019). Furthermore, minimalist aesthetics are becoming fashionable in current Japanese poster design. To produce visually attractive and compelling compositions, designers seek simplicity, clean lines, and negative space (Holston, 2018).



(a)



(b)

Figure 4. Traditional Japanese Art



Figure 5. Manga and Anime

Interdisciplinary Perspectives on Poster Design

The use of multidisciplinary viewpoints in the study of poster design benefits considerably, as it provides for a

thorough understanding of the varied character of this art form. Using ideas and methodologies from other disciplines provides useful insights into various aspects of poster design, such as aesthetics, cultural relevance, communication strategies, and socio-political situations (Lee, 2022). From an art historical standpoint, theories and frameworks employed in the study of visual arts can guide the examination of poster design. Formalism, which investigates the formal aspects and visual composition of posters, is one approach that can give information on the artistic processes used by designers (Liu et al., 2019). Art historical methodologies can also be used to identify and investigate artistic movements, styles, and influences in the history of poster design (Brogaard-Clausen & Ringsmose, 2017). Another essential lens through which to explore poster design is design theory and practice. Balance, hierarchy, typography, and color theory are design elements that can help you grasp the visual language and communication methods used in posters (Sprenger-Charolles & Gentaz, 2022). Human-centered design methods can reveal how posters engage and elicit responses from viewers (Norman, 2020).

METHODOLOGY

The study used content analysis, a qualitative research design, to evaluate the development of Japanese poster design in-depth. According to Krippendorff (2018), content analysis was used as a methodical way to examine and evaluate the linguistic and visual components of Japanese posters. This strategy was chosen in order to obtain a thorough comprehension of the design components and messages that are expressed in Japanese posters, providing an analysis of their influences on history, culture, and the arts. Japanese posters from the Edo period to the present were acquired from archives, museums, libraries, and Digital collections. Secondary sources, such as academic literature and historical documents, gave context. Color, composition, typography, and imagery, as well as linguistic substance (messages, slogans), were painstakingly examined. Researchers compared posters to detect patterns and changes in design across time, as well as to investigate the cultural influences inscribed within them. Data availability dictated the sample size, guaranteeing the representation of many eras, styles, and themes. In order to provide a representative and varied sample, six posters that satisfied the inclusion criteria were chosen. The goal of this methodology is to give readers a succinct and understandable overview of the analytical procedure used in the investigation of the evolution of Japanese poster design. The flow of research methodology can be seen in [Table 3](#).

Table 3. Research Methodology

Methodology	Description
Research Design	Qualitative research design using content analysis
Data Collection Methods	Identification of primary data sources (Japanese posters) and secondary data sources (literature, academic publications, historical documents)
Data Collection Techniques	Visual analysis of the posters, including examination of visual elements and textual content
Data Analysis Techniques	Comparative analysis of the posters to identify patterns, trends, and changes in design styles and thematic concerns
Sample Size and Composition	Determined based on the availability and relevance of posters representing different periods, styles, and themes

RESULTS

Edo Period

Under the administration of the Tokugawa shogunate, Japan experienced relative peace and stability during the Edo Period (1603-1868). During this time, the country underwent tremendous political, social, and cultural transformations. Edo (modern-day Tokyo) became the center of political authority as well as an economic and cultural metropolis. During the Edo Period, posters in the form of woodblock prints known as ukiyo-e played an important role in visual communication (Hayes, 2019). Ukiyo-e prints were used for entertainment, advertising, and information sharing, among other purposes. They were mass-produced and accessible to all social classes, including commoners and samurai. Posters from the Edo Period, also referred to as ukiyo-e prints, have unique design features. Ozaki (2023) employed intricate details, strong compositions, and vivid colors. The print subjects included landscapes, historical events, scenes from everyday life, kabuki performers, and lovely women (bijin-ga). Vibrant colors and complex patterns were used to provide visual appeal and grab the attention of the audience. Creating ukiyo-e prints was mostly done using woodblock printing. Printers, carvers, publishers, and artists collaborated to create the final prints (Rampazzi et al., 2020).

Meiji Era

Meiji (1868-1912) was a period of profound change for Japan. The country started a path of political, social, and cultural transformations during this time of rapid industrialization and Westernization (Shogaki et al., 2019). By implementing new institutions, technologies, and ideologies, the Meiji government aimed to catch up to the Western industrialized countries (Hane, 2001). Throughout the Meiji period, Western art and design had a big impact on Japanese poster design. The exchange of ideas, expertise, and artistic influences was made possible by Japan's openness to the rest of the world (Ueda, 2022). Japanese artists and designers were passionately drawn to Western art traditions like Impressionism, Realism, and Art Nouveau. The introduction of Western-style printing methods, especially lithography, during the Meiji period completely changed the process of creating posters. Lithography allowed Japanese designers to create high-quality prints and try out new creative strategies, which resulted in more intricate and eye-catching designs (Zorin et al., 2022). During the Meiji period, Japanese posters saw significant changes in both appearance and content. The posters conveyed the modernization objectives and cultural shifts that came along with the process of Westernization (Farhan et al., 2019).

Influence of Socio-Political Factors on Poster Design

Posters were employed as effective instruments for conveying messages, eliciting emotions, and shaping public opinion (Carter, 2021). The inquiry focuses on analyzing the visual and literary features of war propaganda posters, as well as their topics and societal impact. After WWII, Japan had the difficulty of physically and mentally rebuilding the country. During this time, posters portrayed the country's united struggle to rebuild and remake itself. They represented Japan's commitment to rebuilding and reclaiming its cultural identity (Hall, 2021). The investigation entails studying the visual images, motifs, and topics in post-war posters to determine how they reflected societal changes and ambitions of the period. Posters were major instruments for advertising and promoting products, services, and events during Japan's rapid economic growth and rise of consumerism in the postwar period (Nakayama, 2021). The influence of socio-political factors in different time periods, Edo to contemporary, on Japanese poster design is shown in Table 4.

Table 4. Influence of Socio-Political Factors on Japanese Poster Design

Time Period	Socio-Political Factor 1	Socio-Political Factor 2	Socio-Political Factor 3
Edo Period	Isolationist policies	Shogunate's authority	Kabuki culture
Meiji Era	Westernization	Meiji Restoration	Industrialization
Post-war	Post-war reconstruction	Democracy and pacifism	Economic growth
Contemporary	Globalization	Environmental sustainability	Technological advancements

Technological Advancements and Contemporary Trends

Modern poster layout procedures have been substantially motivated by virtual technology. They have a look at specializes in how digital equipment and software programs have altered the layout method, allowing designers to experiment with various visible consequences, virtual instance strategies, and image manipulation (Ishikawa, 2020). The printing technique has also been altered by using virtual generation, allowing for quicker manufacturing, extra flexibility, and higher print fines (Iwabuchi, 2017). The research on digital era's effect offers light on the moving nature of poster layout inside the virtual era. Modern Japanese poster design well-known shows an extensive range of topics, motifs, and aesthetics that reflect the dynamic nature of the enterprise. Modern Japanese posters address a whole lot of subjects, which include generation, social problems, cultural expressions, and environmental sustainability (Iwabuchi, 2017). By inspecting these styles, topics, and styles, researchers can benefit an information on the modern-day visible language, layout strategies, and aesthetic expressions in Japanese poster design as shown in Table 5.

Table 5. Themes and Motifs in Japanese Poster Design

Time Period	Theme 1	Theme 2	Theme 3
Edo Period	Kabuki Theater	Nature	Daily Life Scenes
Meiji Era	Industrialization	Modernization	National Identity
Post-war	Rebuilding	Social Issues	Cultural Identity
Contemporary	Technology	Environmental	Pop Culture

Interdisciplinary Perspectives on Japanese Poster Design

Semiotics is needed to understand the use of symbols and signs in Japanese poster design. To determine the symbols signs and symptoms present, the studies will study the visual components of the posters, along with imagery, hues, and typeface, in addition to the literary content material. Semiotic analysis decodes the symbols'

meanings and implications, exposing how they convey messages and elicit particular responses from viewers. Cultural studies can assist in interpreting Japanese poster layouts from a unique perspective. The research will look at how cultural values, ideals, and behaviors affect poster design and reception. It considers the social, historical, and ideological settings in which posters are produced and eaten up. By studying cultural interpretations and meanings, researchers can gain insights into how posters reflect and shape cultural identities, narratives, and values. Understanding how human beings view and react to visible messages in posters can be gained from psychology. The study looks into how viewers' emotional and cognitive responses are influenced by visual elements like colors, composition, and imagery.

Findings

Some significant findings on the evolution of Japanese poster design have been derived from the information evaluation. The findings cover patterns, discrepancies, and continuity in design strategies, thematic issues, and visible communicate tactics throughout time. The study additionally highlighted the approaches in which sociopolitical elements, cultural values, technological trends, and monetary issues impact poster layout. The comparative examination of the outcomes offers more expertise on the evolution of Japanese poster design. It consists of drawing comparisons and contrasts among findings made all through various historical eras, which include the Edo, Meiji, publish-conflict, and cutting-edge periods. Researchers can spot patterns, effects, and continuities in Japanese poster layouts over time using contrasting and evaluating design patterns, topics, and visible procedures. The evaluation also compares other factors of view, inclusive of cultural, creative, and sociopolitical critiques. Researchers can benefit perception of the numerous degrees of interpretation and significance hidden in Japanese poster design through contrasting one-of-a-kind factors of view. The comparative observation offers an intensive grasp of the problematic relationships between several factors that affect poster design. The consequences are interpreted by way of searching at the actions, developments, and inspirations in Japanese poster design that have been observed and their wider relevance and meaning.

DISCUSSION

We performed an intensive examination of Japanese poster design, charting its evolution from the Edo Period to the existing. Using interdisciplinary views, we explored the historical, cultural, social, technological, and aesthetic elements that have influenced Japanese poster layout through the years. The study aimed to higher recognize layout fashion changes, thematic problems, and visual conversation techniques, as well as their significance in Japanese visible tradition. We observed during our Edo Period studies that posters, within the shape of ukiyo-e prints, were a widespread source of visual communication in a society undergoing superb cultural and social changes. Visitors were intrigued by these prints' vibrant colours, bold compositions, and first-rate craftsmanship. They depicted landscapes, historical events, everyday life scenarios, kabuki players, and gorgeous women (bijin-ga). The woodblock printing method made it possible to produce several copies, which made the prints more widely available and circulating in society. Japanese poster design began to incorporate more and more Western ideas during the Meiji period. Japanese design techniques were impacted by Art Nouveau, Impressionism, and Realism, three Western creative styles. Lithography altered the production process and made it possible to create designs that were more intricate and aesthetically beautiful. A unique stylistic fusion was produced by fusing Western artistic methods with traditional Japanese aesthetics. Japan's postwar posters reflected the nation's attempts to reconstruct and forge a new sense of cultural identity. The nation's resolve to rebuild after the devastation of war was reflected in the posters' messages of strength, solidarity, and optimism. Important government programs, social issues, and calls to action were all widely disseminated via posters. They represented the tenacity and resolve of the Japanese people as they worked to restore their country.

CONCLUSION

In this study, the researchers embarked on an expedition to trace the development of Japanese poster design from the Edo Period to the present. They looked into the influences of history, culture, politics, technology, and aesthetics on Japanese poster design over time using an interdisciplinary approach. The study's conclusions demonstrated notable changes, influences, and consistency in design philosophies, topical concerns, and strategies for visual communication. Through an analysis of the visual and textual components, semiotics, cultural interpretations, and symbolism, the study revealed the many levels of meaning concealed in these posters. Each historical period and its sociological setting, from propaganda operations during World Wars I and II to post-war reconstruction and the advent of digital technology, have permanently impacted Japanese poster design. Beyond academia, the practical ramifications of this research are significant. Designers can draw inspiration from

Japanese poster design's historical and cultural underpinnings, infusing their work with a heightened grasp of aesthetic sensitivities and design methods across history. These findings can be implemented into design education, increasing students' learning experiences and cultivating a thorough awareness of design history. This knowledge can be used by cultural institutions to conserve and exhibit historical posters, resulting in a greater appreciation for Japanese visual culture.

IMPLICATIONS

The nation's resolve to rebuild after the devastation of war was reflected in the posters' messages of strength, solidarity, and optimism. Important government programs, social issues, and calls to action were all widely disseminated via posters. They represented the tenacity and resolve of the Japanese people as they worked to restore their country. Studying Japanese poster design in educational programs can help students gain a greater understanding of the cultural and historical aspects of design as well as inspiration from the many historical approaches. Cultural organizations can use the results to preserve historical posters, organize exhibitions, and raise awareness of Japanese visual culture. Cultural institutions can help the general public have a better understanding and appreciation of Japanese poster design by showcasing the evolution of the genre and offering crucial insights into the historical and cultural context of the posters.

RECOMMENDATIONS

While this study shed light on the evolution of Japanese poster design, there is always a need for further research to enhance our understanding of the subject. One of the study's weaknesses is its focus on specific historical periods and perspectives. Future research should include more historical periods, such as the Taisho and Showa eras, to provide a comprehensive overview of poster design in Japan. By investigating these extra historical periods, researchers can acquire a more complete picture of the history and impacts on Japanese poster design. Furthermore, studying certain subject elements of Japanese poster design could reveal deeper insights into the socio-cultural dynamics of the art form. An in-depth comprehension of the socio-cultural milieu and its visual communication could be achieved by concentrating the study on the portrayal of gender, social movements, or cultural symbols in posters. Future studies may examine how international design movements have influenced Japanese poster design. By examining how Japanese designers have interacted with and responded to global design trends and movements, scholars can get insights into the dynamics of cross-cultural interactions as well as the development of Japanese design aesthetics.

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Entrance Door to the Sacristy of the Sacra Chapel of El Salvador in Úbeda. Geometry of the Passage and Analysis of a Functional Solution

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ABSTRACT

One of Andrés de Vandelvira's most singular pieces is the sacristy of the Sacred Chapel of El Salvador in Úbeda. It is also notable for its connection with the church. This connection is made through the left chapel, which was originally intended to fulfil these functions, leaving this small chapel. This article analyses the causes and reasons that led the author to place the sacristy door in the corner of the left side chapel. Its plan geometry and the reasons for its three-dimensional geometry are analysed. Some of the reasons are related to the shape of the sacristy, a typical Spanish Renaissance structure. Others are related to the necessary proximity of this space to the volume of the church. Finally, it solved the problem of the lack of contact between the adjoining walls of the sacristy and the left chapel. There is no doubt that the solution proposed by Vandelvira was logical if it is understood from the origin of the project, which does not detract from the great mastery with which he developed this unusual corner passage.

Keywords: Sail Vault; Spanish Renaissance; Heritage; Vandelvira's Treatises; Holy Chapel of the Salvator.

INTRODUCTION

Some Background History

The architect Andrés de Vandelvira was born in Alcaráz, in the province of Albacete, around 1505 and died at the age of 70, having developed his work in the province of Jaén (Marín, 2005). He was known as a scholar of stonemasonry and a great connoisseur of the most famous treatises of the time, putting his knowledge into practice in his works. He did so with the vaulting or handkerchief vaulting of the cathedral of Jaén, a work commissioned by the diocese of the city to the architect (Galera, 2000). There he tested its use to cover complete naves as Filippo Brunelleschi had previously done. This type of vault is called sail vault or sail dome in the Anglo-Saxon bibliography, in this case, the analogy is formed from the shape of a square ship's sail inflated by the wind, and not that of an inflated handkerchief held in place by its four corners (Isidoro, 2021; Goitia, 1995).

Later his son, Alonso de Vandelvira y Luna, wrote the book "Trazas y cortes de piedra", on the art of stone cutting, written after the death of his father in 1591 (Domínguez, 2011). This missing manuscript has become known through the reproductions that were made of it (Rabasa, 2000). One of the two existing reproductions is currently in the National Library and the other is in the Higher Technical School of Architecture in Madrid (ETSAM). In this treatise Alonso pays homage to his father by including in volume I numerous works by Andrés de Vandelvira, together with others by Sebastiano Serlio (1475-1554) and Andrea Palladio (1508-1580),

contemporaries of his father. This treatise, subsequent to that of Philibert de l'Orme, 1567, has been and will continue to be a frequently consulted source and a reference for the art of stonemasonry and stone stereotomy. (Rabasa, 2003).

The Cobos Family Commission

The nobles related to the Cobos family in Úbeda, such as Francisco de los Cobos y Molina, were his patrons and allowed him to carry out projects of great importance, such as the construction of the Sacred Chapel of the Saviour, which Mr. Francisco commissioned the architect to build from 1540 onwards. The author of the design of this funerary chapel is Diego de Siloé, one of the most important private works of the Spanish Renaissance (Lazzeri et al., 2016; Skobelev, Gubenko, Davydov, Polovnikov, & Sobinov, 2022). Its interior consists of a large rotunda for the nobles and a single nave with small rectangular chapels on both sides (Moreno-Egea, 2016). Two other slightly larger chapels finish off the flanks of the nave at the meeting point with the large rotunda. On the right is the ascent to the chapel's only tower. The important grille, the work of Francisco de Villalpando, cast in 1555, is responsible for separating the rotunda from the nave (Morales, 1997).

The sacristy of El Salvador de Úbeda is considered one of the main works of the Spanish Renaissance and one of the most singular pieces by Andrés de Vandelvira (Vandelvira, 2018). Its connection with the church stands out. This connection is made through the left chapel, originally intended to be used also as a sacristy (Gómez-Moreno, 1983). As it was too small to suitably fulfil these functions, Francisco de Cobos decided to commission a large sacristy from Andrés de Vandelvira. The design he made for this occasion was a precedent for the one he would later design for the sacristy of Jaén Cathedral.

Vandelvira's Sacristy

Goitia wrote:

The sacristy follows the traditional structure of Spanish renaissance sacristies (that of Las Cabezas, in Sigüenza; that of Almería, etc.), with niche arches for the placement of the chests of drawers without cluttering the space. This same approach would later be used by the master in his stupendous sacristy in Jaén cathedral (Goitia-Durán, Félix, Peixinho, & Mendes, 1995, p. 130).

This commission led to a second contract for the side façades, the main façade and some of the interior balconies, [Figure 1](#) shows the Sacred Chapel of El Salvador Corner Door.



Figure 1. Sacred Chapel of El Salvador Corner Door (Note: By the author Acitores, A., 2005, photograph, located in Sacred Chapel of El Salvador, Úbeda, Jaén, Spain.)

The sacristy is richly decorated with sculptures symbolising vices and virtues, made by the artist and sculptor Esteban Jamete (Etienne Jamet or Chamet), a native of France (Orleans) whose work is also represented in the chapel's magnificent Plateresque doorway, one of his finest works.

Looking at the ground plan of the Sacred Chapel of the Saviour, one can see the sacristy with a very relevant size with respect to the total surface area and with a peculiar position in which the rotation of its axis with respect to the axis of the nave of the chapel stands out. If one looks at the entrance, one finds a "corner" passage, which stands out for its position and its particular composition, which makes use of anamorphosis to give importance and enhance the entrance (Baltrusaitis, 1969; Freire-Lista, 2021; Barbé-Coquelin de Lisle, 1997).

Anamorphosis

Anamorphosis was first used in painting in the 16th century in a drawing by Leonardo and, in the Nordic countries, in works by Holbein (as in the skull in the painting *The Ambassadors* of 1535). According to the Royal Spanish Academy (RAE), the term is defined as "Painting or drawing that offers the eye a deformed and confused image, or regular and finished, depending on how you look at it" (Baldoceda Espinoza, 2011). It is therefore defined, even today, as an effect that is always in two dimensions (Homza & House, 2000).

They can be classified into two types: optical anamorphoses in which there is a deformation whose ideal point of view is at an oblique angle to the pictorial plane (this occurs in the painting *The Ambassadors*, already mentioned, in which when looking at the painting from the front, the skull is perceived as deformed and only when looking at the painting from a specific position is it recognised as such); and catoptric anamorphoses: those that require a specific specular surface (a cylinder, a cone, a pyramid, etc.) for their ideal "recomposition".

According to Baltrusaitis (1969), anamorphosis is carried out based on experience and observation, that is, empirically. However, at that time the knowledge of perspective was already profound and allowed the development of previous tracings. There were also methods of punctual transposition of oblique projections. All of these works previously appeared in two dimensions (drawing and painting), although you can see how in the *Teatro Olimpico* by Andrea Palladio, the architect's last work directed by Vincenzo Scamozzi, a stage with a three-dimensional trompe l'oeil is already being tested. The proscenium or fixed stage built by Scamozzi distorts the layout of the streets, which rise and narrow (falsely seeming to flee) towards a nearby horizon line, thus giving the impression of a sensation of non-existent depth, detectable only by the relational scale. between the actors and the street facades (Marín, 1999; Marín, 2005; Rejón de Silva, 1788).

It could, therefore, be seen in the Olympic theatre as a kind of anamorphosis in an architectural example that would provide an opportunity to understand the application of this concept to other fields such as sculpture and architecture. The one created by Andrés de Vandelvira at the entrance to the sacristy, and its reasons, not only compositional but also perceptive are analysed below.

This article attempts to analyse the causes and reasons that led its author to place the sacristy door in the corner of the left side chapel. Its plan geometry is studied in detail and the reasons for its spatial geometry and compositional resources are deciphered.

In the magnificent space of the chapel, this encounter with the sacristy stands out as one of Vandelvira's most important interventions. This is why it seems necessary to analyse why this work is so important and on what pillars it rests to achieve such an outstanding result. It will be seen in the development how the starting conditions of the chapel and the adjoining site will be studied taking into account the spatial geometry, functionality, architectural composition and visual perception.

This entrance, so surprising to the observer, is not a whim, but a very elaborate work that combines different points of view and strategies. Therefore, in order to understand the solution proposed for the sacristy and its entrance, it seems necessary to put ourselves in the place of its author from the beginning of the design in order to find the path taken. This is the aim of this work: to understand and explain this project and its relevance. To this end, bibliographical resources have been reviewed and use is made of drawing from the beginning to understand the geometry applied and the decisions taken.

Aim and objective

The objective of this research is to reveal all the geometric-functional decisions and compositional strategies of this surprising entrance door to the sacristy of the sacred chapel of El Salvador in Úbeda. The novelty of this research is to analyze the causes and reasons that led its author to place the sacristy door in the corner of the left side chapel, studying in detail its geometry in plan and deciphering the reasons for its spatial geometry and compositional resources.

GEOMETRIC AND PHYSICAL CONSIDERATIONS

Chueca Goitia in his book *Andrés de Vandelvira arquitecto*, Goitia (1971) explains how the small left side chapel was insufficient for sacristy functions, as Diego de Siloé had not originally planned a large sacristy:

It is therefore not surprising that the second contract stipulated the construction of a new sacristy, an excellent piece in itself, but which destroyed the symmetry of Siloé's plan with its capricious intersection. Its entrance is boldly and mischievously arranged in a corner of the aforementioned chapel and has always been an astonishment in the art of stonemasonry (Goitia, 1971).

That there is a break in symmetry is clear and was also inevitable if it was a question of adding a sacristy space to Siloé's design. It is also true that this solution is resolved by means of a delicate and difficult problem of stereotomy, as can be seen later on. However, the decision to locate the chapel there was not a whim, as Goitia points out, but rather the need to include the available adjoining plot, making use of great coherence, sensitivity and, yes, the audacity of an innovator.

Indeed, the rectangular plan and the structural organisation of the sacristy is one of the clear decisions that Vandelvira proposed for his new project. But the sacristy cannot be conceived as a separate element from the chapel. Its physical communication with the chapel is fundamental and its position must take into account Siloé's initial plan, the adjoining space, the necessary circulation and the composition of the whole.

Gómez Moreno (1983) in his book *"Las águilas del Renacimiento español"*, in the chapter corresponding to Siloé, when he explains the Chapel of San Salvador, says: "The vaults of the aforementioned side chapels are sail vaults with much ornamentation, and the one on the gospel side precedes the sacristy with a very graceful little corner door" (Gómez Moreno, 1983, pp. 1517-1558).

Galera, (2000) in his book about Andrés de Vandelvira states:

The sacristy is the most significant of all the incorporated spaces... As such a space, its shape is the rectangle common to most of these rooms with large lateral niches for chests of drawers... Also arranged obliquely to the axis of the church, its contact with it gives rise to a broken passage that leads to the small square chapel, twin to the one on the opposite side that gives access to the tower at an angle. The opening, an example of those referred to in the *"Libro de Traças"* as a corner door and corner, is a spectacular display of stereotomic virtuosity due to the deformation of the voussoirs as they advance towards the line of the imposts and the entire entablature, whose cornices project in sharp points towards the ends, worthy of the best displays of anamorphosis typical of the Nordic treatises of the Renaissance (Galera, 2000, p. 160).

In the book by Palacios, Frade and Plaza (2003), *Traces and Cuts of Stonemasonry in the Spanish Renaissance*, there are some examples of *"Arco en esquina y rincón"* by the author of the book himself, compared with similar ones taken from the *Book of Traces* by Alonso de Vandelvira (Galera, 2000), which Pedro Galera talks about and from the treatises by De L'Orme (1567) and de Aranda (1986) on pages 74 to 79. These different representations can be seen in the same order in [Figures 2 to 5](#).

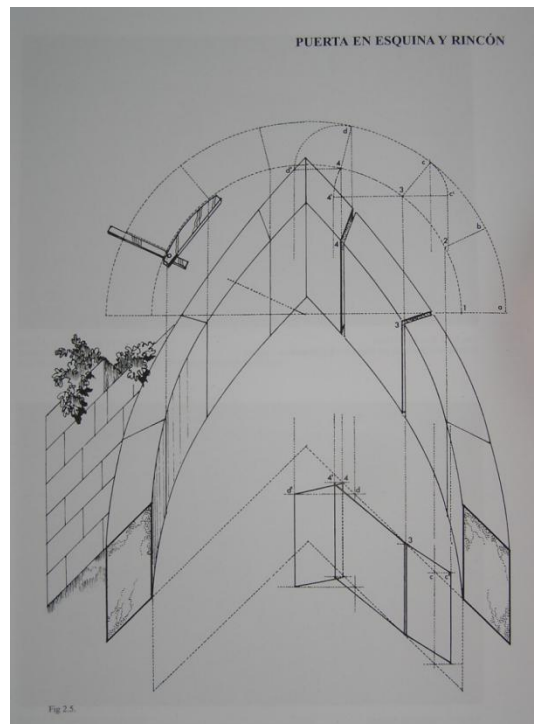


Figure 2. Corner Door (Note: By Palacios, et al., 1990, drawing of the book *Traces and Cuts of Stonemasonry in the Spanish Renaissance*.)

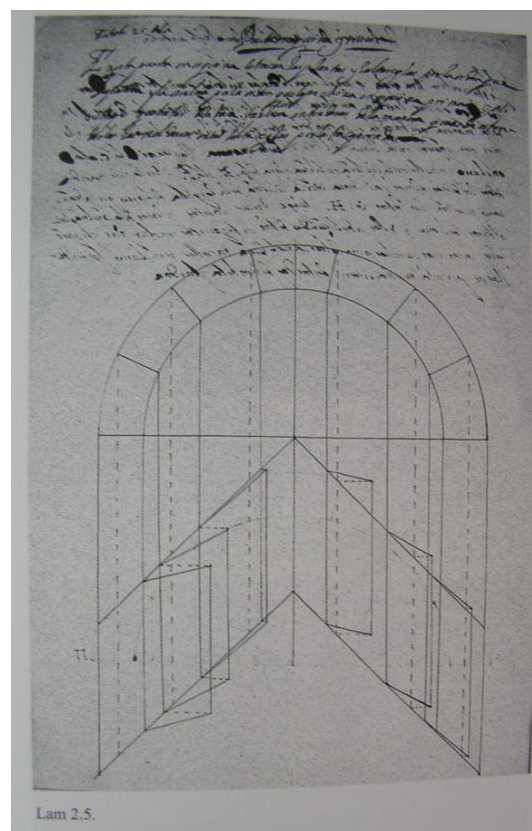


Figure 3. Drawing of Alfonso de Vandelvira (Note: Vandelvira, Alfonso, 1591 drawing of *Stone cutting trace book*.)

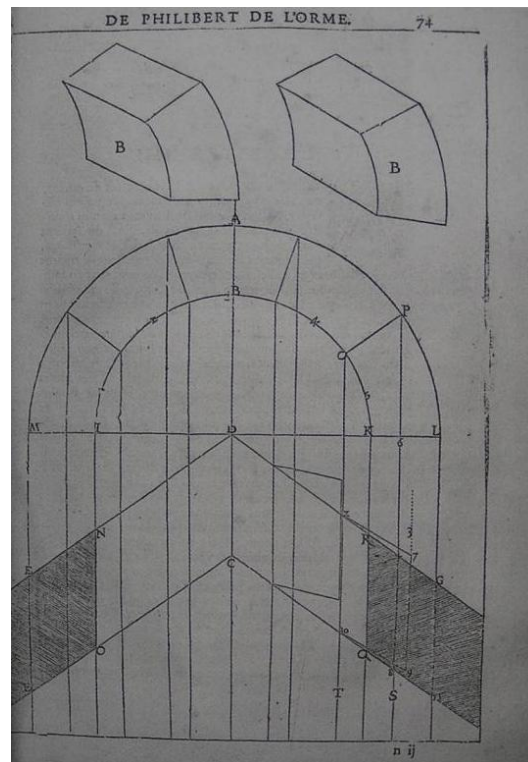


Figure 4. Corner Arch and Corner (Note: By Ballon, 1989, drawing.)

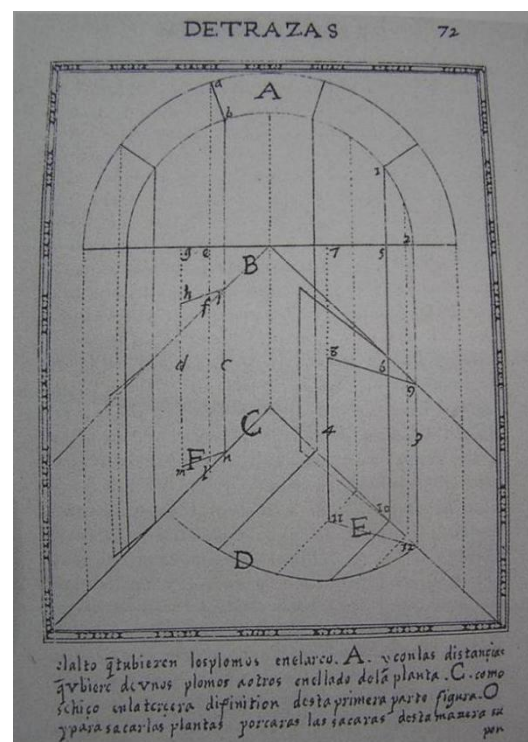


Figure 5. Corner Arch and Corner (Note: de Aranda, G. M., 1986, drawing.)

Both the examples given by Palacios et al. (1990), of corner arches correspond to passages with a single vault without changes of direction and without intersection, such as the examples of the Castle of Sabiote (Jaén), the Cathedral of Coria and Plasencia (Cáceres), for the corner arch cases, or those of the Palace of Pizarro in Trujillo (Cáceres) which illustrate the examples of corner arches.

The corner arch of the Sacristy of El Salvador differs fundamentally since it is an intersection of two vaults so that the axis of the entrance turns halfway in the area formed by these vaults as an antechamber to the door. This can be seen in the drawing shown in Figures 6 and Figures 7.

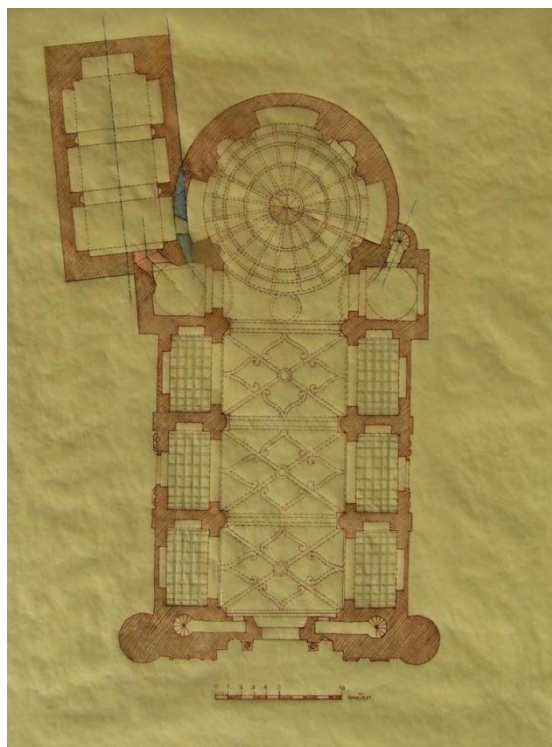


Figure 6. Position of the Axis of the Chapel in Relation to the Axis of the Church (Note: By the author Acitores, A., 2005, drawing.)

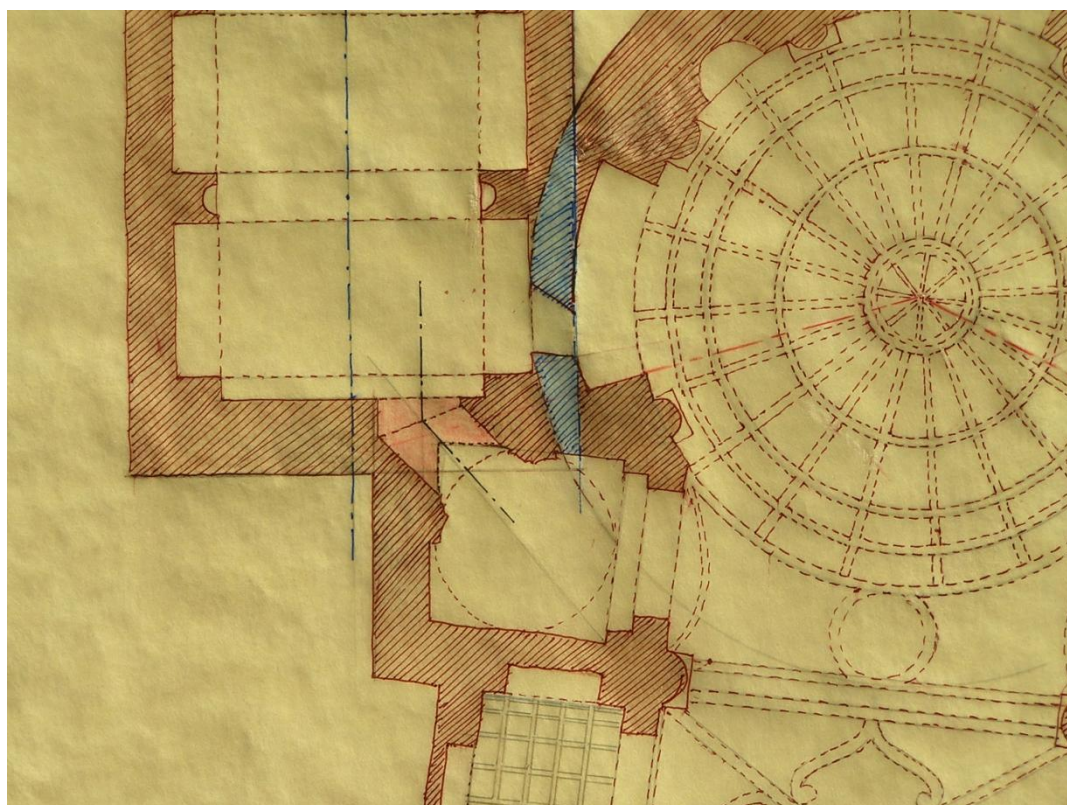


Figure 7. Zoom of the Intersection (Note: By the author Acitores, A., 2005, drawing.)

In the caption of the photograph illustrating this entry, Palacios et al. (1990) write:

This arch connected the nave of the church with the sacristy through a corner, an irrefutable demonstration by Vandelvira of his knowledge of the art of masonry. Note the deformation of the arch's head, which approaches the plane of the imposts (Palacios et al., 1990).

This small vaulted space, whose height corresponds to the total height of the door, is sufficient to create a transition, a tunnel, between spaces capable of increasing the sensation again when changing space. In short, there is a transit between one space and another, at a lower height, which allows the best physical and visual articulation between these spaces.

The technique called "montea" is the tracing on a scale of 1:1 or the real scale of the templates necessary to make the quartering, draw and mark the cuts of an ashlar, voussoir, or any other constructive piece. It has been used since the Middle Ages and forms part of the stereotomy process. On the other hand, stereotomy is a term that appeared in France in the 18th century and in Spain in the 19th century and is of a theoretical nature, sometimes included as part of descriptive geometry. Although it can be understood from the observation of the works left to us by ancient Rome that this art and the techniques necessary to carry it out were already known, there are no records or documents where this knowledge is recorded (Nitsche, Schreurs, & Serneels, 2023; Lezzerini, Pagnotta, Legnaioli, & Palleschi, 2019; Janssen et al., 2014).

Palacios et al. (1990) go on to describe the "decendas de cava in corner" (pages 114 and 115), in which he compares their layouts with those of Alonso de Vandelvira. The geometric problem of the entrance to the Sacristy is partially solved in them.

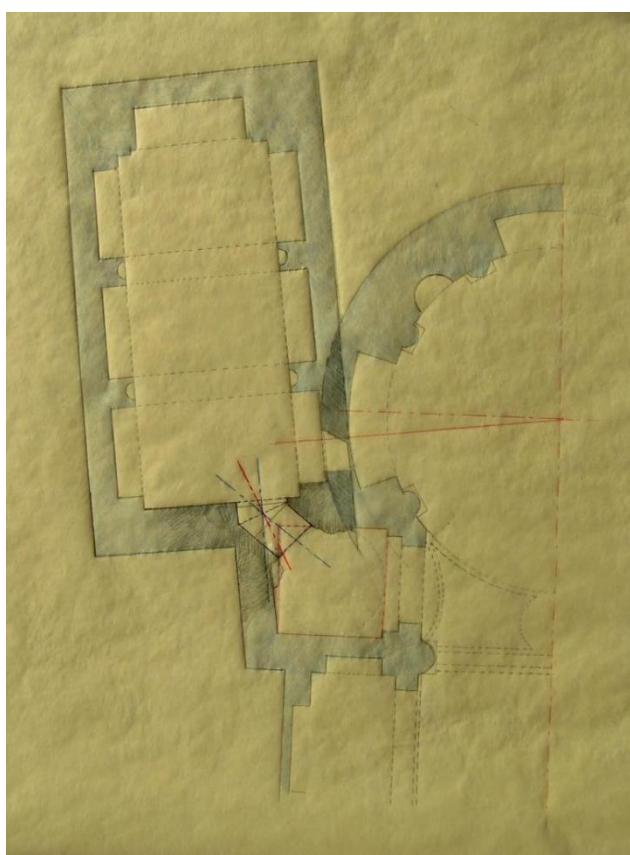


Figure 8. Intersection between Spaces and Rotation of the Input Shaft (Note: By the author Acitores, A., 2005, drawing.)

It should be noted that the longitudinal axis of the sacristy is placed tangent to the circumference that describes the plan and dome of the main chapel, as is the oblique passage towards the staircase of the tower on the right side. The small passage that goes from the sacristy to the rotunda is in the fragment of wall common to the sacristy and rotunda, where they are tangent, (marked in blue in Figure 6) and are at the height of the tower staircase, both points being symmetrical with respect to the main axis of the chapel.

The graphic analysis of this passage shows the resolution through the intersection of two barrel vaults. A previous corner passage and, before reaching the door, the passage axis is turned again by means of a cannon sectioning obliquely to its axis (space marked in salmon pink in Figure 7).

Whether or not the sacristy space was part of the family's palace house, adjacent to the church (this is uncertain), it can be affirmed that, with the type of rectangular floor plan of the sacristy, typical of the Spanish Renaissance, in a situation as close as possible to the volume of the chapel, tangent to the main chapel, sharing a

part of the wall with it, the position adopted was a very logical solution. It can be seen how the direct passage, perpendicular to the wall, would be very narrow and would not allow the symmetry of the sacristy space as it would interrupt the first niche arch on the right-hand side (Bristow, 2013).

From inside the sacristy, the direction of the passage located on one of the short sides of the rectangle of its plan is not perpendicular to the axis of the arch in the corner.

Finally, as in the cases of the oblique caissons or passages, the formal and geometric solution corresponds to a functional solution, either for the passage of light or (as in this case) for physical passage, there being a difficult communication between the two spaces.

It should also be noted that the left chapel is not a perfect square. Its back wall opens up a few degrees to take the direction of the axis of the sacristy. In other words, this wall is parallel to the axis of the sacristy. In this way, the axis of the corner passage forms 45° with the axis of the sacristy and not with the longitudinal axis of the nave of the chapel. [Figure 10](#) and [Figure 8](#) show the position of the sacristy if the chapel were symmetrical to the right and the final solution adopted with the intersection of spaces and walls, and the turning of the entrance axis. [Figure 10](#) shows the position of the sacristy if the chapel were symmetrical to the right. [Figure 9](#) describes the final solution adopted with the intersection of spaces and walls, and the turning of the entrance axis.

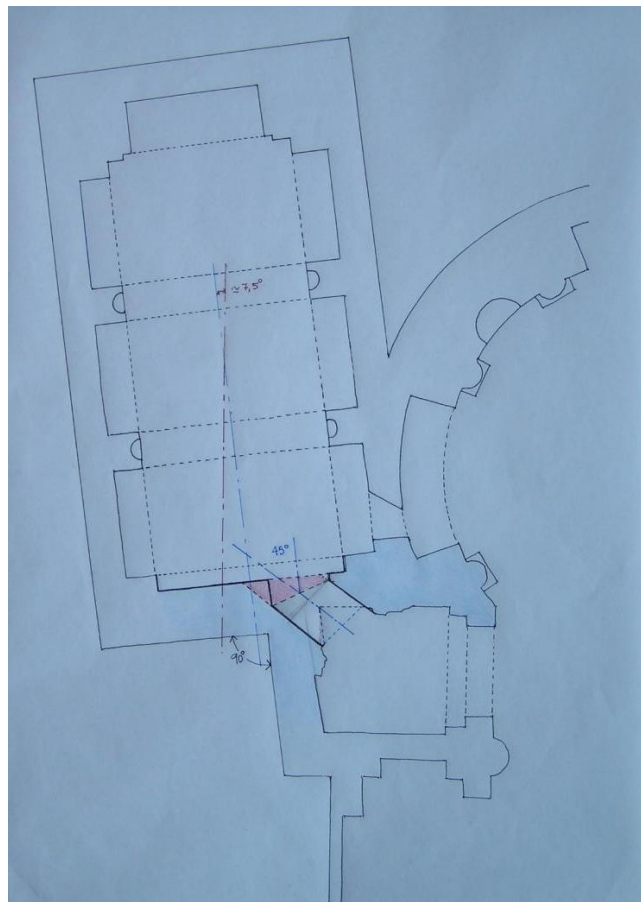


Figure 9. Angle of Rotation of the Sacristy (Note: By the author Acitores, A., 2005, drawing.)



Figure 10. Situation of the Cappella Symmetrical with the Final Position of the Chapel (Note: By the author Acitores, A., 2005, drawing.)

It is also noted that the solution of a corner arch with a single cylindrical vault would give a very large door dimension that would invade the axis. As the entrance is not located on this axis, the best solution is to leave it free and the doorway is clearly on one side. For this purpose, the door is installed in a trapezoidal threshold corresponding to a barrel vault, the axis of which turns again 45° with respect to the initial corner arch passage, taking the direction of the axis of the sacristy. [Figure 9](#) shows the oblique passage scheme invading the axis and angle of the turn of the sacristy.

The intersection between the two vaults is enhanced by the change of direction of the coffers that decorate and structure the vaults of the passage. The shape of these coffers is easily explained by a simple geometrical distribution. [Figure 11](#) shows the allocation of Coffers.



Figure 11. Vault Coffers (Note: By the author Acitores, A., 2005, Photograph of Sacred Chapel of El Salvador, Úbeda, Jaén, Spain.)

Moving from the inside to the outside of the sacristy, the first thing you come across is the doorway, a small, obliquely sectioned barrel vault, which turns all the projections of its coffers into trapezoids. Then, one moves on to the corner arch. This other vault has the same height but the span is greater, so the arch it describes (perpendicular to its axis) is wider than the barrel vault and coincides with the intersection of the two cylinders.

The rotation of the axes can be seen very clearly in the rotation of the keystones of both arches. From the keystone, the narrowest part of the arch, the number of cassettes per arch segment increases. The shorter section of the wall is divided in two by describing an interpolated curve between the extreme arches. The same is done in the longer section, resulting in an intermediate wedge that takes up the increase in surface area compared to the previous section. The horizontal divisions of the coffers are logically level in both vaults. This geometrically reasonable layout is what produces, as already explained, the aforementioned deformation of the coffers towards the impost lines, which reinforces the perception of depth and distance from the vertical axis of the corner.

In the façade window, there is another oblique step to allow the light to pass through and place it on the axis in the interior. Again a problem of functionality, in this case, between the exterior and the sacristy, as occurs with the passage from the sacristy to the main chapel, which is recorded in the longitudinal section of the sacristy. [Figure 12](#) shows the longitudinal section of the sacristy of the Sacred Chapel of the Saviour in Úbeda by Antonio Almagro (2014).

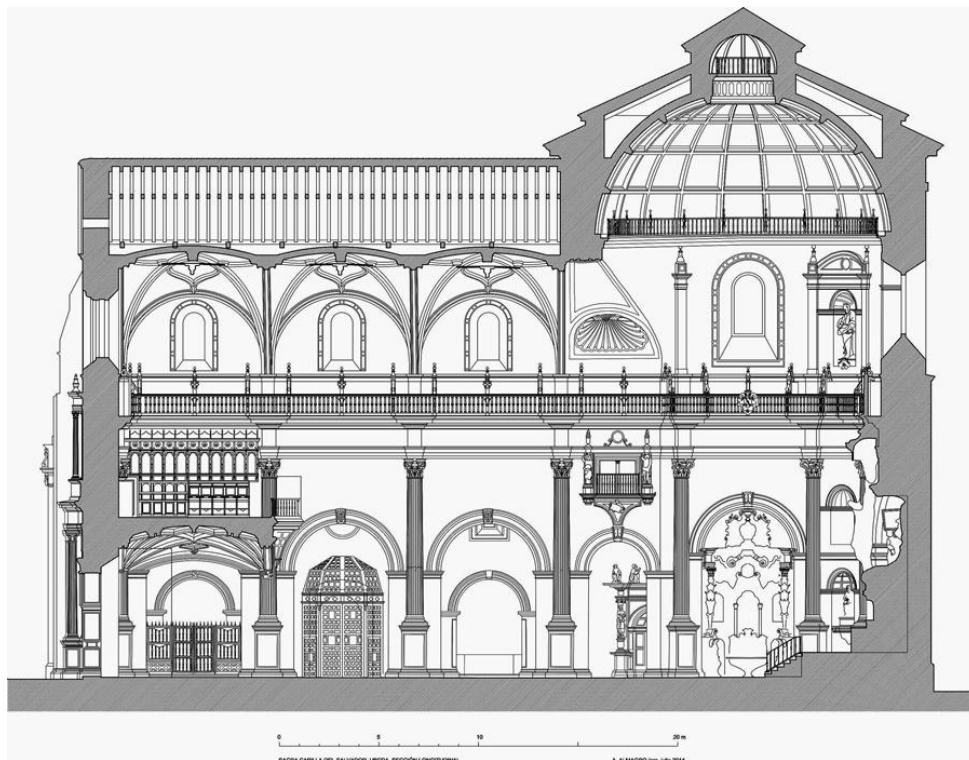


Figure 12. Longitudinal Section of the Sacristy of the Sacred Chapel (Note: By the author Almagro, A., 2014, drawing of the Saviour in Úbeda.)

It can be summarised that, although masterly and surprising, the location and shape of the sacristy are not so whimsical, nor is the entrance or connection with the church. Of course, any commentary on this entrance would have to be completed with an assessment of the whole aspect of its architectural composition, the decoration of which reaffirms all the aspects mentioned above.

DISCUSSION

Formal and Compositional Considerations

It was previously read in the caption to the image that Palacios et al. (1990) wrote: "Note the deformation of the head of the arch approaching the plane of the impost". This last aspect, already emphasised by other authors, has much to do with the perception and use of the knowledge of the conical or linear perspective system. The deformation of the head of the arch and of the impost and cornice lines accentuates the sensation of depth that the corner entrance could produce by itself, exaggerating the visual deformation of the conical perspective and giving the doorway of the passageway a greater grandeur.

This small vaulted space, whose height corresponds to the overall height of the door, is sufficient to create a transition, a tunnel between spaces, capable of once again increasing the sense of grandeur when entering the sacristy space. In short, there is a transit passage between one space and another, at a lower height, which allows a better physical and visual articulation between these spaces.

The location of the corner entrance allows it to be seen from further away from the nave. If this entrance were centred on the adjoining wall, the person would have to be almost inside the side chapel to see it and would have to do so from a shorter distance with much less space. Therefore, this corner entrance also makes it more visible and allows it to be realised on a larger scale.

The applied anamorphosis, the continuation of the tracing of the coffers and the head of the arch, creates a false forced perspective that enlarges the image of the entrance decorated with architectural and sculptural elements. The forced leakage of these elements, in turn, marks the direction of entry at the spatial level and amplifies the real distance.

The Virgin of Peace on the corner cornice enhances the vertical axis of the entrance, emphasised by the vertical decorations, vase and artichoke. The caryatids on the flanks, with baskets of flowers on their heads, are inserted into a vertical axis that is crowned at the top by two child figures, whose relational scale is considerably

larger than that of the figures addressing the Virgin. Larger and younger, these two figures accentuate the anamorphosis of the elements of the façade, from its central axis towards the ends.

Both its geometric layout and the play of changes of scale and deformations of elements reinforce the idea of depth of this vaulted space, small in size, but grandiose in conception, which precedes the door. This area articulates the double turn that leads from the chapel to the sacristy, making this a priori difficult connection beautiful and dignified.

It can be seen how Vandelvira has the ability of the great architects to combine the three principles of Vitruvius, *firmitas*, *utilitas* and *venustas*, in his writing "The Ten Books of Architecture" to achieve a masterful work in a small-scale intervention. Furthermore, like the great Greek masters, he was able to manage the control of human perception and the keys of conical or linear perspective to achieve a maximised spatial effect in a reduced space. All of this responded to a rigorous study of the geometry of the spaces of the Chapel and those adjacent to the sacristy. He had to take into account the result in the composition of the sacristy that this displaced door would have in order to achieve a coherent fit of all its interior elevations and compositional elements (window openings and niches, among others).

This study reveals the interdisciplinary implications he had to consider for his project. Some uncertainties remain about the physical form of the site at the time of construction and its belonging to the palace house. However, we can deduce that this work entailed a considerable study of the main directionalities so that the sacristy would have a design in accordance with the rectangular plan of the Renaissance sacristies. We, therefore, consider that the shape of the adjacent site had to be taken into account and partially conditioned the architect's decisions. One of them was that Vandelvira opted for the intersection of spaces. Thus, part of the sacristy wall shares an enclosure with that of the chapel, as we have already seen in [Figure 8](#), placing it tangent to the curved wall of the chapel.

This work also shows how drawing, in addition to being a tool for design, is a good tool for research, being, in some cases, essential. This is how each step can be analysed until the final solution is reached.

CONCLUSION

As a result of the study as a whole, it can be stated that all the decisions taken by Vandelvira helped to solve the difficult problem of connecting the new sacristy, which was not included in Diego de Siloé's project. In order to do so, he took into account the initial conditions: the shape of the chapel and the place and shape of the adjacent site.

The solution improves the passage from outside the sacristy and from inside, choosing the best solution from among all the possible options. The passageway resolved in two passages with an intersection of oblique canons allows the axis of the new room to be respected, providing an adequate width of passage (greater towards the chapel and slightly less but sufficient to the interior of the sacristy) on both sides. It allows the passage to be enhanced and visualised from a greater distance, as it is located in the corner, as has been explained and created an important entrance to the sacristy, which is approximately one fifth of the total surface area of the complex.

The corner solution provided improves the passage from the outside of the sacristy and from the inside, choosing the best solution among all the possible options as explained above. In turn, the passageway resolved in two passages, with the intersection of oblique barrel vaults, allows the axis of the new hall to be respected, providing an adequate passage width (wider towards the chapel and slightly narrower but sufficient towards the interior of the sacristy) on both sides. Without the turning inside the passageway, the width of the door inside the sacristy would have been excessive.

The place chosen for the passageway allows the door to be seen from a greater distance, as it is located on a corner, as explained above, creating an important entrance to the sacristy, which represents approximately one-fifth of the total surface area of the complex.

It is concluded that the masterful use of anamorphosis is in perfect harmony with the arrangement of the chests and the geometry selected for the corner passageway, creating a large work on a small scale. This is supported by sculptor Esteban Jamete's handling of the scales of the figures and their position, which appropriately accentuates the central axis of the passageway and the verticality of the jambs on either side.

The passage through the threshold is logical and very interesting, producing this articulation from one space to another, absorbing the rotation of the axes of the chapel and the sacristy. In turn, this passage of lesser height gives way to a space of great importance, which is reinforced by this intermediate passage.

This is why Vandelvira's work is perhaps risky and novel but full of care and wise decisions. Today, his work

remains to demonstrate the three values that, according to Vitruvius, inspire architecture: Firmitas, Utilitas and Venustas. These three elements together help to define the best solution both functionally and formally. The formal component fulfils its symbolic function and also allows the best possible connection by supporting the best functional solution. This solution would not have been possible if the architect, Andrés de Vandelvira, had not been a great scholar and connoisseur of the art of stone masonry, but he certainly proved to be one.

Once the study has been carried out, it can be concluded that Drawing has been a decisive tool for understanding the geometry developed. This must also have been the case for Vandelvira's decision-making in the project for the sacristy of the Sacred Chapel of the Saviour. In this research, graphic analysis has been of great importance to give visibility to the different aspects such as the superimposition of walls, the angles of rotation of the axes, alternative positions and widths of steps, etc. Therefore, the drawing allows us to understand and explain the reasons for the design, both at a constructive and technical level as well as at a functional and formal level.

Thanks to this research work it is possible to understand the hidden details of this small but complex project by a great master who knew how to provide the best solution at all levels, spatially, functionally and formally. This project by Vandelvira is one of the great works of the Renaissance.

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Emotional Expression and Brand Identity in Library Logo Design Exploration and Practice in a Historical Context

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ABSTRACT

Advancements in technology and the emergence of new media have significantly influenced people's perceptions of library branding, leading to a heightened demand for personalized and artistic library logos. Contemporary library logo design is no longer confined by traditional design conventions, production limitations, or publishing technology constraints. Instead, it strives for diversified development to achieve the highest levels of visual impact and personalization. This ongoing innovation in modern library logo design has given rise to several new design styles, modes of expression, and modeling languages. The concept of emotional expression in library logo design pertains to the spiritual and cultural elements conveyed through the logo's conceptual form. This paper examines the current state of library logo design and identifies existing challenges. By considering the historical evolution of library logos, emotional expression, and brand recognition, it elucidates the pivotal role of library logo design within the visual recognition system. Furthermore, the paper outlines the fundamental principles of library logo design and supplements these insights with illustrative examples, offering a comprehensive exploration of effective methods for library logo design.

Keywords: Library Logo, Logo Design, Emotional Expression, Brand Identity, Historical Practice.

INTRODUCTION

Logos, as visual representations, hold a prominent place in contemporary society, extending their influence across various domains, including nation-states, social entities, and individual enterprises. In China, the significance of logos as symbols of branding and identity has garnered increasing attention. As Chinese libraries undergo a transition towards digitalization, connectivity, and a people-centric approach, they are implementing image-based visual recognition systems and other methods to augment their image, thereby highlighting their rich cultural heritage (Zhou, Mou, Su, & Wu, 2020; Dynel & Poppi, 2021; H. Li, Xu, Fang, Tang, & Pan, 2023). The library logo, serving as the centerpiece of the library's visual recognition system, encapsulates the institution's ethos, mission, spirit, and cultural heritage. It not only presents the public with a favorable image of the library and a distinctive humanistic essence but also functions as a simple, memorable graphic symbol for the library's brand and image (Y. Zhang, 2023; Meng, 2023; Zhu, Zhang, Qin, & Li, 2022).

With the ongoing evolution of material and intellectual advancement, libraries, as providers of intellectual nourishment, have placed greater emphasis on portraying a favorable public image (Cheng, Lam, & Chiu, 2020; Audunson et al., 2019; S. Li, Jiao, Zhang, & Xu, 2019). The library logo plays a pivotal role in the library's image recognition system, offering a holistic manifestation of its essence, mission, spirit, and culture. A well-crafted library logo acts as a distinctive business card, leaving an indelible mark on memory (Grimm, 2022; Letzter, 2023). In the early days, due to the constraints of printing and plate-making technology, library logos were predominantly geometric, two-dimensional, and lacked vibrancy. Many logos adopted monochromatic or limited

color palettes, employing basic geometric shapes in their design. However, with the advent of the computer and the internet era, along with the emergence of new information technologies, library logo design underwent a profound transformation. Contemporary library logos gradually broke free from conventional design paradigms, exploring new dimensions of creativity and aesthetics (Szekely, 2021; Easterling, 2021; Haiken, 2022; M. Celadyn, & W. Celadyn, 2022; Van Leeuwen, 2021). The evolution of advanced computer technology, digital tools, design resources, and communication media expanded the creative scope of library logo design. As a result, library logos began to exhibit variations in texture, space, dynamics, and more, significantly influencing the development of modern library logo design.

Library logo design encompasses an interdisciplinary intersection, guided by communication theory as an integral part of visual communication (Brumberger, 2019; Macdonald, 2023; Khabibova & Khizhnyak, 2020). On one hand, it is deeply influenced by semiotics, which emphasizes that human cognition involves selecting, combining, transforming, and regenerating symbols. Therefore, library logos exhibit symbolic features such as figurative, associative, and symbolic attributes (Allen & Butler, 2020; Smith & Pillatt, 2023; Sakib, 2022). On the other hand, cognitive psychology suggests that the process of graphic visual communication involves perceptual deductions made by the audience through active brain activities, cultural associations, memory, searching, filtering, and attention. These cognitive processes profoundly influence how individuals perceive graphic images. Therefore, aligning library logo design with cognitive psychology principles can evoke a strong sense of identity in the audience (Van Bavel et al., 2021; De Vries, 2020; Miller, Massey, & Ma, 2020; Fournier & Alvarez, 2019).

Libraries are the custodians of knowledge, the bearers of culture, and the pioneers of social progress. In contemporary society, libraries have evolved beyond being repositories of physical books. They have become curators of digital information and purveyors of knowledge services (Chatterjee, Samanta, & Dey, 2021; Gul & Bano, 2019; S. Li, Hao, Ding, & Xu, 2019; Horsfall, 2020). However, with the advent of the information age and intensifying competition, standing out among a multitude of information providers has become a pressing challenge. The library logo, as a visual representation of the library's brand, has emerged as an indispensable element. The objective of this dissertation is to delve into the intricacies of library logo design and its application, delving into the emotional expressions and brand identities embedded within them. We will explore their influence on the library's brand image, recognition, user interactions, and community relationships. Through an in-depth analysis of the emotional elements and brand values inherent in library logos, we aim to underscore the paramount importance of library logo design and its contributions to the strategic positioning and sustainability of libraries.

THE HISTORICAL EVOLUTION OF LIBRARY LOGO DESIGN

Early Library Signs

Early library logo designs serve as visual embodiments of the cultural and social functions of libraries during distinct historical epochs. These logos transcend their role as mere identifiers and manifest as symbolic representations of knowledge, wisdom, and culture. Prior to delving into the intricacies of early library logos, it is essential to comprehend their evolution through three significant periods: the Ancient Literature era, the Renaissance era, and the diversities in logo designs across various countries and cultures (Munroe & Payne, 2020; Ylipulli, Pouke, Ehrenberg, & Keinonen, 2023).

During the Ancient Documentary period, the design of library signs often centered around symbolic objects such as ancient scrolls, quills, and ink bottles. These logos not only emphasized the respect for books but also expressed the importance of knowledge transmission. Particularly noteworthy is the ancient library Bibliotheca Alexandrina, which may have used scrolls symbolizing learning as well as symbols of ancient cultures, such as Athena, the goddess of wisdom in Greek mythology, in its logo, a choice that not only honors knowledge but also reflects the cultural and religious beliefs of the time.

With the rise of the Renaissance, library logo design underwent a stylistic change. Logo designs from this period were more artistic and aesthetic, often showing the revival of ancient cultures. Images of ancient architecture, sculpture, and classic works of art appeared in logos that not only emphasized a passion for knowledge but also viewed libraries as symbols of civilization and humanism. For example, the logo of the Vatican Library may include elements of ancient Roman architecture to highlight the glorious traditions of its culture.

The design of library logos is also influenced by different countries and cultures and therefore varies from country to country. Logo designs of ancient Chinese libraries may have paid more attention to traditional cultural elements, such as scriptures from Confucian classics, painted landscapes, and traditional motifs symbolizing good fortune and wisdom. This multicultural expression enriches the form and connotation of library logo design and

also reflects the diversity and inclusiveness of libraries in different cultural contexts.

In general, early library logo designs reflected the values and cultural identity of the society at that time in form and image. These logos conveyed the noble pursuit of knowledge, wisdom, and civilization through a unique symbolic language, laying a solid cultural foundation for later library logo designs. Through an in-depth study of the evolution of early library logos, we can better understand the historical role of libraries as cultural institutions and the role played by logo design in different historical periods. This is an important inspiration for future library logo design and brand identity.

The Current State of Library Logo Design

We collected more than 100 examples of library logos at home and abroad (including 100 domestic examples and 10 foreign examples) and used the combination of expert selection (the selection team consisted of 8 experts in art design, journalism and communication, and librarianship), questionnaire survey, and online voting to select excellent logos and those that lack creativity from the perspective of logo pattern creativity, connotation, composition, color, image, and uniqueness, recognition, memorability, publicity, and usability. Starting from the aspects of logo pattern creativity, connotation, composition, color, image and uniqueness, recognition, memorability, publicity, and usability, excellent logos and logos lacking creativity were selected. Among them, the expert selection accounted for 40% of the total rating; the questionnaire survey accounted for 30% of the total rating; the network voting accounted for 30% of the total rating, and the selected excellent logos have distinctive personalities, distinctive creative designs, and have strong reference and reference value, as shown in [Figure 1](#).



Figure 1. Examples of Excellent Domestic and International Library Logos

In addition, we also surveyed the logos of 100 libraries in China. The results are shown in [Table 1](#), from which it can be seen that: in China, the library logo design has started, but did not cause most of the libraries to pay attention to the national and some provincial libraries have some excellent logos, accounting for about 38% of the statistical data, such as the National Library, Shanghai Library, Zhejiang Library, Chongqing Library, etc.; however, there are still about 54% of the libraries do not pay attention to the logo design, especially the city, county libraries and libraries in ethnic areas, most libraries do not even have a logo or only simple icons without creativity. Especially in the city, county libraries, and libraries in ethnic areas, most of the libraries do not even have logos or only have simple icons with no creativity.

Table 1. China Library Logo Survey Statistical Tables

	Mark of Excellence Libraries	Logo lacks creative library
Number of	38	8
Percentage	38%	8%

Modern libraries, whether it is the size and quality of the collection or the level of networking and automation, have made a qualitative leap. However, due to the lack of appropriate communication, the overall image of the positioning appears vague and lacks personality, in the minds of many readers, the library still has obsolete equipment, services, a single image, the lack of attraction to readers; at the same time, with the rapid development of network technology, libraries are faced with the Internet and other readers of the competition, and how to attract readers has become an important issue in the development of libraries. Brand image is important competitiveness of the library, through the guide image visual recognition system, the library service concept, technical level, cultural heritage, and so on into the readers of the specific perceptible visual image, the abstract image of the library, shaping the abstract image of the library, with the times, personalized brand image, is to attract readers into the library, to give play to the benefits of the collection, and improve the conditions of the library is an effective way to run. For example, the dynamic logo scheme of Deichmanske Library in Figure 2 is also very vivid, the whole logo is modular, and the different forms of similarity are expressed in a three-dimensional dynamic form and played continuously, trying to open up a new space for people's imagination. The library logo program reflects a strong visual impact, giving people a sense of freshness and rich associative space, to give people a deep impression in an instant. In the future, the library logo design will adopt more dynamic and interesting multimedia forms in online media.



Figure 2. Various Dynamic Representations of the Deichmanske Library Logo

The library logo is an important part of the library image visual identification system, it is easy to understand, fast, simple, and convenient graphic symbols, to the public to show the library's good image and unique cultural spirit. A creative, well-designed logo, bring the public is not only impacts visual memory, at the same time contains the rich cultural concept of the library, it can not only bring people beautiful visual enjoyment, produce a huge appeal and infectious, but also give readers to the beauty of the culture and enlightenment, the library should have a library belongs to their own, full of creativity, distinctive personality, reflecting the positioning of the library and the humanistic spirit of the unique logo, once you see this condensed symbol of the library's image, it is easy to see, simple, convenient graphic symbols to the public to show the library a good image and unique cultural spirit. The library should have a unique logo that only belongs to itself, a creative, distinctive personality, reflecting the positioning of the library and the spirit of humanity, as soon as you see the symbol of the library culture, you can immediately associate the unique personality of the library and the pursuit of excellence, the spirit of service readers.

The Influence of Cultural Context on Logo Design

Culture exhibits clear social and historical attributes, evolving in response to changes in social history, the advancement of productive forces, and the march of science and technology. As humanity continually enriches and broadens its cultural tapestry, various cultural forms, including logo design, undergo transformations in both form and connotation. In the realm of logo design, a discipline intertwined with cultural nuances, it adapts and evolves in harmony with the evolving landscape of social practice, progressing with the times and broadening its scope.

The concept of the "cultural industry" asserts that akin to the production of commodities by traditional industry, the cultural industry serves the consumption of culture and leisure activities. It commodifies cultural products, spanning high-level and low-level cultural expressions, and makes them accessible to the public. Consequently, logo design, with its cultural attributes, morphs into both a corporate image emblem and a consumer commodity. In this dual role, logos play a pivotal role in a series of promotional activities, integral to the design process and the broader visual identity system. This system, whether employed for corporate image cultivation or cultural promotion, serves as a comprehensive vehicle for disseminating information and guiding perceptions effectively. Within the visual recognition system, logos assume a critical function, acting as a central reference point that influences all associated designs. The true significance of a logo transcends its simplicity or complexity; it lies in its ability to encapsulate the essence and character of the enterprise. A culturally enriched logo possesses the power to pique the audience's interest, prompting them to reflect on its meaning and the values it represents.

It can be seen that people's survival and development need visual communication, the higher the level of need for visual communication art requirements will be, in addition to practical and more psychological, emotional needs. Today, with the rapid development of science and technology, people are brought into the information society, and the exchange of information will be the basis of people's survival and development, the scope and role of logo design are also involved in the expansion of its resort to the visual realization of people, the importance of the medium function of the communication of information is also more and more obvious. At the same time, people pay more attention to its cultural and emotional connotations. Just as the American futurist John Nesbitt said, today's logo will be more important than ever, if it can emotionally connect the buyer and seller. Therefore, people nowadays pay more attention to the strengthening of the aesthetic consciousness above the function of the sign, expecting that through the emotional form and touching artistic language symbols, it provides people with a direct and strong way to feel things, and elevates people's visual feeling to the inner emotional experience to a certain extent. Someone once said: "Because visual communication is direct, it must be connected with people's minds in a deeper and more vivid experience level than language. That is to say, the emotion, feeling, and passion of life provided by logo design can only be understood and cannot be expressed in words, and it is through it that people connect with the inner emotion that is directly active in the depth of the soul. Although different people have different feelings and needs for different visual arts, what people are generally interested in is the kind of inherent emotional power of it. People appreciate this kind of emotional factor in logo design, it is from the rising human needs of their characteristics of the inherent requirements, which is also the eternal goal of the design workers to pursue.

THE ROLE OF EMOTIONAL EXPRESSION IN LIBRARY LOGO DESIGN

A Theoretical Framework for Emotional Design

In essence, what Lunacharsky termed "pleasure" design aligns with the concept of emotional design. "Pleasure" represents the subjective emotion triggered in one's mind by a product, which corresponds with the emotional facet of design semiotics. As living standards improve, people are transitioning from a focus on material gratification to a growing emphasis on spiritual contentment. People are gradually recognizing a vital factor: the ability of a product to instill pleasure, happiness, and interest. Increasingly, individuals are inclined to purchase appealing products, not only for their functionality but also because they resonate with their personal preferences. This willingness to invest time in understanding and using such products is irrelevant because the products bring joy.

This line of thought leads us to reflect on the essence of creation. It underscores that the quality of the final product is secondary to the creative process itself. The creative process is valuable because it brims with various forms of enjoyment, delight, and beauty. Analogously, for a product, functionality and user-friendliness are essential. Yet, what sets a product apart is its capacity to provide pleasure.

In a world where the pursuit of happiness takes precedence, designers must aim not only to create functional

and accessible products but also to ensure that their designs evoke a sense of pleasure and delight. By doing so, they can forge deeper connections with users and make a lasting impact on their lives. According to the relevant emotional design theory introduced by Donald A. Norman in 2005, the works of the human brain can be divided into three levels, namely: the level of instincts that depend on the formation of biological factors that control human genetic and neural structure determines; unconsciously can dominate the daily life of people's brain activity, known as behavioral level of behavior; part of the brain thinking activity of the conscious mind, known as the level of reflexes, and the level of the brain. As shown in Figure 3.



Figure 3. Three Levels and Interrelationships of Emotional Design

The design has different requirements for each of the three levels. The instinctive level of design is associated with the initial effects of the design such as shape, texture, feel, etc. The instinctive level belongs to the pre-consciousness activity, therefore shape is very important in design as it is influenced by the instinctive level and determines the formation of the first impression of the design by the audience. The level of behavior is associated with the product they are using and the product they are using many factors such as product functionality, performance product usability, etc. If the product is inadequate or not beneficial then the product has lost its value. Product performance refers to whether the product can fulfill the well-designed features of the product or not, if the same lack in performance then there is no doubt that the product is a failure. Product usability refers to the extent to which the products can easily understand the product's operation process and can complete the operation conveniently. Consumer experience in product design is very important, when the user uses the product is not smooth, and easy to leads to bad emotions of the user; Similarly, if the product is designed to meet the consumer's needs of the user, the process of fun will produce positive emotions.

Below the level of instinct and emotion, there is no explanation of consciousness or behavior, the level of understanding and reasoning comes from the level of reflection. The reflective level reflects the highest level of emotion, consciousness, and cognition of the brain only at the reflective level to tap the full potential impact of emotions and thoughts. At the instinctual level, the behavioral level, and the reflective level, the brain reflects the most vulnerable level to cultural differences, personal experience educational level, and so on, and with that said, but still above the level of the instinctual reflective level and the behavioral level. So some people will love instinctively experiencing excitement, fear, etc., some will hate it, and still, some will find it a very attractive and compelling piece of work, and some will find it completely unacceptable. Of course, there is another factor that makes the difference between the three: time. Emotional instinct level and behavior can be seen when the product is all about the "now" level of emotional experience use. The reflective level is very persistent, and at the reflective level, the audience can look back, talk about the present, and think about the future. Thus, the level of reflection is intended to reflect the long-term emotional experience, as well as the positive emotions generated by and associated with the use of the product. Of course, the audience's level of self-identification and satisfaction also reflects that the user's identity is very important in the design, product, and interaction levels reflected.

Emotional Elements in Library Logos

The development of plate-making technology, digital technology and so on makes the expression and realization of library logo design unprecedented. New concepts and new ideas are constantly injected into the function and form of the library logo, origami style, green bionic, multi-dimensional dynamic, and other new forms of the library logo appeared one after another, for the library logo of the image of the dissemination of personalized embodiment of a broader space.

Origami Style Borrowing

Origami originated in China and is one of the traditional arts of China. Its charm lies in the use of small folds

and creases to express subtle and complex objects. Under the theme of "longing to return to the essence", origami has been borrowed in modern library logo design with its unique artistic style and has taken on a new look. This design technique is generally used for logos that use a small number of elements to express complex emotions, especially for letter-type library logos. Figure 4 shows the logo design of Detroit Public Library, the light origami texture makes the whole logo fresh and simple. The strong visual impact of this library logo can make the viewer recall the origami crafts of their childhood, and then feel a sense of intimacy.



Figure 4. Origami Concepts in Library Logos

Green and Bionic Humanized Design

People's continuous exploration and research on nature have injected fresh vitality into library logo design. Library logo design takes more account of the coordinated relationship between man and nature, man and the environment so that readers feel comfortable and friendly from the library logo, which fully embodies the concept of being "people-oriented". Green, bionic library logo design is selected as a constituent element of some of the images of nature, to meet the basic functions of the design in addition to adding emotional, psychological, and other factors to understand the reasoning. Currently, some libraries select plants as the library logo image, green, bionic form to establish a bridge of communication between man and nature to reflect the harmony of human and natural symbiosis. For example, the logo design of Parkland Regional Library in Figure 5, through the varying shades of green trees, not only vividly expresses the regional characteristics of the library's park green space, but also gives people a sense of leisure, relaxation, and happiness. The logo of Pequot Library adopts natural and ecological design ideas, and the ecological nature is emphasized through the shape of plants.

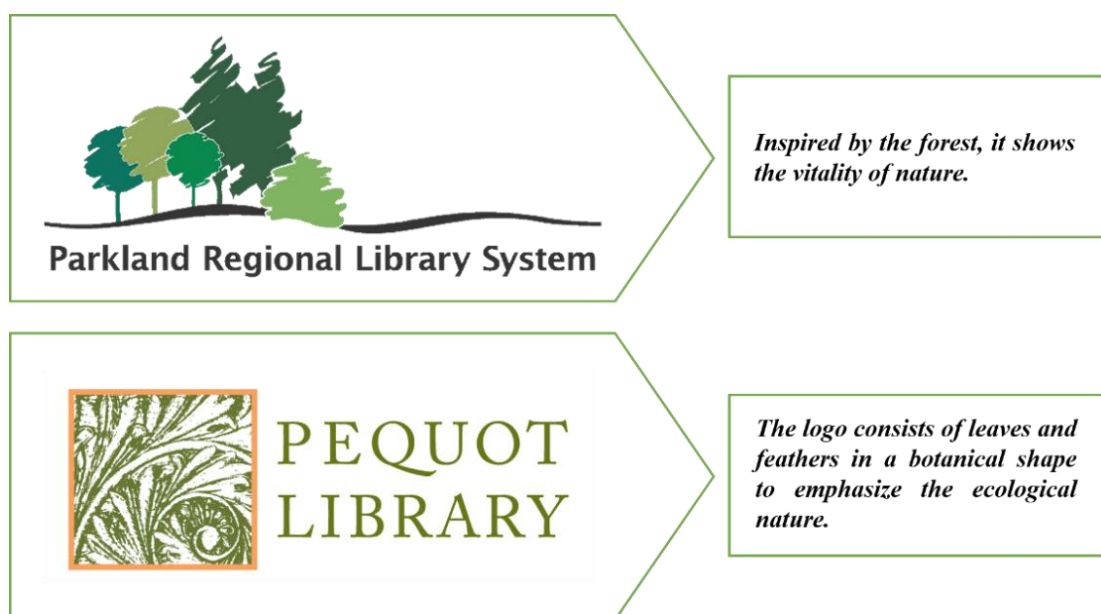


Figure 5. Green and Bionic Intentions in Library Logos

Presentation of Real Image

Under the influence of postmodern art trends and advanced plate-making technology, the real image has been returned in library logo design. The library logo presented in a realistic image is completely different from the mainstream library logo presented in a geometric abstract image in a modernist style, which shows humanization and fun, has a clear connotation, easy to understand, and easily makes the audience resonate and leave a deep impression. For example, the Putnam County Public Library's new logo design utilizes photorealism. The new logo does not completely abandon the shadow of the old logo but rather has relevance and continuity with the old logo designed in the 1970s. As shown in Figure 6, the new library logo is a photorealistic representation of a beautiful green leaf, which creates a beautiful image and implies information about the library's geographic location. In addition, the Elnora Public Library's logo design also utilizes realistic figurative language, and the realistic, direct image reflects a strong sense of humanity.

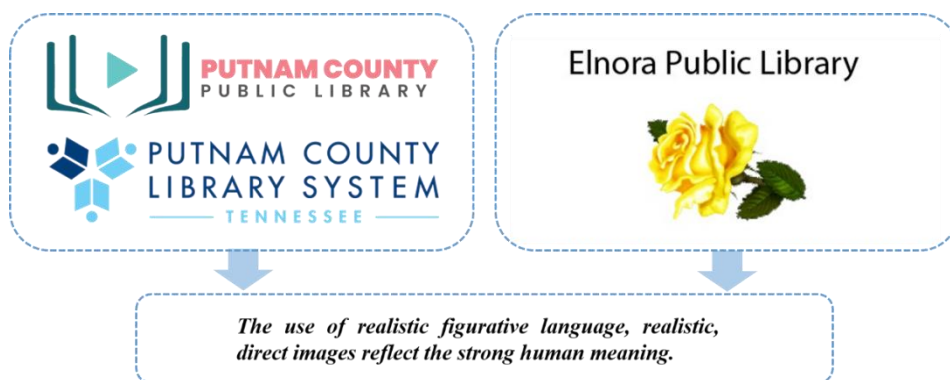


Figure 6. Authentic Images in Library Logos

Humor and Flirtation Creativity

Modern people advocate happiness, and humorous graphics can create a fun, intriguing mood. The humorous and flirtatious library logo and serious, rational library logo compared to more affinity, are easier to identify by the viewer, while the novel angle makes it easier to make the viewer understand the connotation of the library logo. For example, the logo of Stratford Public Library in Figure 7 uses an open umbrella to humorously symbolize that readers can open their world and roam in the world of knowledge when they enter the library. In addition, the logo of Addison Public Library takes the new leaves coming out of the tree branches as the creative point, starting from the emotionally inducing natural phenomenon, making it strongly relatable, and achieving an extraordinarily appealing effect.



Figure 7. Humorous Library Ideas Logos

BRAND IDENTITY AND LIBRARY LOGO DESIGN

The Concept of Brand Identity

Brand identity, also known as CIS, corporate image recognition system is an acronym in English, directly translated as a unified system for enterprises. Long-term dating back to the emergence of the 1930s, the famous American designers Raymond Lowe and Bo music - Lando and others are mentioned. Since the 1950s, the world economy has been rapidly developing, and many large foreign companies have also begun to focus on the dissemination of corporate image to bring a powerful force. As a result, a corporate image developed into a new business element, and a new design system was planned based on it, which was called the brand identity system.

David Aaker pointed out that brand identity is the association that brand strategists hope to create and maintain to arouse people's good impression of the brand. Modern Western brand management theory holds that "brand identity determines the brand's initial positioning, personality, visual symbols, all the way to the final communication and supervision. It is the essence of a product or service to form a brand or the core of establishing a brand management system. It is the most influential and superior part of a company's assets, and every actively managed brand needs a brand identity as a tool to guide the brand and inspire the branding program. If the brand identity is confusing or ambiguous, it is impossible to build a brand effectively. This quote clearly illustrates the importance of brand identity, as shown in Figure 8.

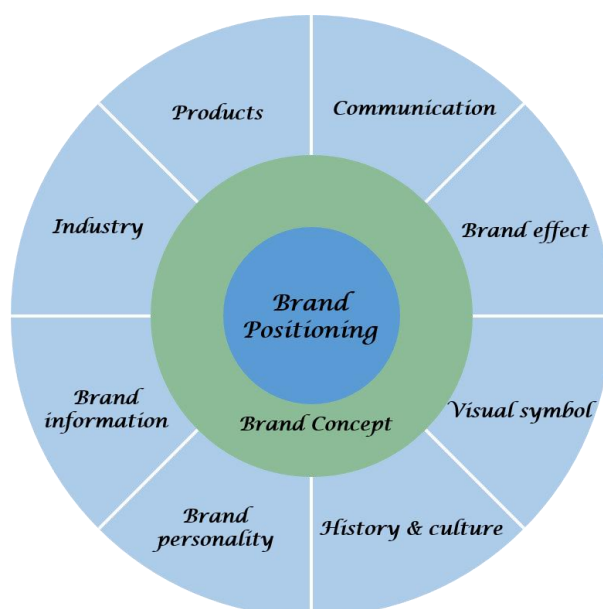


Figure 8. David Aaker Brand Theory

Brand identity encompasses elements under a company's control, including its core values, brand positioning, and visual symbols. It serves as the most influential and central facet of a corporation's assets, functioning as a vital communication tool between the brand and its consumers. However, a comprehensive understanding of brand identity extends beyond mere textual or visual components to encompass broader concepts like brand marketing and the consumer experience of the brand. A positive brand experience can swiftly foster consumer affinity towards the enterprise or brand. Consequently, the brand identity system, visual brand image, and the consumer's brand experience carry equal importance.

The challenge for designers lies in crafting a brand visual identity that resonates with the values held by consumers and engenders recognition from the target audience. This multifaceted task requires designers to contemplate the intersection of brand visuals and consumer value perception — a pivotal consideration in the art of design.

The Brand Value of Library Logos

The value of a library logo lies not only in its function as a visual identity but also in the important role it plays in branding. A brand identity is a symbol of an organization's unique culture, values, and reputation. Through the design of a logo, a library can communicate its unique character, culture, and values. This helps establish a clear and consistent brand identity that makes it easier for the community and users to recognize and understand the library's mission and goals. For example, a library may choose to use historically inspired

elements in its logo, such as old scrolls and traditional fonts, to emphasize its heritage and stability. On the other hand, a modern library might use vibrant colors and contemporary fonts to convey its innovative and open-minded qualities. This consistent brand identity building helps to enhance the library's reputation and influence in the community.

Brand recognition refers to the extent to which people recognize a particular brand, including its name, logo, and associated values. A unique and easily recognizable logo can help a library create a strong impression in the minds of its users. When users see the library's logo repeatedly in various situations, they gradually build trust and loyalty to the library. This loyalty is not only manifested in the fact that users choose libraries as the preferred source of knowledge and information, but also in their active participation in library activities, support for the development of the library's business, and the establishment of a long-term cooperative relationship with the library. Therefore, the design of the logo should focus on uniqueness and memorability to leave a deep imprint in people's minds and enhance brand recognition.

Brand recognition encompasses the degree to which individuals identify a particular brand, encompassing its name, logo, and associated values. For a library, a distinctive and easily recognizable logo serves as a powerful tool in etching a lasting impression within the minds of its users. As users encounter the library's logo consistently in various contexts, they gradually develop trust and loyalty toward the library. This loyalty extends beyond a mere preference for the library as a source of knowledge and information. It is also evidenced in users' active engagement in library activities, support for the library's growth, and the establishment of enduring collaborative relationships with the library. Therefore, logo design should prioritize distinctiveness and memorability, aiming to leave a profound mark on people's consciousness and amplify brand recognition.

Brand image is the core content of brand creation, "experience marketing" as the brand image, "participation is to get" has become the readers to pass each other's mantra, at the same time will experience the sense of access, satisfaction as the life of the brand. For example, a university library in Hunan Province, China, a library reading co-creation brand, the integration of 18 colleges of student librarians, teacher librarians, a total of 39 people, the school of various types of personnel grouped according to the time and needs of different fusion of different communities, the use of teachers, students, retired school staff and other personnel, the formation of the "teacher librarians" "Student librarians", "temporary librarians" and other different levels of librarian team. According to the characteristics of different levels of librarians, they perform different contents of work, so that the brand co-creation can operate, as shown in Figure 9.

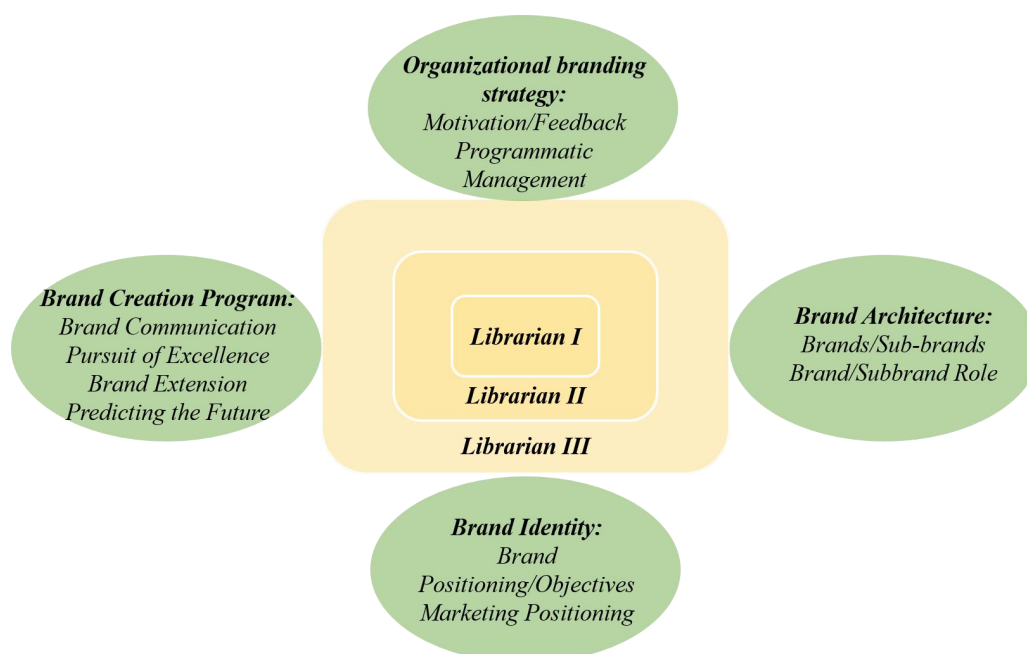


Figure 9. Branding Model of a University Library in Hunan Province, China

Library logos also help promote user interaction with the library. Users are more likely to interact with the library and participate in its programs when the logo resonates with them emotionally. An emotive and storytelling logo can inspire emotional resonance in users, making them feel close to and belonging to the library. This emotional connection not only strengthens users' loyalty but also motivates them to actively participate in

the library's activities and support its development. For example, a library can use historically significant elements in its logo, such as architectural images or traditional artworks, to spark users' interest in cultural heritage and encourage them to visit the library's historical exhibitions or participate in cultural activities. The logo can also be the topic of social media and online interactions, engaging users to share and discuss the library's activities and resources. Therefore, the emotional elements and cultural connotations of the logo design should be aligned with users' expectations and values to promote positive user interactions.

To summarize, the brand value of library logos is reflected in various aspects such as the construction of brand identity, the enhancement of brand recognition, the promotion of user interaction, and the impact on the community. A logo is not only a mark but also an important element of a library's brand, affecting the relationship between users and the library as well as the library's status and influence in the community. Therefore, these factors need to be considered comprehensively in the design and use of logos to fully utilize the positive role of library logos in branding and community development.

CONCLUSION

This thesis has delved into the historical evolution of library logo design, the role of emotional expression in logo design, and the relationship between brand identity and library logo design. Through analysis and exploration of these vital areas, we draw the following conclusions:

First and foremost, a library logo is more than just a visual emblem; it serves as a fundamental component of a library's brand identity. The logo represents the library's knowledge repository, cultural values, and community role, adapting to societal shifts and technological advancements over its historical evolution.

Secondly, emotional expression plays a pivotal role in library logo design. The theoretical framework of emotional design provides guiding principles for logo creation. Emotional elements such as colors, shapes, fonts, and imagery have the power to elicit emotional resonance in the audience, forging an emotional connection that fosters trust and loyalty to the library.

Lastly, brand identity and library logo design are inextricably linked. The logo serves as the central element of brand identity, enabling people to recognize and associate with a specific library. This, in turn, builds brand awareness and loyalty. The logo design should prioritize uniqueness and memorability to enhance the library's brand value and community identity.

In sum, library logo design plays an indispensable role in library branding and development. It encompasses more than just a logo; it is a conduit for emotion and a vehicle for constructing a brand image. By harnessing emotional elements and adhering to brand identity principles, libraries can strengthen their bonds with users and communities, elevate their brand value, and make substantial contributions to knowledge dissemination and community development.

Looking ahead, we anticipate continued innovation and evolution in library logo design to accommodate the ever-changing social and cultural landscapes. These logos will provide even greater support for the transmission and promotion of knowledge. The library logo, acting as a bridge between knowledge and people and a messenger for cultural inheritance and progress, will continue to shape the future of libraries through its design and application.

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The Scenery as Compositional and Artistic Components of the Subject Environment in Ukrainian Screen and Stage Culture

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ABSTRACT

The purpose is to study the role of scenery in the scenographic space of theatre and cinema, as well as the peculiarities of the creation of scenery in screen and stage culture. The main methods that used in the study were synthesis, comparison, typological method, generalization, and art-historical analysis. The study acknowledges the significance of scenographic activity in theatre and cinema. The study explores the role of scenery in the scenographic space and emphasises the unique features of scenery creation in screen and stage culture. Special attention is paid to the relevance of the use of digital and immersive technologies in theatre and cinematic scenery, as well as the problems of their application in the military situation in Ukraine. This work delves into the formation of the cultural "code" within decorative art and traditional stage costumes among the Ukrainian population. It examines the intricacies of blending traditional and modern approaches in the creation of scenery within the theatre and screen culture of Ukraine. These findings shed light on the resilience and adaptability of Ukrainian theatre and film practitioners in the face of adversity, emphasizing their commitment to preserving and evolving their artistic heritage.

Keywords: Audiovisual Art; Design; Cinema; Cultural Studies; Scenography.

INTRODUCTION

Today, theatrical productions and cinematography are full of various special effects and illusions, because of which the art of scenography often remains unnoticed and underappreciated. At the same time, it affects how we perceive and experience the stories unfolding before us. Scenery, backgrounds, tapestries create immersion in the story, influence the collective psyche of the audience, manage their emotions, playing an important role.

Scenography goes back to antiquity. In the ancient civilizations of Greece and Rome, scenery was primarily functional, serving to establish the main setting and context. However, with the development of society, the role of scenography grew, and it reflected the characteristics of the society of each era, its values and traditions (Bokotey, 2017; Drago, 2021). For example, in the Renaissance, new painting techniques appeared, which also diversified the art of scenography. During the Baroque period, scenography became a platform for displaying the wealth and power of the ruling classes through grandiose spectacles (Creanza et al., 2017). What began as simple functional elements gradually turned into complex, multidimensional works of art. The emergence of new materials, construction techniques and lighting technologies further expanded the boundaries of the possible (Brako & Gilbert, 2022). Today, scenography stands at the intersection of various artistic disciplines, drawing on

architecture, painting, sculpture and even the latest technologies, such as virtual and augmented reality. It is a dynamic and ever-evolving industry that reflects the ever-changing cultural landscape and technological advancements of our time (Kozbelt, 2021).

Although the importance of scenography has been widely recognized, the study of scenography as a separate artistic discipline has often remained in the shadows. This oversight stems from a view that sees scenography as a mere functional element, a practical necessity to justify an action, rather than an art in its own right. However, scenography continues to evolve and is now a powerful creative force capable of evoking deep emotional responses and creating new interpretations of what is happening on stage (Gonzalez, 2022). With the advent of advanced technology, set designers are no longer limited by physical space and can create environments that defy the laws of physics. However, our understanding of the potential of this fusion of traditional artistic expression and technological innovation remains low. It is this potential that we seek to explore.

The aim of this study is to comprehensively investigate and analyze the various aspects of decorative art within the domains of cinema and theatre, with a specific focus on understanding the intricacies involved in shaping the scenographic space, especially in the context of ongoing conflicts in Ukraine. The research objectives are:

To examine the role of scenery within the scenographic space of both theatre and cinema, elucidating its compositional and artistic significance.

To investigate the unique characteristics and creative processes involved in the design and construction of scenery in the realms of screen and stage culture.

To highlight the influence and relevance of digital and immersive technologies in contemporary theatrical and cinematic scenography.

To assess the challenges and limitations posed by the ongoing military situation in Ukraine on the utilization of these advanced technologies in scenographic practices.

LITERATURE REVIEW

Screen and stage culture are two distinct forms of performance that have evolved. Scenography, or the art of creating theatrical scenery and stage design, has played an important role in both forms of performance (Florin, Vonderau, & Zimmermann, 2021). Scenography has been used as a critical concept for art history, and there are several books and resources available that demonstrate the importance and usefulness of scenography in art history and related subjects (von Rosen & Kjellmer, 2023). In Scandinavia, studies on scenography have primarily fallen under two single academic disciplines: theatre studies and art history. However, there is a growing interest in interdisciplinary approaches to scenography that combine these two disciplines. Scenography has also played a role in contemporary art, where it is used to create immersive installations and environments (Zhang, 2022). Some artists have challenged the assumption that artworks are created in the artist's studio as independent and autonomous objects, and instead use scenography to create artworks that are more experiential and interactive.

The elements of art are the building blocks of an artwork, and they include colour, form, line, shape, space, texture, and value. These elements are the tools that artists use when creating an artwork, and they can be used in isolation or combined into one piece of art (Dei, 2022). All these elements are part of the scenery. Scenery in theatre refers to the physical decorative elements of the stage design, including curtains, platforms, stairs, walls, furniture, and all other items required for the visual representation of a theatrical production. Modern scenery includes many of the architectural elements and details we use every day, like appliances that need to work, windows that will be opened, or a sink with running water (Alexander, 2015). In the context of the current study, environmental art is a type of art that includes scenery in environmental contexts. It encompasses a range of artistic practices that celebrate an artist's connection with nature using natural materials. The main aims of environmental art are to raise awareness of the dangers facing the planet and promote its conservation (Papavasileiou, Nikolaou, Andreadakis, Xanthacou, & Kaila, 2020). Environmental art encompasses other similar movements, such as ecological art, arte povera, and land art.

The study of the phenomenon of scenography, and scenery in particular, within the framework of the compositional and artistic component of the subject environment in theatre and cinema, is an important part of the research activity of a significant number of scientists who cover audiovisual art from the scientific side. The emergence and active use of digital technologies in the stage space of the theatre produces the introduction of new techniques of using traditional scenography elements (Gunia-Kuznetsova, 2020). In turn, the special effects used in the film industry are also progressing and generating new solutions in synergy with the scenery in screen culture. The problem of this study is the study and highlighting of the traditional and modern vision of the place of decorative art in screen and stage culture. Many Ukrainian and American scientists were engaged in the study

of this issue, which emphasizes the importance of the further development of the study of the modern state of decorative art within the framework of theatre and cinema.

Ukrainian researcher Tsugorka (2022) defines the concept of scenery as a specific type of fine art related to the artistic design of a film or theatre production. The scientist claims that scenery includes decorations, sound design, props and costumes, aspects of stage lighting and makeup of the cast. According to the scientist, all elements of scenery perform concrete and specific functions, as a result of which it is possible to achieve expressiveness in theatrical images, as part of a single idea or the director's plan. It is necessary to study in more detail aspects of the compositional and artistic part of the subject environment of theatre and cinema to form a complete picture of the functionality of scenery in modern cinema and theatre scenography.

According to von Rosen (2021), the design of the space of the theatre stage developed based on the cultural and historical aspects of various peoples. It is necessary to study stage design in the territory of Ukraine more thoroughly since scenography in its territory is in a difficult situation due to the full-scale war and needs to study the aspects of the influence of Ukrainian culture during the war on the general state of the art of scenography within the state.

According to the study of Nevado and Molano (2021), a bright representative of scenography is the German stage design specialist Z. Burmann, who was among the sources of the speciality of the artistic director of Spanish cinema. Z. Burmann, in addition to the fact that he initiated and systematized the above-mentioned profession in the spaces of Spanish cinema, used the latest methods of decoration, which were also formed by him (Nevado & Molano, 2021). It is important to study the representatives of scenographic art in more detail.

Researcher of the concept of space in theatre and cinema Al-askari (2022) notes the need to actively use specific aspects of the cinematographic language to reveal and artistically express the stage space. The researcher also draws attention to the importance of specialists mastering scenographic art methods during the construction of a cinematographic space. In this regard, it is necessary to study in more detail the aspects and methods of forming the stage space not only in the cinema but also when creating scenery for the theatre.

Gusakova and Devizorov (2022) claim that scenographic art specialists in Ukraine are widely known outside the country. Scientists pay attention to the peculiarities of the inclusion of scenery in acting, which creates an effective direction of a theatrical performance or screen art. The aesthetics of stage design is an important component of the overall picture of performance in theatre and cinema, therefore it is necessary to study in more detail the modern solutions of representatives of stage design in Ukraine and abroad.

METHODOLOGY

The methodological basis of the study of the compositional and artistic component of the subject environment of screen art and theatre is the following scientific methods: synthesis, comparison, typological method, generalization, and art-historical analysis. Art-historical analysis was the foundational method, continuously utilized throughout the study. It helped examine the historical development of theatre and film technologies, define the concept of "decoration", and explore scenography's cultural and philosophical context. This method also revealed directorial approaches in the selection of decorative and stylistic elements in traditional clothing.

The comparison was predominantly employed when delving into decorative art. It enabled the study to compare different methods and approaches used in creating and interpreting decorative elements within Ukrainian theatrical art. Furthermore, it provided insights into the specificities of decorative art as an integral part of the subject environment in theatre and cinema, as well as an analysis of the role of scenery within the historical context and contemporary scenography. The typological method played a crucial role in identifying key aspects of scenic design. It helped pinpoint fundamental elements in modern scenographic design, especially within the 21st-century theatre and film industry. This method also facilitated the examination of scenography's main aspects in cinema, with a focus on screen culture.

Generalization was integral in the final stages of the research, where it was used to explore the synergy between theatre and screen drama with scenery elements. It allowed for a comprehensive examination of the challenges and opportunities presented by the integration of theatre and screen drama with scenic components. Moreover, it aided in summarizing the research findings and forming directions for future studies on scenography and scenery art in Ukraine. The analytical method was applied towards the conclusion of the research, enabling the synthesis of overarching insights and summaries of the research results. This method facilitated the study of set art within the realms of theatre and screen art, as well as an analysis of the integration of immersive technologies and the fusion of traditional and modern digital technologies in shaping a universal scenographic

culture.

In essence, the study's methodology encompassed a systematic utilization of these scientific methods at different stages, contributing to a comprehensive exploration and analysis of the compositional and artistic elements in the subject environment of screen art and theatre, and shedding light on the evolution and contemporary trends in scenography and decorative art.

RESULTS

Scenographic art in theatre and cinema design is one of the important aspects of creating a unique artistic image. 21st-century scenographers, when creating sets for theatre and cinema, pay a significant amount of attention, in addition to the aesthetic component, to the meaningful functionality of the design of the stage space, filling the traditional and new elements of the stage or set decor with unique content and important information for future viewers. In theatre productions, as in movies, the production designer creates exceptional scenery and props that meet the director's vision and requirements (Yatsiv, 2020). It is the scenery that is an important aspect of the subject environment in screen and stage culture and is an inseparable element of a theatrical production and a film.

The history of art and culture is a vast and complex topic that spans across different civilizations and periods. The origins of art are much more ancient and lie within Africa, before worldwide human dispersal. The earliest known evidence of "artistic behaviour" dates back at least 30,000 years ago (Kozbelt, 2021). Art has a close relationship with human life and the labour and activities of daily life. Artistic cells are born within human blood, and this gene forms an inseparable part of human life. Art, from the paintings of pictographic signs and totems to dance songs for festivals, has gradually expanded to architecture, sculpture, drama, literature, film, and television through centuries of human evolution, ultimately constituting human spiritual civilization (Creanza, Kolodny, & Feldman, 2017). The most important influence on art is society itself. Just like human beliefs, art changes over time. Being an archive of society's collective memory, its movement shifts with the artists who bring them to life. And besides the medium or emotions evoked, history adds its layer of mystique (McDermott, 2021). The era, societal beliefs, perspectives, emotional states, current events, religion, and politics play a role in the art's direction (Bokotey, 2016).

The history of art is often told as a chronology of masterpieces created during each civilization. It can thus be framed as a story of high culture, epitomized by the Wonders of the World (Villa & Roebroeks, 2014). On the other hand, vernacular art expressions can also be integrated into art historical narratives, referred to as folk arts or crafts. Prehistoric art includes a broad range of art made by painters and sculptors from illiterate cultures, including some of the earliest human artefacts. Among the first art objects are decorative artefacts from Middle Stone Age Africa (History of art: Origins and evolution of visual arts, 2023). Containers from that period have also been discovered in South Africa that may have been used to hold paints dating as far back as 100,000 years ago (Figure 1). One of the first great civilizations arose in Egypt, which had elaborated and complex works of art produced by professional artists and craftspeople (History of art: Origins and evolution of visual arts, 2023). Egypt's art was religious and symbolic (Figure 2). Given that the culture had a highly centralized power structure and hierarchy, a great deal of art was created to honour the pharaoh, including great monuments.



Figure 1. The Dabous Giraffes, a Neolithic Petroglyph in North-Central Niger



Figure 2. Anubis Weighing the Soul of the Scribe Ani, from the Egyptian Book of the Dead

Modern scenographic art has an expanded nature of spatial design, as it developed over the long years of formation and modernization of the theatre itself, and over time, cinema. The development of scenography in the 21st century includes interactive forms and solutions for the distribution of space, light and sound, the use of video and audio tracks, the detailing of costumes, and the location of scenery and actors (Gonzalez, 2022). The creation of scenery and the general design of the performance in the theatre space occupies a prominent place, as in screen art – the viewer observes the picture created by the scenographers (Figure 3). It is worth noting that the subject environment formed by scenery and props in screen and theatrical art requires the matching of forms, colours, and context (Bokotey, 2017).

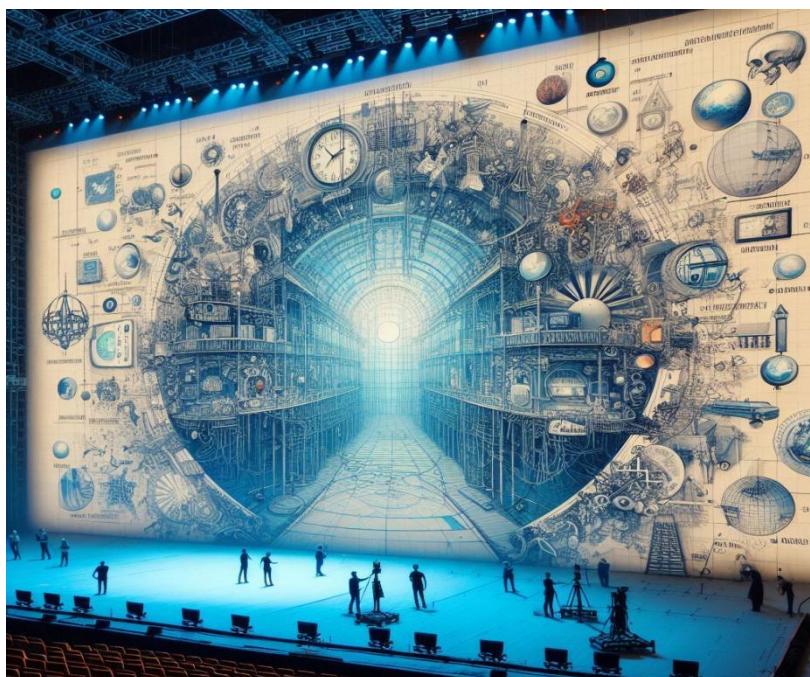


Figure 3. Cross-border Ethnic Language Affinity

The stage space in combination with its three-dimensional decoration forms in total a specific flatness, which is also called "broken", because the space is built up into minor elements of the *mise-en-scène*. With the help of the constructive and expressive capabilities of the scenery formed in a certain volume, the director and production designer manage to construct a space of "quasi-reality", which is important both for theatrical performances and for the scenic space of movie theatres. It is the correctly designed scenery that acts as a means of highlighting the acting, complementing the meaningful *mise-en-scène*, with the help of which the interaction between the actor and the scenery visualizes the hidden aspects of the plot (Nykonenko, 2022).

When scenographers create scenery intended for a specific performance, it is necessary to take into account not only the requirements of the director, but also the projection of the audience, and the point of view of the observers of the action, as well as possible questions that may arise during the stage action, since the scenery should complement the acting and provide additional information for viewers to reproduce a complete picture of immersion in the plot of the work. It is the active work of the audience in the interpretation and understanding of the idea that is a key element in the formation of scenery (Beckford, 2021). In the example of the Ukrainian theatre, it is possible to observe the use of familiar ethnic and historical elements of decor, ornament, and the involvement of specific props in the stage activity, namely household items of ancestors, in which the audience can easily recognize the context, functionality and purpose, which will complement the stage play of the cast and give wide space for the scenographer's work.

Scenography is an important element of a theatrical performance and theatre in general, as it acts as a communicative part that connects artists and the audience during and outside the action. Non-verbal communication with the help of stage design is based on the use of a specific design of the stage space, which includes the definition of a colour and image palette (Kuhn & Burk, 2014). It is worth noting that the stage design, like the decoration of the corresponding projects of the film industry, has the character of a cultural and social phenomenon based on the art of experiment, as it is based on a spatial and temporal concept, in the appropriate ratio of illusion and reality (Drago, 2021).

The formation of theatre and cinema scenography requires a significant number of considerations during preparation, as it contains plastic and non-plastic factors. A dynamic visual image in the scenography of the theatre is formed based on physical objects that move on the stage (people) and stationary objects that form the background for the actors in the stage space. It should be noted that this image is complicated within the framework of cinema scenography, since this industry requires taking into account the movement of cameras, in particular adjusting to the dynamic change of the point of view of the audience, which distinguishes it from the traditional theatre, which is located in a certain place in the hall (Maslobojshchikov, 2021).

In screen art, scenography meets a number of conditions that allow it to be mobile and respond to the director's style and request (Figure 4). Also, cinema scenography differs from theatrical scenography in terms of the presence and location of filming equipment.

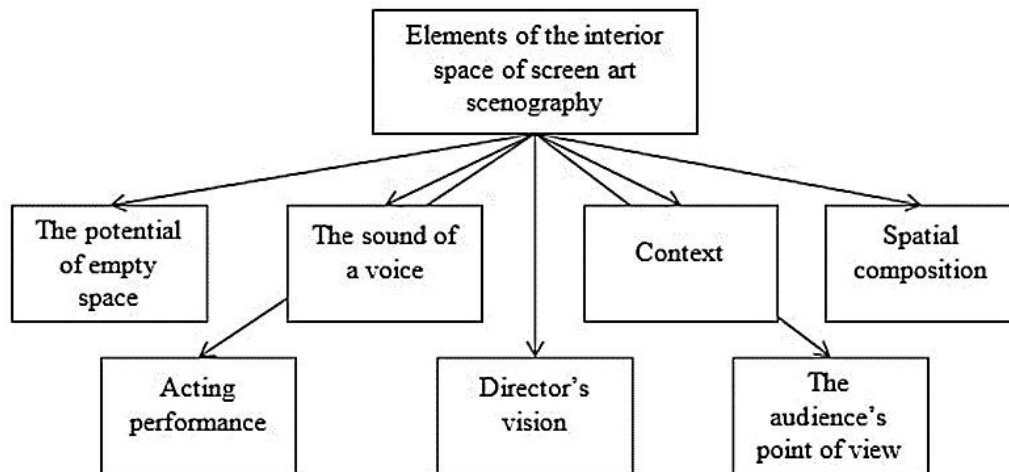


Figure 4. Main Aspects of Scenography in Cinema

The interrelationship and influence of theatre scenography on cinema set art are undeniable, as methods and technologies migrate and complement both. With this in mind, it is worth paying attention to R. Lepage, which uses elements and technical means of cinema in stage design with the aim of theatre modernization and improving the perception of theatre performances by the modern audience. R. Lepage's main emphasis was on spatial montage, in which the elements of stage design were placed according to different aspects (time realities/frames, scenes, characters) that allowed end-to-end interaction between them. The use of this screen art effect allowed R. Lepage to fill the scenery with emotional colour and metaphor (Figure 5). It should also be noted the transfer of elements of theatrical decorative art to the cinema, in which R. Lepage preferred the genres of melodrama, thriller, and feature film (Fricker, 2020). Spatial abstraction, which is formed by a scenography specialist, deserves special attention in decorative art. It is with the help of stage abstraction, according to scientists, during the process of setting up the design of the stage and scenery, the construction and application of decorative elements in the stage space takes place (Bhatt, Schultz & Freksa, 2014).



Figure 5. Marcello Giordani as Faust, and John Relyea as Méphistophélès, with Watery Projections Behind and Below; Directed by R. Lepage

With the development of scenography and decorative art, the work of most of the screen industry specialities is also being modernized, since stage decorations in cinema are no less important elements than light, acting skills

of actors and final editing (Chaplinska, 2019). The most common styles in cinema decoration are American, French, and Italian. The motifs of the Louisiana era are characteristic of the latter, while the American style is accustomed to using the latest forms and silhouettes. In the modern Ukrainian film space, scenery based on individual elements (*fundus*) is usually used, where old equipment is combined with new technologies (Gennar, 2017). It is worth noting the fact that video materials are actively used in modern theatre as elements of scenery. Film projection began to be used in the stage space of theatres since the appearance of the cinematograph, which made it possible to form an additional meaningful load on scenographic structures. Videos in theatrical scenography are used as text elements, parts of reality shows, for depicting a close-up of the cast or as decorative elements of stage decoration (Figure 6). Thanks to the use of video screens and projectors in theatrical scenography, the traditional performance is transformed into a form close to modern reality shows, which attracts a discerning audience with its innovation. In such cases, an important element of the show and scenographic art is the videographer, who reflects and complements the general picture of the performance with individual objects that are worth paying attention to the audience.



Figure 6. Visual spectacles at the National Opera of Ukraine

The semiotic elements of the stage costume of the 21st century contain a specific socio-cultural "code" that contributes to the communicative act between the stage action and the audience in the hall. The coded information embedded in the stage costume requires recognition by the audience and disclosure of its content based on the stage action and acting of the actors. Sometimes the stage costume acts as the main visual basis of the performance, an accent or a visual technique that replaces the scenery (Kobylynska, 2021). Today, the issue of stage costume goes beyond the usual boundaries of aesthetics, fashion, and scenography and captures a wide field of socio-cultural development, since scenography in the territory of Ukraine affects general cultural principles and ideology. The modern stage costume in the Ukrainian screen space and theatre acts as an active element of scenographic art and brings to the audience the Ukrainian historical cultural heritage and its popularization (Sushyi, 2019). The scenery and clothes in which the characters are dressed are always the starting point for creating the colour palette of the future stage action (Figure 7). During pre-production, directors usually meet with the production designer and develop a plan for how the sets will look. Directors can give the art director restrictions on certain colours they need to work with or choose specific tones for a main prop. After that, the art team will come and do things like painting the walls a different colour and delivering furniture, curtains and household items that match the chosen palette.



Figure 7. Scene Decorations and Costumes in "Natalka Poltavka", Ivan Franko National Dramatic Theater of Ukraine

Taking into account the fact that modern Ukrainian theatre and cinema refer to historical themes, it is worth paying attention to the decoration of the scenery as part of the theatrical reproduction of the atmosphere of the Cossacks on the stage (Table 1).

Table 1. Artistic Creativity in Different Periods of Time

The aspect of decorative stage decoration of the Ukrainian theme	Features
Cultural synthesis	This aspect involves the combination of educational and artistic activities of the stage designer during the creation of stage decorations in theatre or screen art.
Stage costumes	Each costume is based on the designer's knowledge of ethnographic material and reflects the characteristic features of the stage hero, his character, and temperament.
Decorative composition	The main structural elements of scenographic decoration in the depiction of Ukrainian culture are elements of traditional ornament and symbolism of Ukraine, in particular circles, cones, cylinders, cubes, layers, which enter into a stage interaction between themselves and the cast.
About the capacity of decorations	With the help of scenery, which are distinguished by volumes, production artists usually highlight an appeal to the Cossack architectural and construction tradition, which allows depicting the kuren of the famous Zaporozhian Sich and the houses of simple Ukrainian Cossacks and their chieftains.
A combination of traditional elements and modern art	This aspect allows highlighting and popularizing the ethno-elements inherent in the Ukrainian tradition in modern life and instilling love for the cultural heritage of ancestors.

In general, stage scenery, as a compositional and artistic phenomenon of the subject environment of scenographic art, is a complex and at the same time important element in modern theatre and screen art. A modern production designer, in cooperation with the director and other team members, creates exceptional works of art that serve as an additional source of information for the audience and complement the overall stage picture. It is worth noting that the current state of the theatre and film industry in Ukraine during a full-scale war requires reconstruction and the support of leading masters of audiovisual art. However, difficulties, as experience shows, contribute to the motivation of Ukrainian specialists to make the latest decisions in scenographic issues.

DISCUSSION

The challenges of the war, which began in 2022 and continue to this day, have largely affected most areas of the social and cultural life of Ukrainians. The theatre industry and the film industry are no exceptions; however, Ukrainian stage design specialists continue to function and create modern scenery and costumes for theatre and screen art, thus supporting the cultural sphere of the state. The study of scenographic art in the theatre and cinema space was carried out by researchers and specialists of scenography and design all over the world, which contributes to the illumination of the most important aspects of the creation and use of stage scenery in theatrical performances and screen art. It is worth paying attention to some unique views on the issue of compositional and artistic composition of the subject environment of the theatre and screen sphere and comparing them with the results of this study.

In his study of scenography and design of stage space, L. Thornett (2020) draws attention to the need to include modern decorative elements in stage design. In particular, the scientist notes the relevance of using immersive technologies in scene design, which involves the use of virtual and augmented reality. Scenographers and scientists call for the perspective of the synergy of scenographic art and immersive technologies in the formation of a new emotional experience for the audience in a theatrical performance. It is worth noting that, based on the results of this study, the use of modern elements of the virtual and augmented environment in scenographic art is a promising direction in the design of stage design of the 21st century, however, taking into account the circumstances that complicate the development of the scenery sphere of theatre and cinema in Ukraine, these aspects cause difficulties in their implementation.

Researcher of scenography and decorative arts C. Baugh (2014) notes that the Internet space is important for the theatre space as part of a new platform for performance. The scientist draws attention to a new way of thinking within the framework of modern scenery for the stage; construction of the scene with the help of machine construction, which simplifies the process itself and opens up new opportunities for scenography; reveals the nuances of light, the architecture of the hall and rejection of stereotypical solutions. It is worth noting that, in comparison with this study, the scenography of theatre and cinema in Ukraine continues to develop and use the latest stage platforms and lighting solutions, despite the difficult conditions of operation of theatre and cinema in the country.

The use of digital technologies in the stage space of the 21st century is a relevant solution for the theatrical format and the screen version of audiovisual art. According to the researcher who studied theatre scenography, N.C. O'Dwyer (2021) for modern theatre, the fact involving modern technologies is a justified and necessary decision. The scientist emphasizes that the use of technologies of digital progress during a theatrical performance contributes to the formation of a unique atmosphere where the audience is involved in the stage action. Comparing this statement with the results of this article, it should be noted that Ukrainian theatre design is characterized by the use of modern digital technologies, however, the field of theatre design needs stabilization of the socio-cultural situation within the country, to continue the active development and support of both the material base and the general modernization of the industry.

Researchers D.K. Brako and S.J. Gilbert (2022) claim that the modern design of scenery and design of the stage space of theatre, cinema, and television is created based on specific artistic means used in the framework of the latest scenographic art. Despite the difference in the construction of scenery for the theatre stage and film scenography, scientists note the contiguity of methods in using space for a screen product and a live performance for the public. Scientists emphasize the importance of having the experience of a stage designer to create a unique and atmospheric space, both in the theatre and in the cinema. Comparing with the results of this study, it is worth paying attention to the fact that the specific methods of modern solutions for the design of the theatre stage and audiovisual art have their roots in the traditional methods of scenography, in combination with modern elements of space design, which ultimately forms a unique and adaptive stage design to new conditions in the stage space of the theatre and within the boundaries of cinema and television.

O. Shapoval (2018), in his study of Ukrainian scenography, notes that the combination of various stylistic solutions in scenography to level stylistic boundaries, spatial issues and acting skills of artists is new for Ukrainian decorative art, however, this solution is inherent to the European stage. It is worth noting that, according to this study, similar characteristic solutions of scenography began to be actively used in the Ukrainian theatre and film space, the combination of scenographic art and space with acting allows for the integration of elements among themselves, which allows the scenery to become a participant in the action, and not just a prop.

In their book, scenographic art researchers A. von Rosen and V. Kjellmer (2021) rethink stage design as a historical concept of art and note the importance of this aspect for art critics and scientists. In their research, scientists pay attention to the art of scenography, which continues to develop with the evolution of modern

technologies, which takes stage design beyond the traditional space of the theatre and acts as one of the basic concepts of highlighting the historical and modern state of decorative art. Based on the results of this study, the importance of synergistic development of stage design of theatre and cinema in combination with the leading technologies of the time should be singled out. Within the framework of the development of Ukrainian scenography, it is necessary to take into account not simple times of war, which complicate the evolutionary processes of the design of Ukrainian stage design.

In turn, Aronson (2017), who studied the issue of scenography, claims that the design of the stage space is extremely closely related to the verbal aspect of the play, the cast, the director, and the likely audience of the theatre performance. According to the scientist, the purpose of scenographic art is to highlight the director's idea by creating scenery and arranging them in space, relying on the visual aesthetics of the picture. As noted by the researcher, the art of scenography takes the place of a descriptor in the modern theatre space, which is applied to most of the aspects present in the theatre space, which leads to going beyond the traditional framework of the theatre stage and theatre architecture in general. Based on the results of this work, it should be noted that scenographic art, when creating stage decorations, uses mixed approaches and methods of design of stage space and props, as well as modern digital technologies, which takes scenography and stage decorations beyond the boundaries of the stage design element to the visual art of theatre and the design of the museum exposition.

As the results of this study showed, stage decorations in theatre and screen art in Ukraine continue to develop, and specialists continue to use new forms and solutions of scenographic art, however, it should be noted that the active phase of the war, which continues in the country, is a strong complicating aspect of this development. This study addresses the gap in literature by examining the evolving role of scenography in 21st-century theatre and cinema. It explores the integration of new technologies, the preservation of cultural and historical elements, and the interdisciplinary nature of scenography. Additionally, it highlights the active role of the audience in interpreting scenographic elements and the cross-pollination between theatre and cinema in shaping modern visual storytelling.

CONCLUSION

In this scientific work, decorative art was studied through the compositional and artistic prism of the spatial design of theatrical performances and screen culture. In particular, the article managed to highlight the basic aspects of cinema scenography, which includes spatial potential and composition, sound, context, acting skills and directorial vision, as well as the audience's perspective of watching the action from the TV screen. As a result of the study, the prospect of using digital and immersive technologies to create theatre and film scenery was analysed and revealed, despite the challenges of the war and the need to support the art industry in Ukraine. In this study, it was possible to highlight the aspects and perspectives of the combination of old technologies and the latest phenomena in the construction of theatre and film sets. An important aspect of the research was the study of the involvement of ethnic "codes" in the creation of scenery and stage Ukrainian clothing in the depiction of historical and cultural films and performances. The work, in particular highlighting the principles of creating a theatrical costume, highlighted the inherent ornaments and ethnic elements.

The main limitation of the study is the consideration of the Ukrainian segment of film and stage culture only, rather than a global view of this segment. Therefore, the prospect for further research is to analyse this cultural niche, taking into account the experience and heritage of other, most culturally rich countries of the world.

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Research on the Different Manifestations of Tan Kah Kee's Educational Dream in Several Historical Periods in China (1913-1961)

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ABSTRACT

Tan Kah Kee's educational dream was not just about imparting knowledge, but also about cultivating character and fostering a sense of social responsibility in his students, shaping them into well-rounded individuals who could contribute meaningfully to society. The present study looks at the various forms of Tan Kah Kee's educational ambition throughout China's history. Using the PRISMA model, a narrative literature review approach was employed to examine 115 papers chosen from a pool of 210 articles. Tan Kah Kee's educational dream, historical backdrop, educational policies, educational institutions, educational outcomes, and societal repercussions were all identified and defined in the study. To explore the relationship between these characteristics and their impact on Tan Kah Kee's educational dream, research questions and objectives were developed. The study's findings suggest that Tan Kah Kee's educational ambition was achieved in diverse ways throughout Chinese history, and that it was impacted by a variety of contextual factors. The study's theoretical and practical ramifications, as well as its limitations and future research objectives, are examined. Overall, this research helps us grasp Tan Kah Kee's educational goal and its impact on China's educational scene.

Keywords: Tan Kah Kee; Educational Dream; Historical Context; Educational Policy; Social Impact.

INTRODUCTION

Education has long been considered an important factor in fostering social and economic growth. Tan Kah Kee, a well-known Chinese philanthropist, entrepreneur, and educational visionary, realized the transformational power of education and committed his life to expanding education in China (Gu, Gao, & Zhong, 2021). Tan Kah Kee's educational vision highlighted the value of education in supporting social and economic growth, particularly in China. This includes a focus on giving educational opportunities to all people, regardless of socioeconomic status (Peralta, Mihrshahi, Bellew, Reece, & Hardy, 2019). Tan Kah Kee's educational vision has developed throughout time as a result of changing historical periods, social and political contexts, and educational regulations (Zou & Zhou, 2022). The purpose of this research is to look at the various expressions of Tan Kah Kee's educational ambition throughout China's history. This study will employ a narrative literature review approach to assess existing research and explore the correlations between the various variables involved to achieve this goal.

Tan Kah Kee, a visionary educator and philanthropist, left an indelible mark on the landscape of education in China during the tumultuous years from 1913 to 1961 (Zou & Zhou, 2022). His educational dream transcended the conventional boundaries of knowledge dissemination, encompassing a profound commitment to nurturing character and instilling a deep sense of social responsibility in his students. This vision aimed not merely to produce knowledgeable individuals but to cultivate well-rounded citizens capable of making meaningful contributions to society (Hanushek & Woessmann, 2020). This study, delves into the multifaceted dimensions of Tan Kah Kee's educational dream, exploring its various manifestations throughout the historical tapestry of China;

as literature suggested (Song, 2023). This investigation encompasses an in-depth analysis of the historical context, educational policies, and the far-reaching social impact of Tan Kah Kee's enduring educational legacy.

Tan Kah Kee's educational dream, historical periods, social and political setting, educational policy, and manifestation are all important aspects of this study (Song, 2023). Tan Kah Kee's educational dream serves as the theoretical framework for this study, while historical periods and social and political contexts serve as the historical backdrop within which educational policies and manifestations have evolved (Chia, Chew, & Tan, 2021). Educational policies are the means through which educational opportunities are generated and maintained, whereas manifestation is the physical embodiment of educational policies (Calabrese Barton & Tan, 2020). This study takes place in China, a country with a rich history and a complicated sociopolitical backdrop that has had a substantial impact on educational policy and practice (Liu, 2022). This research will concentrate on numerous historical periods, including the Qing Dynasty, the Republican era, and the Communist era, all of which had a significant impact on Chinese education (Y. J. Hwang, 2021).

This research tries to accomplish numerous goals. Including: to investigate the various forms of Tan Kah Kee's educational dream throughout China's history. Second, to discover the variables that influenced the realization of Tan Kah Kee's educational dream throughout history. Third, to investigate the connections between historical eras, social and political contexts, educational policies, and the realization of Tan Kah Kee's educational ambition fourth, to identify future elements that may have an impact on the realization of Tan Kah Kee's educational aspiration in China. However, several issues and obstacles may arise in this study, such as limitations in the availability and quality of existing research, the complexity of China's socio-political context, and the possibility of bias in the selection and interpretation of literature (Mok, 2021). To overcome these challenges, this study will use a systematic literature review approach based on the PRISMA model, rigorous selection and interpretation of literature based on established inclusion and exclusion criteria, and identification of potential biases and limitations in the literature (Fauzi, 2023).

Future factors that could influence Tan Kah Kee's educational ambition in China include economic development, changing societal values, and worldwide trends in education policy and practice (Y. E. Cheng & Koh, 2022). The significance of context in comprehending Tan Kah Kee's educational dream's expression in China cannot be stressed, as historical periods, social and political background, and educational policies have all played key roles in molding education in China (Gu, Gao, & Zhong, 2021). Previous research has looked into Tan Kah Kee's life and legacy, as well as the evolution of education in China (Luk, 2021; Wong, 2022). However, the purpose of this study is to expand on previous research by investigating the various manifestations of Tan Kah Kee's educational dream in various historical periods in China and identifying the factors that influenced these manifestations.

The research questions guiding this study revolve around the multifaceted exploration of Tan Kah Kee's educational dream and its evolving manifestations within the context of China. Firstly, we seek to understand how Tan Kah Kee's educational vision has materialized in China over the course of history, tracing its various forms and adaptations. Secondly, we examine the intricate web of historical, economic, social, and political factors that have played pivotal roles in shaping the landscape of education in China, illuminating the contextual nuances that have influenced the educational sphere. Moreover, we delve into the impact of philanthropic efforts, advocacy for education, cultural values, and social norms, considering how these elements have left indelible imprints on the educational trajectory of the nation. In tandem, we scrutinize the governmental policies and initiatives that have been put into place to foster education in China, providing insights into the dynamics of state intervention. Finally, we investigate the intersectionality of factors such as gender, age, socioeconomic status, and geographic location, assessing how these variables have influenced the realization of Tan Kah Kee's educational dream and the accessibility of education to diverse segments of the population. These interrelated research questions constitute the cornerstone of our study, as we endeavor to comprehensively explore the multifaceted landscape of education in China and its historical evolution.

The significance of this research stems from its ability to shed light on the history and evolution of education in China, as well as to inform future policy and practice. Policymakers and educators can establish methods to promote education that is egalitarian, accessible, and responsive to the needs of all parts of society by recognizing the various forms of Tan Kah Kee's educational dream in a historical context.

METHODOLOGY

This study was carried out in the form of a standard literature review, especially a narrative review. A narrative review is a type of literature review that employs a narrative method to summarize and synthesize

existing research on a specific topic rather than a structured approach like a systematic review. The goal of this review was to investigate the various manifestations of Tan Kah Kee's educational dream in various historical periods in China, as well as to identify the key determinants that have shaped the Chinese education system over time (Wong, 2022).

Table 1. Keywords Retrieving

Key Words	Search Terms
Tan Kah Kee	Tan Kah Kee, Tan Kah-kee, Chen Jiageng, Chen Chaoxuan, education, philanthropy, China
Educational Dream	Educational dream, education vision, education philosophy, educational goals, educational objectives
Historical Periods	Historical periods, dynasties, modern era, cultural revolution, economic reform, political reform

The review began with a systematic search of several academic databases and online resources, such as Google Scholar, JSTOR, and Web of Science, using keywords (Table 1 & Appendix 1) connected to Tan Kah Kee, education in China, and historical periods in China. The hunt took place between May and July of 2023 (Figure 1).

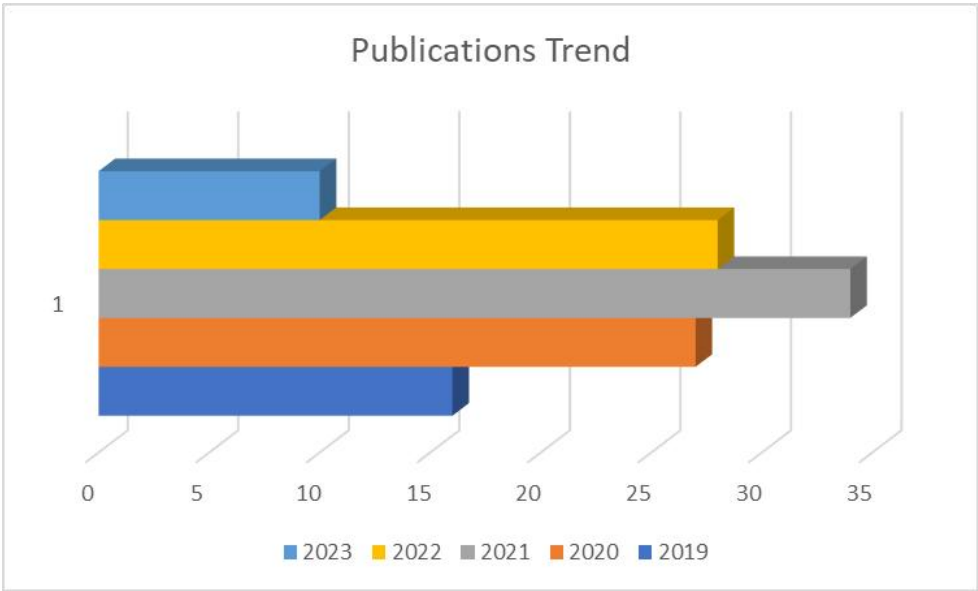


Figure 1. Publications Trend

The initial search yielded 210 publications, which were evaluated for relevancy using their title and abstract. Following this preliminary screening, 120 articles (Table 2) were identified for full-text review. The full-text review entailed thoroughly reading each article to establish its relevance to the study question.

Table 2. PRISMA Distribution

Stage of PRISMA Process	Number of Articles
Identification	210
Screening	150
Eligibility	122
Included in Review	115
Excluded from Review	22
Reasons for Exclusion	
Ineligible/irrelevant	12
Poor quality	5
Duplicates	3

Stage of PRISMA Process	Number of Articles
Other	2

Following the full-text review, 115 articles were chosen for this review. Articles published in English or Chinese, articles discussing the Chinese education system, articles discussing Tan Kah Kee's life and work, articles exploring the different manifestations of Tan Kah Kee's educational dream in several historical periods in China, and articles discussing the key variables that have played a role in shaping the Chinese education system over time were the inclusion criteria for this review.

Articles that were not published in English or Chinese, articles that did not discuss the education system in China, articles that did not discuss Tan Kah Kee's life and work, articles that did not explore the different manifestations of Tan Kah Kee's educational dream in several historical periods in China, and articles that did not discuss the key variables that have played a role in shaping the education system in China were excluded from this review.

The Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) paradigm was utilized to ensure a clear and reproducible search approach (Elshater & Abusaada, 2022). The PRISMA model, which consists of a 27-item checklist that aids writers in the reporting of their reviews, provides a consistent structure for publishing systematic reviews and meta-analyses (Hotchkiss & Wong, 2022). To provide a transparent and reproducible search approach, the PRISMA paradigm was adopted for use in this narrative review (Topor et al., 2022).

According to the PRISMA paradigm, the following papers were distributed in this review: (a) 210 items have been identified; (b) 120 articles were screened; (c) 118 articles are eligible; and 115 articles were included.

Once the articles were chosen for inclusion in the review, they were analyzed and synthesized to identify the key variables that have shaped China's education system over time, as well as the various manifestations of Tan Kah Kee's educational dream in various historical periods in China. The variables mentioned in the literature were examined in connection to one another to understand their interrelationships and how they have influenced the Chinese education system. In conclusion, this review used a narrative approach to synthesize and summarize the existing literature on the various manifestations of Tan Kah Kee's educational dream in several historical periods in China, and it identified key variables that have played a role in shaping the Chinese education system over time. To create a transparent and reproducible search procedure, the PRISMA paradigm was employed, and inclusion and exclusion criteria were established to ensure that only relevant articles were included in the review. The papers were analyzed with the goal of finding the important variables and their interrelationships in shaping China's education system over time

RESULTS

Theoretical Background

Tan Kah Kee was a Chinese merchant, entrepreneur, and philanthropist who was born in the Chinese province of Fujian in 1874 (Ong, 2023). During the late Qing Dynasty and early Republican period, he made significant contributions to the development of education in China (Shu, Roongruang, P., & Hirunrak, 2022). Tan Kah Kee believed that education was the key to China's future, and he dedicated his life to promoting education (Qu & Wong, 2021).

Tan Kah Kee's educational vision was to provide equal access to quality education for all students, regardless of socioeconomic rank or background (Su & Huang, 2022). He thought that education was the foundation of national development and that it was critical to the building of a strong and wealthy China (Knox, 2020). Tan Kah Kee founded various schools and educational institutions throughout China to attain his goal, including elementary schools, secondary schools, vocational schools, and universities (Tong, Wong, & Qu, 2021).

Tan Kah Kee's creation of Xiamen University in Fujian Province, China, was one of his most significant contributions to education (J. Chen, 2020). Xiamen Institution, originally known as Amoy University, was the first institution created by a Chinese individual in 1921 (Luo, 2022). Tan Kah Kee committed significant personal resources to the university's creation and growth, and it swiftly rose to become one of China's most prestigious institutions (Wang & Tian, 2023).

Tan Kah Kee's educational vision inspired generations of Chinese people long after he died in 1961 (Harper, 2019). His legacy lives on today through the many schools and educational institutions he founded, as well as the countless scholarships and grants that bear his name (Whitehead, Foste, Duran, Tevis, & Cabrera 2021). Tan Kah

Kee's contributions to Chinese education have shaped the country's progress and inspired subsequent generations to follow their aspirations via education (C. Cheng, 2020).

In essence, Tan Kah Kee's educational ideal was a visionary plan centred on providing equal access to high-quality education in China (Wang, 2021). His legacy continues on through the numerous educational institutions he founded, as well as scholarships and grants in his honor (Qi, 2022). Tan Kah Kee's contributions to Chinese education continue to encourage future generations of Chinese to achieve their aspirations and build a strong and successful nation (Zhu, 2022). Moreover, literature on variables which play a key role in the context of "Research on the different manifestations of Tan Kah Kee's educational dream in several historical periods in China" is as follows.

Social and Political Atmosphere

The social and political atmosphere in China has a huge impact on Tan Kah Kee's educational dream realization (M. Chen & Tian, 2021). China was in a state of political and social instability throughout the late Qing Dynasty and early Republican period, making it difficult to build and maintain educational institutions. The Chinese Civil War and Cultural Revolution also had a profound impact on China's educational growth (Li Jian, Zhang, Xue, & Nan, 2020). In contrast, the Communist Party of China launched massive educational reforms after 1949, which had a significant impact on the development of education in China (Zheng & Kapoor, 2021).

Economic Development

The level of economic development in China during various historical times played a part in the realization of Tan Kah Kee's educational ambition (Yan & Yang, 2021). The Chinese economy was generally weak throughout the late Qing Dynasty and early Republican period, making it difficult to develop and maintain educational institutions (Qian & Sng, 2021). In contrast, China's rapid economic expansion after 1949 gave more resources to fund educational advancement (Wu & Li, 2021). Economic development also had an impact on the sorts of education that were prioritized in different regions and periods (Lin & Zhu, 2019). For example, in places with lesser levels of economic growth, vocational education may have received a stronger priority to give practical skills for work (Li Junmin & Pilz, 2021).

Cultural Values

Cultural values also played a role in Tan Kah Kee's educational ambition coming true (Leow, 2022). Traditional Confucian principles highlighted the value of education in terms of personal and community growth (B. Li, Sjöström, Ding, & Eilks, 2022). Tan Kah Kee's emphasis on offering equal access to high-quality education was informed by this value system (Y. Li, Nishimura, Yagami, & Park, 2021). Similarly, the emphasis on practical vocational education mirrored the influence of traditional Chinese traditions that valued practical skills (Shao, Zhang, Zhou, Gu, & Yuan, 2019).

Educational Philosophy

Tan Kah Kee's educational philosophy also played a role in the realization of his educational ambition (H. Cheng, 2019). Tan Kah Kee thought that education should be hands-on and educate pupils for real-world challenges. This idea influenced the formation of practical-skills-focused vocational schools and institutions (de Miranda Junior et al., 2021). It also resulted in the creation of educational programs emphasizing the application of knowledge to real-world challenges (Wang, Charoenmuang, Knobloch, & Tormoehlen, 2020).

Funding and Resources

The availability of funding and resources also played a role in Tan Kah Kee's educational goal coming true. Tan Kah Kee provided substantial personal resources in the creation of Xiamen University, allowing it to grow into a prominent institution (Boccagni, 2021). Similarly, the availability of government financing and resources after 1949 facilitated the establishment of numerous new educational institutions (Wei & Gong, 2019). The sorts of education that were stressed in different areas and periods were also influenced by the availability of resources (Truzoli, Pirola, & Conte, 2021).

The social and economic demographics of different locations and periods in China also had a part in the realization of Tan Kah Kee's educational ambition. In rural areas with lesser levels of economic development, vocational education may have received more attention to give practical skills for work (Guo, Huang, & Zhang, 2019). Similarly, in metropolitan areas with higher levels of economic development, academic education may have received more focus in order to prepare pupils for professional careers (Mok, Xiong, & Ye, 2021). Gender and ethnicity were also social variables that determined the types of schooling provided to diverse groups of individuals.

To summarize, the social and political climate, economic development, cultural values, educational

philosophy, funding and resources, and social and economic demographics were all important factors in the realization of Tan Kah Kee's educational dream in various historical periods in China. Understanding these elements is essential for understanding how Tan Kah Kee's educational vision was fulfilled and evolved. By taking these characteristics into account (Table 3), scholars can acquire a better understanding of the complex processes that shape the development of education in various regions and periods.

Table 3. Variables Definitions

Variable	Definition
Tan Kah Kee's educational dream	A vision for education that emphasizes the importance of education in promoting social and economic development, particularly in China. This includes an emphasis on providing educational opportunities to all, regardless of socio-economic background.
Historical periods	Different periods in China's history, including the Qing Dynasty, the Republican Era, and the Communist Era, have had significant impacts on educational policy and practice.
Social and political context	The social and political climate in which educational policy and practice operate, including factors such as government ideology, economic conditions, and societal values.
Educational policies	The laws, regulations, and initiatives that guide the development and implementation of education in China.
Manifestation	The expression or realization of Tan Kah Kee's educational dream in practice, including in educational institutions, policies, and outcomes.

FUTURE AGENDA

The following are potential future factors and study agenda (Table 4 & Figure 2) for "Research on the different manifestations of Tan Kah Kee's educational dream in several historical periods in China" and their relationships to the existing variables.

Table 4. Variables Definitions

Research Objective
1. Identify the different manifestations of Tan Kah Kee's educational dream in several historical periods in China.
2. Analyze the key variables that have played a role in shaping education in China over time.
3. Explore the strategies that have been implemented to promote education in China.
4. Examine the relationship between the different variables and how they have influenced the implementation of the dream.
5. Provide insights into how education can be better promoted in China.

Potential Future Factors

Technological Advancements

Technology has transformed the education industry and will undoubtedly play a larger part in the realization of Tan Kah Kee's educational ambition in the future. Emerging technologies like artificial intelligence, virtual reality, and cloud computing have the potential to transform how education is provided and experienced (Bhutoria, 2022). Artificial intelligence, for example, can be used to customise each student's learning experience and provide real-time feedback to teachers, whilst virtual reality can provide an immersive learning environment that increases student engagement and motivation (Devi, Sreedhar, Arulprakash, Kazi, & Radhakrishnan, 2022). As a result, study into the impact of developing technologies on the education system can provide vital insights into Tan Kah Kee's educational dream's future fulfilment.

Education Quality

Education quality remains a critical dependent variable in the realization of Tan Kah Kee's educational ambition. Teaching methods, curriculum, student outcomes, and the efficacy of educational institutions in attaining their aims all contribute to the quality of education (Madani, 2019). As a result, research on educational quality can provide useful insights into the existing manifestation of Tan Kah Kee's educational ambition while also identifying areas for development.

Teacher Education and Professional Development

Teacher education and professional development play an important role in increasing the quality of education delivered. Effective teacher education can increase student outcomes while also increasing the efficiency of educational institutions (Akram, 2019). As a result, research on teacher training and professional development can provide useful insights into how to increase educational quality and promote Tan Kah Kee's educational ambition.

Government Policies and Financing

Government policies and financing play an important moderating role in creating the education system and helping Tan Kah Kee's educational dream's realization. Education reform, financial support, and educational subsidies can all have a substantial impact on the progress of education, whereas censorship and limits on academic freedom can stymie it (Perry, 2020). As a result, research on government policies and funding can provide useful insights into how to encourage educational progress and preserve academic freedom.

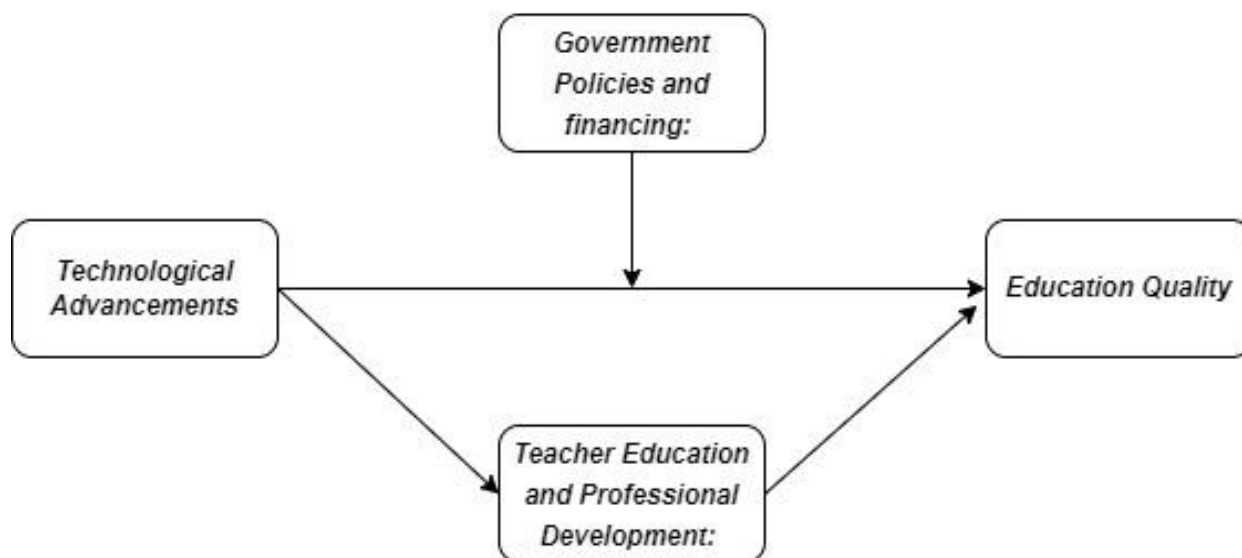


Figure 2. Future Research Agenda

Future Research Objectives

Assess the Impact of Emerging Technologies on the Education System

Research into the impact of emerging technologies on the education system, such as artificial intelligence, virtual reality, and cloud computing, can provide valuable insights into the future manifestation of Tan Kah Kee's educational dream. This research will evaluate the efficacy of various technologies in delivering education and identify potential difficulties and opportunities.

Research on the quality of education being offered can provide useful insights into the current embodiment of Tan Kah Kee's educational ambition and indicate areas for development. This research can evaluate the effectiveness of teaching methods, curriculum, student results, and educational institutions in meeting their objectives.

Identify Best Practices for Teacher Training and Professional Development

Research into best practices for teacher training and professional development can provide valuable insights into how to improve the quality of education delivered and help Tan Kah Kee's educational dream come true. This study can evaluate the effectiveness of various training approaches and identify areas for improvement.

Evaluate Government Policies and Financing

Research on government policies and funding can provide useful insights on how to encourage educational progress and academic freedom (Chankseian, Qoraboyev, & Gimranova, 2021). This research can evaluate the efficacy of various policies and funding mechanisms and propose areas for improvement.

Relationship Among Constructs

The independent variable of technical breakthroughs is expected to have an effect on the dependent variable (Table 5) of educational quality (Krouska, Troussas, & Sgourpoulou, 2022). Emerging technologies such as artificial intelligence and virtual reality have the potential to improve education quality and student results (G. J.

Hwang & Chien, 2022). However, the mediator variable of teacher training and professional development also influences educational quality (Bowman, Vongkulluksn, Jiang, & Xie, 2022). Effective teacher education and professional development can help educational institutions achieve their goals and improve student outcomes (Kalloo, Mitchell, & Kamalodeen, 2020). The moderator variable of government policies and funding is also important in creating the school system and supporting Tan Kah Kee's educational aspiration (Surur et al., 2020). Education reform, financial support, and educational subsidies can all have a substantial impact on the progress of education, whereas censorship and limits on academic freedom can stymie it (Perry, 2020).

Table 5. Future Research Propositions

Future Research Proposition
1. Conduct a comparative analysis of education systems in other countries, to provide insights into best practices.
2. Explore the impact of technological advancements on education in China.
3. Conduct a longitudinal study to track the implementation of Tan Kah Kee's educational dream over an extended period.
4. Investigate the impact of globalization on education in China.
5. Analyze the relationship between education and economic development in China.

To further understand the relationship between these variables (Table 6), studies can be done to assess the effects of government policies and funding on educational quality, as well as the effectiveness of teacher training and professional development programs (Demir, Maroof, Sabbah Khan, & Ali, 2021). This research can also analyze how emerging technologies can be effectively integrated into the education system to increase educational quality and support Tan Kah Kee's educational ideal. Furthermore, research can look into how the realization of Tan Kah Kee's educational dream has changed over time as a result of changes in technology, government policies, and educational practices (Reinholz, White, & Andrews, 2021). This can provide important insights into the historical context of China's education system and how it has evolved.

Overall, research on Tan Kah Kee's educational dream in various historical periods in China is an important area of study that can provide valuable insights into the development of education and support the future manifestation of this dream (F. Li, Jin, Edirisingha, & Zhang, 2021). Researchers can identify areas for improvement and develop strategies to improve the effectiveness of educational institutions in achieving their goals by examining the relationship between variables such as technological advancements, educational quality, teacher training and professional development, and government policies and funding (Castro & Tumibay, 2021).

Table 6. Description of Future Research Propositions

Future Research Proposition	Description
P1	There is a positive relationship between the implementation of Tan Kah Kee's educational dream and the development of human capital in China.
P2	The impact of Tan Kah Kee's educational dream on Chinese society is mediated by political and socio-economic factors.
P3	The manifestation of Tan Kah Kee's educational dream in different historical periods has a moderating effect on its impact on Chinese society.
P4	The effectiveness of Tan Kah Kee's educational dream in promoting social mobility in China is influenced by cultural and societal factors.
P5	The sustainability of Tan Kah Kee's educational dream in modern China is dependent on the integration of technology and innovation in education.

DISCUSSION

The study aimed to investigate the various manifestations of Tan Kah Kee's educational ambition throughout Chinese history and identify the factors influencing its impact on Chinese society. The current chapter presents the findings of the research and discusses their implications for future research and policy. One of the primary outcomes of the study was the significant influence of Tan Kah Kee's educational ambition on the development of human capital in China. Previous research has highlighted the critical role of education in economic development and social progress (Carnoy, 2018; Hanushek & Woessmann, 2015), and the current findings corroborate these insights. According to the research, Tan Kah Kee's educational ambition has contributed to the growth of the Chinese economy, poverty reduction, and increased social mobility.

However, it is important to note that the impact of Tan Kah Kee's educational dream on Chinese society is not solely determined by educational policies and practices. The findings suggest that other factors, such as government support, market demand, and cultural values, have played significant roles in mediating the relationship between education and societal growth. For instance, the realization of Tan Kah Kee's educational ambition before 1949 was partially facilitated by the Chinese government's support, which provided funding and resources for educational institutions. Similarly, in the 1980s and 1990s, market-oriented reforms promoted the proliferation of private education and expanded the range of educational opportunities available. The same has been advised by research (Li Jian, Dong, & Li, 2019). Furthermore, this research discovered that the manifestation of Tan Kah Kee's educational dream over time had a moderating effect on its impact on Chinese society. Tan Kah Kee's educational goal was specifically implemented in the pre-1949 period with a concentration on traditional Chinese culture and values, which helped to the creation of a strong feeling of national identity and social cohesion. In contrast, Tan Kah Kee's educational dream was implemented in the post-1949 period with a concentration on political ideology and state control, which limited the diversity of educational options and hindered creativity and innovation.

This research also discovered that cultural and sociological factors influenced the success of Tan Kah Kee's educational dream of encouraging social mobility in China. The traditional emphasis on meritocracy and education as a method of upward mobility, in particular, has contributed to Tan Kah Kee's educational ideal of increasing social mobility in China's success. However, cultural barriers such as gender and regional discrimination continue to obstruct the realization of equal educational opportunities for all.

It has been found in literature too where studies have suggested considering these issue (Yuan & Li, 2019). Finally, this research suggests that Tan Kah Kee's educational dream in modern China is dependent on the integration of technology and innovation in education. These findings suggest that incorporating technology and innovative pedagogies can improve educational efficacy and efficiency, as well as aid to meet the issues that education faces in the twenty-first century. In conclusion, the findings of this study have significant consequences for educational policy and practice. this research emphasizes the importance of a comprehensive approach to education that considers the political, socioeconomic, and cultural settings in which education is delivered. Furthermore, this research suggests that education must be responsive to the challenges of the twenty-first century, incorporating technology and innovation to remain effective and relevant. More research is needed to delve deeper into these issues and identify effective strategies for realizing Tan Kah Kee's educational vision in the modern era.

IMPLICATIONS

The current study adds to the literature on the various expressions of Tan Kah Kee's educational dream in China across time by providing theoretical implications. The study found and specified six criteria that are critical in understanding Tan Kah Kee's educational dream. These variables include historical context, education policy, educational institution, educational philosophy, social and economic situations, and individual role. The study provides a framework for examining these variables and their impact on Tan Kah Kee's educational aspiration.

Furthermore, this research adds to the theoretical understanding of the concept of the educational dream. An educational dream, according to the study, is an individual's vision for the education system that is molded by their ideas, values, experiences, and goals. The research emphasizes the importance of the educational dream in creating educational policies, practices, and institutions. The study's findings underscore the significance of knowing the historical, cultural, and social environment in which an educational desire arises.

The study's conclusions have consequences for legislators, educators, and educational institutions. The study argues that while developing education policies, legislators should examine the historical, social, and cultural background. The study also underlines the significance of matching the educational philosophy to the individual's educational goals. Educational institutions must ensure that their methods and rules are in line with the individual's educational goals.

This study also has practical consequences for educators. The study emphasizes the necessity of understanding students' educational dreams and integrating their teaching approaches with their educational dreams. The study underlines the importance of creating a friendly environment that encourages students' educational dreams.

Finally, this study has both theoretical and practical implications. This study's theoretical implications lead to a better understanding of the concept of the educational dream and the six variables that influence it. The study's practical consequences provide insights for policymakers, educators, and educational institutions to connect their

policies, practices, and institutions with the individual's educational ambition.

LIMITATIONS AND FUTURE RECOMMENDATIONS

There are limitations to this study, as with any other scientific study. There are various limitations to this qualitative study that must be addressed. For starters, the research was restricted to a specified period and place. The study concentrated on the various expressions of Tan Kah Kee's educational goal throughout China's history, hence the conclusions may not apply to other regions or periods.

Second, the investigation was hampered by the scarcity and poor quality of available literature. Despite a thorough search and the use of the PRISMA paradigm, some relevant articles were probably overlooked. Furthermore, the article quality varied, and some articles may have contained bias or inaccuracies. Third, the subjective character of the literature evaluation procedure limited the scope of the study. The researcher's prejudices and opinions influenced the selection and interpretation of articles. Various avenues for future research can be pursued. First, a more comprehensive review with a broader range of literature sources and periods could be conducted. A comparison of Tan Kah Kee's educational goal with that of other famous educational luminaries might also be done to acquire a better grasp of the distinctive characteristics of his vision.

Furthermore, empirical research could be conducted to examine the impact and effectiveness of Tan Kah Kee's educational initiatives over time. Collecting and analyzing primary sources such as school records, student performance data, and surveys would be required. While this qualitative review has limitations, the findings provide valuable insights into the various manifestations of Tan Kah Kee's educational dream in China throughout history. Scholars can expand their understanding of the relevance and significance of Tan Kah Kee's educational vision by resolving constraints and pursuing future research initiatives.

CONCLUSION

Finally, the purpose of this study was to investigate the various manifestations of Tan Kah Kee's educational dream in various historical periods in China, as well as to identify the factors that influenced these manifestations.

The literature analysis revealed six significant factors that exerted influence on Tan Kah Kee's educational vision in various forms: the political backdrop, economic conditions, cultural perspectives, educational policies, leadership, and philanthropy. Multiple variables and themes were assessed in alignment with the research questions and objectives, and the results demonstrated that these identified variables played a substantial role in shaping the manifestation of Tan Kah Kee's educational ambition across different historical contexts. It was observed that the political context determined the nature and extent of feasible educational initiatives, while economic conditions dictated the availability of educational resources. Cultural ideologies impacted educational ideals and objectives, whereas educational policies determined the extent and direction of educational reform. Leadership emerged as a crucial factor in initiating and sustaining educational endeavors, and philanthropic efforts were found to be instrumental in providing resources and support for educational programs. Based on these findings, several proposals for future research were formulated.

In summary, this study contributes to the understanding of China's educational history, particularly emphasizing the pivotal role of individuals in driving educational transformation. Insight was gained into the intricate interplay of politics, the economy, culture, and education by investigating the factors influencing the realization of Tan Kah Kee's educational dream. The implications of this study extend to policymakers and educational leaders interested in promoting educational reform in contemporary China. However, it is essential to acknowledge certain limitations. Firstly, the literature review was confined to English-language articles, potentially excluding pertinent studies in other languages. Secondly, the study's historical nature may not fully reflect the current educational landscape in China. Future research could encompass modern China and a broader spectrum of sources to provide a more comprehensive understanding of the factors influencing educational reform. In conclusion, this study enhances our comprehension of the historical evolution of education in China and offers valuable insights into the determinants of educational reform. Its findings hold implications for policymakers, educational leaders, and scholars interested in advancing educational reform, not only in China but also in other nations.

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Appendix 1. Journals Search

Bulletin of Education and Research	1	Journal of Rural Studies	1
Education Sciences	3	Educational Psychology Review	1
Professional Development in Education	1	Asian Ethnicity	1
Computers and Education: Artificial Intelligence	1	Religions	1
Authentic Chinese Educational Thought	1	Journal of History of Biology	1
Coming Home to a Foreign Country: Xiamen and Returned Overseas Chinese	1	Beyond Citizenship: Literacy and Personhood in Everyday China	1
Journal of Research on Technology in Education	20	Higher Education Studies	1
Educational Researcher	1	Renewable Energy	1
Education and Information Technologies	4	The Encyclopedia of Modern Asian Educators	1
American Psychologist	1	Higher Education Quarterly	1
Higher Education	4	Journal of Education and Work	1
ASIANetwork Exchange A Journal for Asian Studies in the Liberal Arts	1	Journal of Chinese Overseas	2
Academic Journal of Humanities & Social Sciences	1	Journal of School Health	1
Asian and Pacific Migration Journal	1	Theory and Society	1
ECNU Review of Education	3	Postdigital science and education	1
Singapore Journal of Tropical Geography	1	Australian Economic History Review	1
Teacher Preparation in Singapore	1	International Journal of Sustainability in Higher Education	1
European Journal of Education	1	International Journal of STEM Education	1
Journal of Applied Research in Higher Education	1	Ethics, Governance, and Policies in Artificial Intelligence	1
International Journal of Early Childhood	1	Computers and Education Open	1
Social Sciences	1	Southern African Review of Education with Education with Production	1
Journal of Knowledge Management	1	Frontiers in Psychology	1
Sustainability	9	International Journal of Human-Computer Studies	1
The Economics of Education	1	7th ICCESSH 2022	1
The China Nonprofit Review	1	Innovations in Education and Teaching International	1
Third World Quarterly	1	Journal of Computer Assisted Learning	1
Trends in Psychology	1	BMC Medical Education	1
Computers and Education: Artificial Intelligence	1	International Journal of Educational Development	1
Review of International Studies	1	History of Education	1
Journal of Education for Teaching	1	Higher Education Policy	1
Sustainable development	1	Frontiers of Education in China	1
Resources Policy	1	Sage Open	1
Learning, Media and Technology	1	Reference Services Review	1
The Asia-Pacific Education Researcher	1	Advances in Educational Technology and Psychology	1
Twentieth-Century China	1	Sustainable Cities and Society	1
Science & Education	1	China and Asia	1
English Language Teaching	1	Journal of Higher Education Research	1
Journal of Vocational Education & Training	1	Total	115
Educational Philosophy and Theory	1		
Energy Economics	1		



Can Archaeology be a Form of Colonialism? Exploring the Implications of the Actor-Network Theory

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ABSTRACT

This research paper examines the long-lasting impact of colonialism in archaeology through the lens of actor-network theory (ANT). It investigates how historical and contemporary power dynamics, particularly those based on Eurocentrism, continue to influence archaeological practices and knowledge production. Besides human actors, the study also emphasizes the importance of nonhuman actors, such as tools, technologies, and data, in reinforcing these asymmetrical power dynamics. Using qualitative research methods, the paper investigates how colonial powers historically dominated the field and how these practices continue to this day. A detailed literature review demonstrates that the dominance of Western narratives in archaeology frequently marginalizes local perspectives and knowledge. The paper advocates for a more collaborative and egalitarian approach to archaeological research, emphasizing the value of community involvement and knowledge co-curation. It implies that using ANT can help uncover and mitigate colonial influences by emphasizing the complex networks of human and non-human interactions that underpin archaeological practices. The study's findings advocate for a reevaluation of research methodologies in archaeology to ensure more equitable and inclusive knowledge production, fostering a better understanding of past and present cultural dynamics. Future implications include the possibility of more equitable power distributions in the field, as well as the promotion of ethical research practices that value and incorporate local voices and expertise.

Keywords: Actor-Network Theory; Archeology; Colonialism; Technology; Network Knowledge.

INTRODUCTION

Archaeology has the remarkable ability to uncover the past and resurrect long-forgotten civilizations. However, the historical effects of colonialism that have influenced the field should also be noted. In Cambodia, for example, mastering French is essential for gaining a thorough understanding of ancient Khmer history. This is because French scholars wielded significant power during the colonial period, and their language reflects that dominance. French scholars have conducted extensive research on the Khmer civilization, prompting the Khmer to consider the usefulness of this information. Are resources, literature, and even artefacts readily available for Cambodians to learn about their own history? Is it possible to return these objects to their country of origin, or can the Khmer work together to create initiatives that recognise Cambodia's rightful ownership?

This power imbalance extends beyond physical resources and affects many aspects of life. Archaeological knowledge may contain inherent inequalities. Individuals in Cambodia find it difficult to challenge interpretations that contradict their own local knowledge and beliefs due to a lack of resources and training. This raises a larger concern which is the dominance of Western viewpoints in archaeology. This dominance goes beyond historical encounters with colonialism and has a long-term impact thanks to previous networks of knowledge production, technology, and resources. This study investigates the hypothesis using actor-network theory (ANT). ANT investigates the complex relationships between humans and non-human elements, such as artefacts and texts, in a dynamic process. Examining these networks allows us to better understand their role in perpetuating

Eurocentrism and colonial influences on archaeological knowledge (Durepos & Mills, 2012). Science and technology studies have applied ANT to illuminate how material factors shape societies. ANT emphasises the importance of incorporating physical objects and encouraging collaboration in the knowledge-creation process (Wickramasinghe, Tatnall, & Bali, 2010). This approach emphasizes the importance of recognising the interrelationships between all individuals involved in archaeological work, including humans and non-human entities (Law, 1992). Nevertheless, archaeology prioritizes Western narratives and approaches because of its deep roots in Western tradition (Durepos & Mills, 2012). Unfortunately, when it comes to data, technology, and resource management, we frequently overlook local perspectives and knowledge. Several ongoing that may imply colonial aspects of archaeology can be observed, including restricted access to archives, unequal resource distribution, and the practice of conducting research with minimal local involvement, also known as parachuted research.

This study aims to uncover hidden networks, often assumed to be unquestioned, and investigate their role in perpetuating unequal power dynamics and exerting control over knowledge production. By closely examining these networks, the article hopes to contribute to greater fairness and inclusivity in archaeology. When generating archaeological knowledge, it is critical to emphasize the importance of ethical research, encourage greater local involvement, and take into account a diverse range of perspectives.

LITERATURE REVIEW

This literature review section examines ANT and how it can be used to reveal the long-term consequences of colonialism in archaeology. Although ANT has its roots in STS, it offers a unique perspective on the complex relationships between individuals and non-human entities that can shape or be used to explain the process of knowledge creation in archaeology. The literature review is conducted to determine whether any previous research has looked into the value of ANT in analysing historical narratives and highlighting the impact of non-human elements such as artefacts and technologies. Nonetheless, more research is needed to better understand how ANT can be used to investigate archaeology's complex process of knowledge creation, particularly the current power imbalances that favour Western perspectives.

To begin with, according to Law (1992), ANT has its roots in science and technology. Scientists applied this theory to society by observing complex networks based on lab testing and prior experience (Law, 1992). Van Oyen (2015) elaborates on this concept, stating that ANT is based on societal material formations, which means it contributes materially to the formation of social ties and networks, as well as reality as we know it. For instance, although knowledge is abstract, its construction requires tangible materials like paper, pens, skills, collaborators, and presentations (Van Oyen, 2015). Mol (2010) emphasises that, while ANT employs the term "actor," it encompasses both human and non-human entities, highlighting society as a pattern of diversely integrated materials. Law (1992) goes on to explain how humans, other beings, and materials interact with one another, beginning with small steps that gradually formalise into networks. For example, while thoughts themselves are not expensive, preserving them over time necessitates the use of materials such as pens and paper (Law, 1992). Law (1992), Van Oyen (2015), and Mol (2010) argue that actors eventually produce something tangible via a web of complex networks. However, Law (1992), Van Oyen (2015), and Mol (2010) observe that the normalisation and simplification of the final product make it easier to embrace and ignore the intricate networks that created it. For example, a well-functioning phone is taken for granted until it breaks, revealing the network of materials and technicians that support it. Despite providing a broad overview, the authors do not examine how these networks can suppress or dominate different groups, nor do they explain the asymmetrical power relationships in archaeology.

ANT, which originated in STS, emphasises the interconnectedness of human and non-human "actors" in shaping social realities (Latour, 2005). Latour (1996) offers a comprehensive analysis, highlighting that the manufacturing process involves a supply and production chain, between the human and non-human actors, that necessitates the use of materials as well as the organization and structuring of the workflow. Murdoch (1997) agrees, emphasising that no single actor or technology drives the network; rather, both human and non-human actors collaborate to produce an end product. According to Rydin (2017), the stability and resilience of these networks are critical to their long-term viability and visibility, reflecting social issues and trends such as the pursuit of power or innovation. These actors can range from individuals and institutions to technologies, materials, and even ideas. These actors interact and associate to form complex networks that influence knowledge production and social order. Latour (1996, 2005), Murdoch (1997) and Rydin (2017) justify each actor's role in forming society, producing knowledge, and wielding political power. However, the literature lacks detail on how these networks can influence the power dominance of one group over another, or how they can justify their

superiority through knowledge production and the enduring social order of today which is a gap to be filled. It is crucial to remember that the goal of ANT is not to study the final product but rather the intricate web of interactions and relationships between the actors and actants that make up the final product, or the "blackbox" that lies behind the established final result (de Oliveira Garcia, Gava, Tonelli, & Brito, 2018). This study illustrates that the outcome remains flexible when human and non-human actors collaborate to produce a final product. Consequently, individuals possessing advanced knowledge and access to technology could craft a narrative that subjectively resonates with their personal experiences (de Oliveira Garcia et al., 2018). Archaeology, a discipline that specialises in writing historical and archaeological texts, will use this type of story to explain the persistence of unequal relationships, which is the article's goal and was not specified in the literature above.

According to Latour (2017), the goal of ANT is to highlight networks that influence social theory, delving beneath the surface to understand network formation on a case-by-case basis. According to Latour (1999), ANT aims to illustrate effects, trace them, and generate new ideas rather than provide causation or systematic explanations. He clarifies that a network of actors must execute and produce an idea or interest (Latour, 1999). Archaeology uses this inquiry to explain why asymmetrical power dynamics still dominate the current perception of history, particularly the history of the colonised. ANT challenges traditional historical research methods that rely solely on human agency by fostering a more nuanced understanding of the construction of knowledge about the past by acknowledging nonhuman actors. Archaeological artefacts, archival documents, and even excavation tools can all be considered actors influencing historical interpretations. Uncovering complex networks in archaeology and history is difficult due to time constraints and the inability to participate in past social interactions. Archaeology is the study of material remains in order to reconstruct or showcase the past. With much work left to archaeologists and historians, it is unclear whether expert discoveries should be considered final. If the past is considered unchangeable based solely on archaeologists' findings, this human-centric approach raises concerns about various interpretations. The author emphasises the importance of accounting for multiple factors or networks that influence archaeological findings, advocating for a multipolar perspective.

Wickramasinghe et al. (2010) argue that historical knowledge should not be viewed as an end product explained by a single expert but rather as the result of a vast network of knowledge hidden behind the discovery. They question the outcome of archaeological discoveries, claiming that knowledge of history is possible through network convergence (Wickramasinghe et al., 2010). According to this viewpoint, the production of knowledge in archaeology involves multiple actors and networks, both human and non-human, and is influenced by political tendencies and superiority. These are the points that this article will expand upon. Wickramasinghe et al. (2010) argue against viewing historical knowledge as a fixed "end product." ANT provides a framework for deconstructing this end product by tracing the networks of actors who contribute to its creation. This enables a more critical examination of possible biases and power structures embedded in historical narratives. Penny, Hall, Evans and Polkinghorne (2019) agree proposing multiple versions of history via a case study. For example, while the Khmer Empire's capital shift in the late 13th century is frequently associated with war, new research from Flinders University links it to climate change and irrigation system damage. Differences in actor networks and their resilience influence the formation of knowledge (Penny et al., 2019). In the context of historical knowledge production, it is critical to move beyond human-centred approaches and consider non-human factors that shape history. Historians, archaeologists, anthropologists, engineers, archivists, paper, computers, tools, and builders collaborate to create history (Durepos & Mills, 2012). According to Müller (2015), these human and non-human interactions result in the punctuation of knowledge history, implying acceptance in society and normalisation, which hides or ignores potential influences such as politics. Durepos and Mills (2012) argue that understanding hidden agendas or political power in history and archaeology requires questioning the knowledge production process and identifying leaders, beneficiaries, and biases. Herszberg (2022) advocates for a multidisciplinary approach to studying the past, emphasising the interconnectedness of many human and non-human networks in order to gain a comprehensive understanding.

Although the literature review provides a thorough explanation, the authors' focus is on understanding network relations in general, as well as how networks work in archaeology and their asymmetrical power. This article elaborates on these concepts, presenting ANT as a flexible and adaptable method that underscores the intricate portrayal of the historical past as a process of knowledge creation, still shaped by knowledge, technology, and material resources of Western dominance. This study builds on previous research and will provide a more focused examination of ANT and its potential for investigating the Blackbox, as well as its long-term influence in archaeology, which has resulted in unequal and dominant knowledge of the West over the rest. This research aims to contribute to a more inclusive and nuanced understanding of the past by deconstructing historical knowledge and examining power dynamics within networks.

METHODOLOGY

This study uses qualitative research methods, specifically Actor-Network Theory (ANT), to look at how former colonial powers influenced and continue to shape archaeology from their perspective. The goal is to show that the dominance of colonial power in the post-colonial period is an ongoing issue in archaeology and to investigate potential solutions. The study will use a desk-based methodology that includes document analysis and a literature review. Data will be gathered from academic journals and other forms of literature. Document analysis will be the primary method used to investigate how different actors contribute to Eurocentric biases in archaeology. Document analysis will entail reviewing historical and contemporary documents, such as research publications and archival materials, in order to trace the evolution of archaeological practices and colonial powers while forming a trend and pattern. The literature review will focus on existing research on ANT, the superiority of the former coloniser, and archaeology in order to lay a theoretical foundation and identify knowledge gaps. ANT will be used to visualise the interactions between human and non-human actors in archaeological practices, such as researchers, institutions, tools, and artefacts. The analysis will look for patterns in knowledge production, resource allocation, and the portrayal of colonial narratives. Using ANT, the study hopes to reveal the hidden networks that support Western dominance in archaeology and advocate for a more inclusive and nuanced understanding of history.

RESULTS

Building on the knowledge from a literature review on ANT and its application to the production of archaeological knowledge, this study investigates the long-term impact of colonialism on archaeological research. The literature review such as Law (1992), Van Oyen (2015), Mol (2010), Latour (1996), Murdoch (1997) and Wickramasinghe et al. (2010) highlights the persistence of historical power imbalances in networks that generate knowledge. With this, the findings in this study will examine how Western institutions maintain their dominant position in archaeological research by controlling data, tools, and archives. This dominance hinders local archaeologists in developing countries from conducting independent and accurate research, resulting in a biased understanding of the past which will be examined below.

Data and Technology Accessibility

Archaeology, being what it is, is based on data - the remains of the past that have been carefully collected to piece together historical stories. This data, however (Krupa & Grimm, 2021), serves a dual purpose. It not only imparts knowledge, but it also creates a space in which power dynamics and colonial legacies remain dominant (Krupa & Grimm, 2021). In this section, the study will look at the various aspects of archaeological data and how it can be accessed. In addition, the study will also discuss how ANT can help explain the hidden inequalities that exist in archaeological research, despite being mistaken for its objectivity. The long-standing influence of Western scholarship in scientific publications has had a substantial impact on archaeological data (Dauchy, Martyn, Musson, Pihlajamäki, & Wijffels, 2017). During colonial expeditions, explorers would frequently not only collect artefacts but also learn from and collaborate with the locals to gain knowledge. Unfortunately, these local contributions were frequently overlooked or completely ignored, as Western researchers claimed sole responsibility for the data and their subsequent publications (Piphal, Sonetra, & Sotheavin, 2023). This highlights the unequal distribution of power in data collection, in which the dominant group influences the story by limiting the availability of information obtained from the marginalised group's territory. The situation in Cambodia is an excellent example of this problem. The French colonial rulers conducted extensive archaeological surveys and excavations, collecting detailed information on Khmer temples and artefacts (Davis, 2011). However, much of this data is now stored in archives in France, far from its original location (Piphal et al., 2023). These are important questions because they address how accessible something is and who owns it. How can Cambodian researchers effectively study their own cultural heritage if the primary data is located outside of the country's borders?

Furthermore, intellectual property laws may limit the availability of data. It has been observed that patenting archaeological techniques analyses or results can create barriers for researchers from developing countries who may lack the necessary funds to access this knowledge (Krupa & Grimm, 2021). This perpetuates former colonial powers' dominance over information, effectively preventing host nation researchers from accessing data stored on what was once their own land. In these instances, ANT's framework helps to understand the power imbalance by revealing the intricate network of individuals and organisations involved in data production and protection.

In addition, the resource and capability challenges faced by the developing nation hinder its ability to conduct research, collect data, and analyse it. As a result, it is unable to do so independently. Haber (2016) found that technology, financial resources, and capacity all have a significant impact on data accessibility. The former coloniser, who frequently has access to advanced tools and analytical equipment, can collect and analyse data,

influencing interpretations in a Eurocentric direction, whether intentionally or unintentionally. However, local researchers may face barriers to accessing these resources, limiting their ability to actively contribute to knowledge generation (Haber, 2016). Additionally, Portable XRF analyzers, with their advanced technology, play an important role in the analysis of archaeological materials. However, researchers in developing countries face additional challenges due to the high cost of equipment and the necessary training to use it (Pilaar Birch & Szpak, 2022; Piphil et al., 2023). The problem extends beyond high-end technology. In developing countries, even simple excavation tools can be difficult to find. Relying on imported brushes, trowels, and other specialised equipment has been shown to cause delays and disrupt workflows (Carvalho & Agosto, 2023; Piphil et al., 2023). This minor impediment appears to reflect a larger disparity in infrastructure and resources, which is the result of historical power imbalances.

On the other hand, even though these countries may have access to certain technology, its effectiveness can be reduced due to challenges with collaboration, expertise, and maintenance/calibration of technology. This can lead to the generation of inaccurate or unusable data. It is important to mention that this does not mean that technology should be completely excluded from developing countries. Yet, it is worth mentioning that the limitations and potential blackbox underscore the intricate web of factors that contribute to unequal data access and interpretation. Identifying archaeological research's hidden components is an important consideration when looking at data accessibility from an ANT standpoint. ANT has illuminated the power dynamics that continue to influence data accessibility, interpretation control, and the order of preference of historical narratives. Specifically, technological disparities restrict access to sophisticated instruments and technologies in developing nations, making independent research difficult. This difference emphasises the Western organisations' great influence in data analysis and historical interpretation of the past of others.

Archives and Ownership

Data accessibility extends beyond its physical form and encompasses the realm of archives. Stoler (2002) emphasises the significant role that these repositories play in controlling and providing access to knowledge in the field of archaeology, particularly in relation to the effects of colonisation. Archives often provide valuable historical context, which is not typically found in raw data. Some parts of the archive documents will discuss the past involvement and excavations conducted by colonial powers in colonised territories (Andrew & Neath, 2018).

Here, the matter of ownership takes on great significance. Legislation or restrictions enacted by the former colonisers can impose restrictions on researchers from the host nation when it comes to accessing these archives, effectively hindering their ability to gain insights into their own history (Marcellin & Ascoli, 2010). Moreover, it is crucial to acknowledge that this matter extends beyond mere documents. Interestingly, the former colonisers often retain possession of cultural artefacts. There are important ethical considerations surrounding the repatriation of these artefacts and the question of rightful ownership.

Adding privately held collections further complicates the matter. According to a study by Cisneros et al. (2022), the legal protections provided to private owners, some of whom may have acquired artefacts through questionable means, pose challenges for researchers seeking access to them. It is often argued that former colonies may lack the infrastructure and expertise required to adequately preserve these artefacts (Krupa & Grimm, 2021). This argument, however, promotes the idea that Western institutions bear the sole responsibility for safeguarding cultural heritage, perpetuating an unjust power dynamic within the field of archaeology.

ANT enables an examination of archive management and ownership, revealing the elements that influence the availability of historical information. Foreign archives, private ownership structures, and other non-human entities uphold the influence of previous colonisers on the development and storing of historical records. Gaining a deep understanding of these dynamics is essential for effectively addressing the long-lasting effects of colonialism on archaeological research. These ethical concerns surrounding archives include Western institutions' ownership and control of cultural artifacts and information raises ethical issues. The hesitancy to return these items or provide access to archives for local researchers demonstrates the ongoing existence of colonial mindsets.

Parachute Science

As previously stated, the management of data and archives is just one aspect of how colonialism continues to influence archaeology. Within this section, the study delves into the notion of "parachute science" and how it reveals imbalances in power dynamics within the field. Parachute science involves researchers from developed countries conducting archaeological research in developing nations. They have access to state-of-the-art technology and ample financial resources, enabling them to collect data and samples in partnership with local researchers (Odeny & Bosurgi, 2022). However, the distribution of power is frequently unequal. The researchers studying parachutes frequently overlook the valuable insights and contributions of local experts in the field (Odeny & Bosurgi, 2022). This not only diminishes the value of local researchers' contributions but also fosters an

adversarial mindset, suppressing local voices and perspectives.

The significance of parachute science cannot be overstated. Local researchers face challenges in conducting further research or confirming findings due to limited access to collected data, including physical samples which already been sent abroad (Pilaar Birch & Szpak, 2022). Furthermore, funding structures often prioritise foreign researchers, limiting opportunities for local archaeologists to assume leadership positions or participate in collaborative projects (Piphal et al., 2023). This further undermines the knowledge and experience of local experts and perpetuates the notion that researchers from the Western world are more capable of understanding history.

Examining this situation through the perspective of ANT can provide valuable insights into the power dynamics at play. Examining the various individuals, technology, funding, and samples in archaeology reveals the presence of imbalanced relationships that impact the production of knowledge (Raja et al., 2022). The perspectives of local researchers often get overshadowed by the presence of foreign researchers, who bring with them their advanced equipment and their way of methodologies. As an illustration, it is often misunderstood that Cambodians departed from Angkor Wat following its decline in the 13th century. This misunderstanding perfectly exemplifies the issue (Heng, Phon, & Heng, 2020). Despite the presence of evident Buddhist activity in the area, foreign interpretations often overlook the perspectives of the local community. Highlighting the significance of collaboration and integrating the insights of local communities is crucial when interpreting archaeological discoveries.

Parachute science goes beyond ignoring local contributions to fuel an imbalanced power dynamic in archaeology, where Western researchers wield enormous influence in shaping narratives about the past. To achieve the desired transformation or to advocate for a more equitable contribution from the locals, it is critical to foster fairer collaborations. Recognising the value of local researchers is critical in the shared pursuit of historical understanding, rather than dismissing them as mere assistants. The impact of Parachute Science, particularly the practice of conducting research without local collaboration, undermines the capacity of local researchers and perpetuates a one-sided narrative, which the public frequently misinterprets as final while ignoring the potential blackbox of the complex network and relationships behind. This practice also affects the growth of a robust, community-driven archaeological community.

Western Dominance Interpretations

The field of archaeology has been significantly shaped by the historical development of Western knowledge production, particularly since the 18th century. This relentless curiosity about the "other" fueled a system where Western researchers, armed with cutting-edge technology and ample resources, embarked on research expeditions – often without actively involving local populations in meaningful collaboration. Regrettably, the inclination to examine history from a singular viewpoint has led to a restricted comprehension of the past, as it frequently neglects to take into account the perspectives and cultural backgrounds of the individuals who experienced it firsthand.

Archaeological research is a pursuit that lacks objectivity. The process of data collection, interpretation, and publication is often obscured by a complex web of power dynamics. ANT helps to gain a better understanding of this "black box" by revealing the various individuals and entities involved, including both human and non-human elements. Various actors are involved in archaeological sites and research, including researchers, funding agencies, the data itself, technology, and even the cultural context. Throughout history, Western institutions have exerted a significant influence due to their advanced technology and abundant resources. As a result, Western perspectives on the past often hold the influence. There are multiple ways to observe this Western dominance while the local researchers encounter significant obstacles when it comes to actively engaging in research projects. These challenges could arise from their restricted access to data, tools, and funding (Krupa & Grimm, 2021). The practice of parachute science, where researchers from other countries conduct research with limited involvement from local collaborators and then leave with the results, perpetuates the marginalisation of local researchers' perspectives and contributions (Odeny & Bosurgi, 2022). Furthermore, Western interpretations often overlook the significance of local knowledge and cultural context. It has been highlighted by Heng et al. (2020) that this can lead to narratives of the past that are inaccurate or incomplete.

The consequences of these unequal power dynamics have far-reaching effects. There is a sense of disconnection among many local communities from their own heritage, and the production of knowledge is still heavily influenced by Western perspectives. This phenomenon, as some scholars have described it, has the unfortunate consequence of suppressing the viewpoints of local individuals and perpetuating a narrow and biased understanding of historical events (Durepos & Mills, 2012).

There are various factors that contribute to the imbalanced power dynamics present in this production of history. It is worth mentioning that the subject of study is not the ancestor of the Western researcher. This can

lead to a cultural and temporal disconnect, making it difficult to accurately interpret the findings (Simonds & Christopher, 2013). Furthermore, it is crucial to acknowledge that over time, the influence of colonisers' biases can gradually distort the perception of history (Durepos & Mills, 2012). It is important to take into account the significance of the physical distance, physically and culturally, between Western researchers and archaeological sites. The distance between objects and their original context can lead to uncertainties regarding the reliability of interpretations (Simonds & Christopher, 2013). It is crucial to take into account the significant cultural background that accompanies these objects in order to ensure accuracy.

The seemingly objective process can be deconstructed using an ANT framework, revealing the hidden impact on archaeological knowledge. Human researchers are not the only actors involved in this research. They also include the material elements being studied, such as ancient tools, technologies, and objects. These non-human elements are not passive observers but active participants in the knowledge-creation process (Durepos & Mills, 2012). Understanding the past is heavily reliant on these materials, as their presence or absence significantly impacts the narratives shared. Recognising that Western researchers have little inherent advantages over local populations is critical. It is essential to recognise that individuals may have personal agendas and biases, which must be considered to ensure transparency in the interpretation process. By analysing and dissecting these power dynamics, the study believes that it can help offer a better understanding of the past. This allows the study to examine various points of view while also preventing the spread of false or misleading information. Producing archaeological knowledge is far from simple and fraught with complexities. It has become evident that the unjust power dynamics in archaeological interpretations have been distorted for a significant period of time. This distortion can be attributed to various factors, such as the influence of Western dominance, the impact of time and distance, and the involvement of non-human materials. Drawing an inference from ANT, it is important to note and promote a more comprehensive and morally conscious archaeology that values and takes into account different viewpoints and perspectives to enrich the understanding of history. The prevalence of Western interpretations may lead to a distorted understanding of historical events. This emphasises the significance of incorporating local viewpoints to create a more thorough and accurate historical narrative.

DISCUSSION

The preceding sections have laid bare the enduring influence of colonial legacies and Eurocentrism in shaping archaeological knowledge production. The following section will synthesize the key arguments and propose a framework for moving forward, drawing upon the insights offered by ANT.

Towards a More Equitable and Ethical Archaeology

To move forward, it is important to gradually dismantle these power structures and adopt a fair and morally sound approach to archaeological research. ANT provides valuable insights. Recognizing and appreciating the significance of each individual involved fosters a collaborative environment where local communities actively participate in knowledge creation, rather than merely serving as study subjects (Piphal et al., 2023).

Several important modifications are necessary. It is of utmost importance to collaborate in order to enhance the accessibility of resources for local researchers (Adebisi, 2023). These initiatives encompass data-sharing agreements, skill-building programmes, and the establishment of infrastructure to facilitate local research projects (Piphal et al., 2023). Moreover, fostering collaboration is crucial as a substitute for the antiquated parachute science model. It is important to acknowledge the valuable contributions of local researchers in archaeological projects, treating them as co-authors rather than mere assistants (Raja et al., 2022). In addition, involving local communities in the development of research priorities is of utmost importance. This guarantees the consideration of their concerns and priorities in the formulation of research questions.

Transparency, Repatriation, and a Multi-Vocal Approach

When it comes to establishing trust between researchers and communities, prioritising transparency is crucial. It is important to have transparent and straightforward discussions about our research objectives, methods, and findings (Masenya, 2022). It is important to engage local communities in both the research process and the sharing of knowledge (Herszberg, 2022). When discussing findings, it is important to consider the specific circumstances and cultural aspects of the local community. These explanations may not always align with traditional Western scientific perspectives. In order to foster a more inclusive approach to archaeology, it is essential to acknowledge the diverse perspectives and methods of understanding and learning (Bruchac, 2020).

Repatriation is also a significant concern. Museums and archives across the Western world still preserve a multitude of cultural artefacts. The period of colonial rule is responsible for this result (Krupa & Grimm, 2021). Ensuring the physical and digital return of these materials to their rightful places is crucial. This not only helps

people regain their sense of ownership but also enables local communities to protect and maintain their unique cultural heritage.

Archaeology should also be open to a diverse range of academics from different backgrounds. Incorporating indigenous knowledge systems, oral histories, and other forms of local expertise into the research process is crucial (Cruz, 2023). Embracing and valuing diversity enables us to develop a more profound and comprehensive grasp of history. The ongoing process of challenging Western dominance in archaeology is a significant endeavour. Understanding the impact of power dynamics in the field, fostering collaboration, and giving local communities the authority to make decisions can contribute to dismantling the lasting consequences of colonialism. The insights offered by ANT present a valuable framework for this undertaking. By recognising the valuable contributions and diverse roles of all individuals involved in the creation of archaeological knowledge, the study hopes to provide a future in the field that is fair, morally sound, and inclusive.

CONCLUSION

In summary, archaeology is a discipline that seeks to study or uncover the past. Western societies, who have established themselves as experts in the field, primarily drive the current production and reproduction of knowledge. This dominance has resulted in global acceptance of Western-produced knowledge, overshadowing the complex processes and networks that enabled its creation. This article employs ANT to uncover and explain the complex networks that underpin the dominance of Western narratives in archaeology. The study identifies several key findings, including Western institutions' control over significant portions of archaeological data and advanced technological resources, which limits the ability of local researchers in developing countries to conduct independent and accurate research. Furthermore, Western archives and museums still house many cultural artefacts and documents from former colonies, raising ethical concerns and perpetuating colonial imbalances by limiting access for local researchers. The widespread practice of parachute science, in which foreign researchers conduct studies in developing countries without meaningful local collaboration, challenges the development of local archaeological expertise and perpetuates a biased narrative. Furthermore, Western interpretations of archaeological data frequently dominate, resulting in distorted perceptions of historical events. Inclusive research methodologies that incorporate local knowledge are required to produce more accurate historical narratives. These findings demonstrate how colonial legacies persist in archaeology. The study proposes several solutions to address these issues and move towards a more equitable approach. Encouraging meaningful collaboration between local and foreign researchers can result in more balanced research outcomes, and allowing local researchers to lead or co-lead projects is critical. Improving access to advanced tools and technologies in developing countries can help level the playing field, but this requires investments in local capacity and infrastructure. Western institutions should consider repatriating cultural artefacts and making archives available to local researchers, which would help to correct historical imbalances and support local research. Adopting research methodologies that incorporate local knowledge and perspectives can lead to more accurate and comprehensive historical narratives, which is consistent with ANT's principles of emphasising the interconnectedness of human and non-human actors in knowledge production. By addressing these issues, archaeology can move towards a more inclusive and equitable future in which diverse voices contribute to a deeper understanding of history. The study also acknowledges its limitations, most notably its reliance on document analysis and the constraints of a desk-based approach. Future research could benefit from fieldwork and direct engagement with local communities in order to validate and expand on these findings. All in all, this article has highlighted the continued dominance of Western narratives in archaeology, as well as the significant challenges that local archaeologists face when accessing and interpreting their cultural heritage. By taking a more collaborative and inclusive approach, archaeology can begin to address these disparities and progress towards a more equitable and comprehensive understanding of history.

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Historical Inheritance and Contemporary Cultural and Creative Product Design of the Hai Hun Hou Culture

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ABSTRACT

The purpose of this paper is to explore the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products. By introducing the culture of the Hai Hun Hou and analyzing the significance of its historical inheritance, we recognize the importance and value of the culture of the Hai Hun Hou in history and its impact on modern culture. At the same time, this article also introduces the concept, development trends, design principles, and current development status of contemporary cultural and creative products. It explores the combination and exploration of Hai Hun hou culture and contemporary cultural and creative product design. Through investigation and comparison with other cultural and creative products, the development direction of cultural and creative products is understood, and specific practical cases and suggestions are provided. Summarized and emphasized the importance of the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products, and proposed possible future development directions and suggestions. This study has certain reference significance for promoting the inheritance of Hai Hun Hou culture and the design of contemporary cultural and creative products.

Keywords: Hai Hun Hou Culture; Historical Inheritance; Cultural and Creative Products; Cultural and Creative Design.

INTRODUCTION

China has a long history and culture, and the inheritance of history and culture is one of the few excellent traditions of the Chinese nation. However, with society's continuous development and transformation, many historical and cultural heritages are gradually forgotten or lost. Therefore, protecting and inheriting excellent historical and cultural heritage has become an urgent issue that needs to be taken seriously. The excavation and archaeological achievements of the tomb of Marquis Haihun have attracted widespread attention and research in the Chinese archaeological community. Since its excavation in 2009, this rich and large-scale tomb has become an essential window for studying the culture of the Marquis of Haihun. The tomb of Marquis Haihun was the tomb of Crown Prince Liu He during the Western Han Dynasty. The cultural relics unearthed from the tomb include gold and silverware, jade ware, pottery, lacquer ware, etc., totalling over 3000 pieces, some of which have incredibly high artistic and historical value. The cultural relics unearthed from the Hai Hun Marquis's tomb reflect the prosperity and glory of the Western Han Empire, and it is precisely because of their appearance that people have a deeper understanding of the history and culture of the Western Han Dynasty (Wu, Zhou, & Fu, 2023). However, for a long time, research on the culture of Hai Hun Hou has mainly focused on archaeology, with relatively little exploration of its historical inheritance and contemporary cultural and creative product design. Currently, the cultural and creative industries are gradually becoming an essential component of the national economy and

profoundly impact social development (Zhang & Wen, 2022). In this context, combining the culture of Hai Hun Hou with contemporary cultural and creative product design, exploring the relationship between its historical inheritance and contemporary value not only helps to explore further and inherit China's excellent traditional culture but also promotes the development of cultural and creative industries, and promotes the transformation and dissemination of traditional culture into modern society.

This paper aims to explore the relationship between the historical inheritance of the Hai Hun Hou culture and the design of contemporary cultural and creative products. Sort out the historical background and characteristics of the Hai Hun Hou culture and review its essential position and value in Chinese history. By tracing the historical origins of the Hai Hun Hou culture, we reveal its position and influence in ancient Chinese history. Analyze the inheritance and evolution trajectory of the Hai Hun Hou culture in the historical development process and reveal its absorption and integration of ancient culture (López-Guzmán, Pérez Gálvez, Cordova Buiza, & Medina-Viruel, 2019). By analyzing the historical development and evolution of the Hai Hun Hou culture, this paper explores its inherited cultural significance and value. We explored the possibility and methods of incorporating the cultural elements of Hai Hun hou into contemporary cultural and creative product design and summarizing successful cases and lessons learned. In response to the rapid development of the cultural and creative industry, this article explores how to combine the culture of Hai Hun Hou with modern technology to form cultural and creative products with high ornamental and practical value. Through analyzing relevant successful cases and lessons learned, specific suggestions are provided for better utilizing the cultural elements of Hai Hun Hou in contemporary cultural and creative industries. Evaluate the impact and challenges brought by the historical inheritance of the Hai Hun Hou culture on contemporary cultural and creative product design and propose suggestions for sustainable development and innovation by conducting in-depth analysis of the relationship between the culture of Hai Hun Hou and contemporary cultural and creative product design, evaluating the practical role of Hai Hun Hou culture in contemporary cultural and creative product design, exploring the challenges faced by the contemporary cultural and creative industry in applying historical and cultural elements, and providing reference for better promoting the development of the contemporary cultural and creative industry.

On this basis, this study will explore the correlation between the historical inheritance of Hai Hun Hou culture and contemporary cultural and creative product design through investigation and analysis, providing reference and reference for academic research and industrial practice in related fields. It can enrich the protection and inheritance of China's cultural heritage, promote the innovative development of cultural and creative industries and achieve the contemporary value transformation of traditional Chinese culture.

LITERATURE REVIEW

The Cultural and Historical Inheritance of Hai Hun Hou

Overview of the Culture of Hai Hun Hou

The Hai Hun Hou culture originated from the Western Han Dynasty in China and is an important historical and cultural heritage. It was named after the Hai Hun Hou Tomb in Nanchang City, Jiangxi Province. It was a joint tomb of a noble family during the Western Han Dynasty, and many precious cultural relics and artworks were unearthed from the tomb. The tomb of the Marquis of Haihun is currently known to be the largest, most well-preserved, and most finely laid out Han Dynasty aristocratic tomb in Chinese history.

The Hai Hun Hou culture is an essential component of ancient Chinese cultural heritage, with high historical, cultural, and artistic value. From the perspective of cultural relics and works of art, many precious artifacts and works of art have been unearthed in the tomb of Marquis Haihun, including bronzes, bronze mirrors, jades, lacquerware, pottery, Paper Cuttings, etc. These cultural relics and works of art reflect the economic, political, cultural and religious conditions of the society at that time. They are necessary historical materials for studying social life, culture and art in the Western Han Dynasty. From the perspective of the tomb structure and layout of the Marquis of Haihun, this tomb adopts a multi-level layout centred on the main tomb and accompanied by various accompanying tombs, reflecting the characteristics of the ancient Han tomb layout. At the same time, the tomb of the Marquis of Hai Hun also presents superb architectural techniques and artistic forms, such as brick carving, stone carving, colour painting, etc., showcasing the height of ancient Chinese architectural craftsmanship and artistic level. Therefore, the culture of Hai Hun Hou is a cultural heritage that integrates multiple elements, such as history, culture, and art, with significant historical, cultural, and artistic value.

Significance of the Historical Inheritance of the Marquis of Hai Hun Hou

As a typical representative of the Western Han Dynasty in China, the discovery of the tomb of the Marquis of

Haihun filled an essential gap in the history of Chu. It confirmed the critical position of Chu as one of the six central feudal states during the Warring States period and revealed the historical landscape of the early days of Chu's founding. It provides valuable historical information for understanding the Western Han Dynasty's society, politics, economy, culture, and other aspects. By studying the tombs of Marquis Haihun, people can restore the social style and lifestyle of the time, enriching our understanding of the history of the Western Han Dynasty. Through the archaeological discoveries of the tomb of Marquis Haihun, one can understand the economic situation of ancient Chu. The many valuable items in the tombs indicate that Chu had considerable wealth accumulation and economic strength at that time, which provides important clues for studying Chu's economic model and trade activities.

At the same time, the culture of the Marquis of Haihun is also an essential component of ancient Chinese culture. The combination of cultural relics unearthed from the tomb of the Marquis of Haihun with cultural elements from other regions reflects the cultural exchange and influence between the Chu and surrounding areas. These cultural relics demonstrate the innovation and absorption of Chu's art, technology, and system, promoting cultural integration and development at that time. Its protection and inheritance are of great significance for maintaining the cultural confidence and diversity of the Chinese nation. By restoring and showcasing the cultural relics of the tomb of Marquis Haihun and creating relevant cultural heritage protection areas and museums, the public can better understand and appreciate the unique charm of Marquis Haihun's culture and deepen their sense of identification and belonging to their own cultural traditions.

The cultural relics and artworks unearthed from the tomb of Marquis Haihun have high artistic value, such as exquisite bronze ware, exquisite jade ware, and magnificent lacquer ware. These artworks showcase ancient Chinese artisans' wisdom and artistic level, with unique aesthetic value. Through the research and display of these artworks, people can feel the charm of ancient art to improve aesthetic literacy and cultural cultivation. As an important historical heritage, it has attracted many domestic and foreign tourists to visit and explore. Therefore, the protection and development of the Hai Hun Hou culture can promote the development of the tourism industry, drive the prosperity of related industries, and promote local economic growth.

Inheritance and Practice of the Culture of Hai Hun Hou

The protection of cultural relics is one of the important contents of the cultural and historical inheritance of Hai Hun Hou. In the process of protecting cultural relics, reasonable measures need to be taken, such as moisture-proof, dust removal, fire prevention, etc. By formulating relevant regulations and technical standards, it is ensured that cultural relics will not be damaged or lost (Pérez-Guilarte, Gusman, & Lois González, 2023). Museums are one of the important places to showcase the culture of Hai Hun Hou. Through museum exhibitions, visitors can see the exquisite cultural relics unearthed from the tomb of Marquis Haihun, understand the historical background and cultural characteristics of the society at that time, and gain a deeper understanding of the connotation and essence of Marquis Haihun culture; Academic research is an important means of delving into the historical connotation and value of the Hai Hun Hou culture. Through systematic and meticulous academic research, details of historical scenes, social life, cultural inheritance, and other aspects at that time can be restored, providing rich historical data for historical inheritance (Shen, Yuan, & He, 2023). Visiting and traveling is one of the main ways for the public to learn about the culture of Hai Hun Hou; Through tourism visits, tourists can enter museums, cultural relics exhibition halls, historical sites, and other places to experience and experience the unique charm of the Hai Hun Hou culture up close; With the development of information technology, online publicity has become one of the important forms of inheriting the cultural history of Hai Hun Hou (Segeur-Villanueva, Caicedo-Llano, Zarcone, Abdelmagid, & Sabogal-Guachetá, 2023); Through the Internet, relevant information about the culture of the Hai Hun Hou can be sent to various parts of the world, allowing more people to understand and understand this period of history, and spreading and promoting the cultural values of the Chinese nation.

The Challenge of Protecting the Cultural Relics of Hai Hun Hou

The cultural relics of the Hai Hun Hou culture are at risk of natural weathering and human destruction. The protection work requires a significant investment of human, material, and financial resources, as well as addressing the challenges of various protection technologies. Due to the incomplete or scattered historical literature, there are still specific difficulties and challenges in organizing and researching the historical information of the Hai Hun Hou culture. The increase in the popularity of the Hai Hun Hou culture and the increase in the number of tourists may bring significant tourism pressure to relevant scenic spots, such as management difficulties and environmental impacts (Chen, Luo, Xiao, 2023). Therefore, cultural relics management should strengthen their awareness of protection. Faced with the challenges in cultural relics protection, they can use social forces, government support, and other means to strengthen public awareness of cultural relics protection, form an atmosphere of shared participation by the whole society, and promote the

development of cultural relics protection (TK, 2023); At the same time, there should also be technological support, such as digitization and virtual reality, to provide new means and opportunities for the protection and research of the Hai Hun Hou culture.

The development of the tourism economy is also essential. As a unique historical and cultural heritage, the Hai Hun Hou culture has high tourism value. It can become an essential support for promoting the development of the local tourism industry. Employment opportunities can be created by developing tourism routes and providing tourism services, and economic development can be promoted (Wang & Gu, 2023). The management also needs to strengthen academic exchange and cooperation, using academic research and international exchange platforms to strengthen cooperation with scholars from other countries and regions, jointly research and promote the culture of Hai Hun Hou, and promote the diversity of cultural inheritance and the enhancement of international influence.

RESULTS

Design of Contemporary Cultural and Creative Products by Hai Hunhou

Concept of Cultural and Creative Products

Cultural and creative products refer to products that combine traditional cultural elements with creative design and are presented and expressed through creative means (Li, 2023). People favour them for their unique cultural connotations, artistry, and innovation. Cultural and creative products not only inherit the essence of traditional culture but also integrate modern fashion and market demand with high artistic and commercial value. In the development of cultural and creative industries, there are mainly the following development trends:

Cross Border Cooperation

Cultural and creative products utilize cross-border cooperation to integrate professional knowledge and technology from different fields, creating more creative and attractive products (Ge & Liu, 2023). According to a sampling survey, the survey targets a random population, with the majority of cultural and creative consumers being women, as shown in Table 1. Therefore, it is essential to pay attention to the cooperation between female jewellery and products.

Table 1. Consumer Gender Ratio

Gender	Subtotal	Ratio
Male	235	34.9%
Female	437	65.1%
Total	672	100%

Innovative Technology Application

With the development of technology, cultural and creative products have also begun to use new technologies such as virtual reality, augmented reality, and artificial intelligence (Huang, Chen, & Zhan, 2023). Through surveys, as shown in Table 2, most people understand culture and creativity through online channels. Therefore, by providing users with a more immersive and interactive experience, innovative applications can enhance product attractiveness and market competitiveness.

Table 2. Understanding Cultural and Creative Product Pathways

Pathway	Subtotal	Ratio
Internet	237	57.8%
News	76	18.5%
Museum	58	14.1%
Others	39	9.6%

Sustainable development: Sustainable development is an essential issue in current society, and cultural and creative products are also developing in the direction of environmental protection, recyclability, and low-carbon. Pay attention to the selection of materials, the environmental friendliness of the production process, and the reusability of products in line with the needs of green consumption (Mao, 2023).

Personalized Customization and Experiential Consumption

More and more young people are pursuing personalized products and unique consumer experiences. According to a survey, most consumers are under 25, as shown in Table 3. Cultural and creative products can

meet this demand through customized services. Users can choose designs, materials, and functions according to their preferences to obtain unique products.

Table 3. Age Distribution of Consumers

Age	Subtotal	Ratio
Under 18	76	11.3%
18-25	314	46.7%
25-35	185	27.5%
35-45	63	9.3%
Over 45	34	5.2%
Total	672	100%

Promotion Methods for Cultural and Creative Products of Hai Hun Hou

The popularity of the Hai Hun Hou Museum and its cultural and creative products complement each other. Excellent cultural and creative products can also enhance the museum's popularity. Increasing the museum's popularity can attract more consumers of cultural and creative products, promote their sales, and bring higher economic benefits. Therefore, increasing the popularity of both museums and cultural and creative products is an integral part of promotion methods.

In the promotion process, it is necessary to carefully design the brand logo and promotional language and create a unique image and values of Hai Hun Hou's cultural and creative products. Through social media, microblog, WeChat official account and other platforms, we regularly publish content about the culture and cultural and creative products of Hai Hun Hou, such as historical stories, product introductions, use experience, etc., to attract the attention and participation of target users, and establish a fan community of cultural and creative products of Hai Hun Hou (Fang & Zhang, 2022). Through online and offline interactions and exchanges, we will attract more users to join and share their user experience and recommendations. A membership system is also established to provide member privileges and benefits, enhancing user loyalty and purchasing desire. Offline, collaborate with local tourism bureaus, cultural and creative parks, cultural and creative enterprises, etc., to jointly promote the cultural and creative products of Haihun Hou. We can expand the market coverage of our products by organizing joint marketing activities, cross-border cooperation, and jointly creating a series of characteristic products. Organize themed exhibitions, lectures, salons, and other activities to invite experts, scholars, cultural artists, and others to participate to enhance the visibility and influence of Hai Hun Hou's cultural and creative products. Activities such as interactive experiences, craft demonstrations, and DIY production can be carried out based on product characteristics to increase user engagement (S. Liu, Guo, & Meng, 2022). When selling cultural and creative products, we are not limited to channels and use various online and offline channels for sales, including self-built online stores, third-party e-commerce platforms, physical stores, cultural and creative exhibitions, etc. At the same time, cooperate with relevant institutions such as tourist attractions and museums to combine cultural and creative products with scenic spots or exhibitions to increase exposure and sales opportunities.

Design Principles for Cultural and Creative Products of Hai Hun Hou

The design of cultural and creative products related to the Hai Hun Hou culture should follow the following basic principles (Cheng & Zheng, 2022). The first principle is the principle of inheritance. The design of cultural and creative products of the Hai Hun Hou culture should respect and inherit the original historical and cultural connotations with high historical and cultural value. Combining traditional cultural elements with creative design retains culture's essence and charm. There is also the principle of innovation: based on inheritance, designers need to have creative thinking, reinterpret and arrange cultural elements, extract the essence of culture, classify them, establish a cultural meme library, as shown in [Figure 1](#), and improve the innovation and fashion of cultural and creative products. The principle of sustainable development is also an important link. The production of cultural and creative products should comply with the principle of sustainable development, using environmentally friendly and recyclable materials, reducing waste and promoting reuse. The most important is the user experience principle, which involves paying attention to the user experience and feelings, designing products and services that can stimulate consumer emotional needs meet functional needs, and provide users with a better experience (Ma, Han, & Hu, 2022).

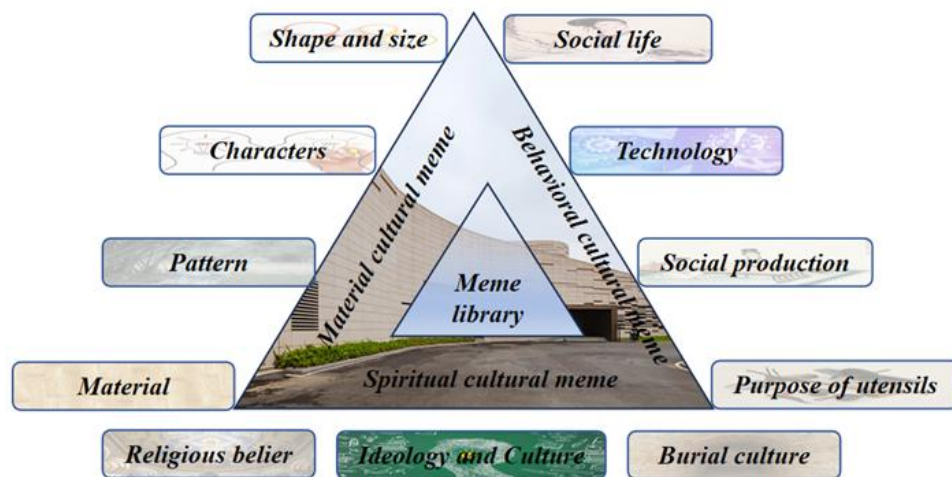


Figure 1. Cultural and Creative Culture Meme Library

The design process of cultural and creative products in this article mainly includes market research, product positioning, extraction of cultural memes, and how to assemble these contents, as shown in Figure 2.

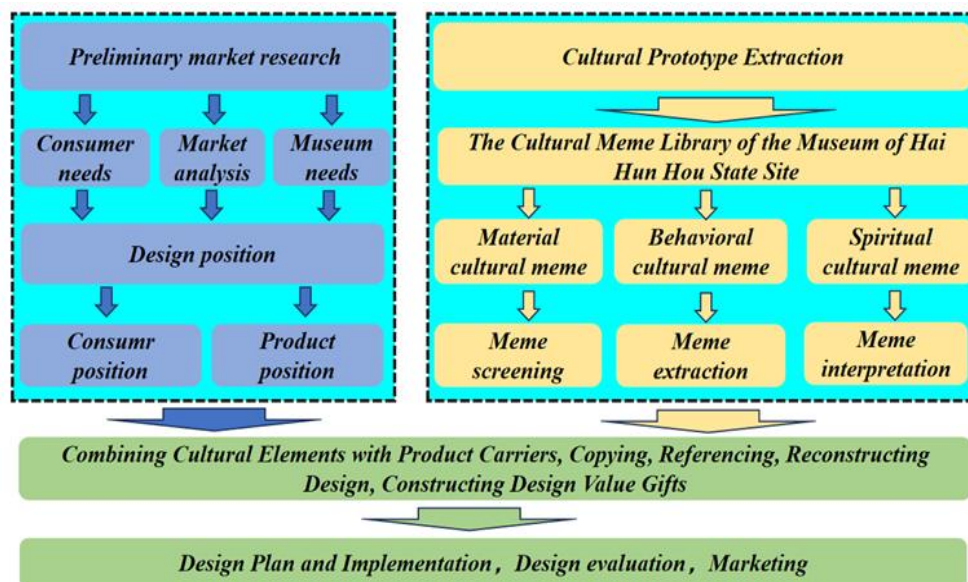


Figure 2. Cultural and Creative Design Process

By conducting a questionnaire survey on the influencing factors of consumers when purchasing cultural and creative products, the survey was conducted on random population, as shown in Table 4. It was found that when purchasing cultural and creative products, consumers attach great importance to the exquisite level of product style, followed by the quality of the product brand and the historical and cultural elements covered by the product. This indicates that in the development process of cultural and creative products, attention should be paid to product aesthetics and cultural connotations and the establishment of cultural brands.

Table 4. Factors Influencing Consumers' Purchase of Cultural and Creative Products

Factor	Min.	Max.	Average	Standard deviation	Variance	Sample size
Exquisiteness	1	5	4.21	0.92	0.87	110
Quality	1	5	4.03	0.99	0.93	110
Culture element	1	5	3.82	1.1	1.21	110
Commemoration	1	5	3.56	1.2	1.13	110
Practicality	1	5	3.58	1.27	1.42	110
Portability	1	5	3.4	1.31	1.25	110
Interest	1	5	3.2	1.23	1.32	110

At the same time, the survey results also show that the student group is the primary consumer of cultural and creative products, as shown in Table 5. Considering that students usually have limited economic capabilities, to attract more student groups to participate and purchase cultural and creative products, their prices should be affordable. The way to achieve affordable prices can be achieved through cost control, economies of scale, market positioning, promotional activities, and cooperation with educational institutions. Through these strategies, the price of cultural and creative products can be reduced, competitiveness and attractiveness can be improved, and it also helps to spread and promote traditional Chinese culture.

Table 5. Proportion of Cultural and Creative Product Consumer Groups

Consumer group	Subtotal	Ratio
Student	299	73%
Enterprise employees	74	18%
Government employees	16	4%
Freelance	12	3%
Others	9	2%
Total	410	100%

Design Case and Analysis of Cultural and Creative Products of Haihunhou

Correlation and Intersection

The Hai Hun Hou culture is an essential component of ancient culture in southern China, including rich cultural relics, architecture, clothing, and utensils. These cultural elements can be used as a source of design inspiration and integrated into contemporary cultural and creative products (Li, 2023). For example, jewellery, watches, wall clocks, and other products inspired by the gold artifacts unearthed from the tomb of Marquis Hai Hun reflect the values and aesthetics of traditional culture and conform to modern people's fashion pursuits (Z. Zhao, 2023).

The various elements in the culture of Hai Hun Hou, such as decorative patterns, patterns, colours, etc., can be regarded as cultural symbols used to convey specific cultural meaning (Yang & Cao, 2023). In contemporary cultural and creative product design, designers can use these cultural symbols to convey cultural information and values, as shown in Figure 3, to enhance the cultural connotation of the product.

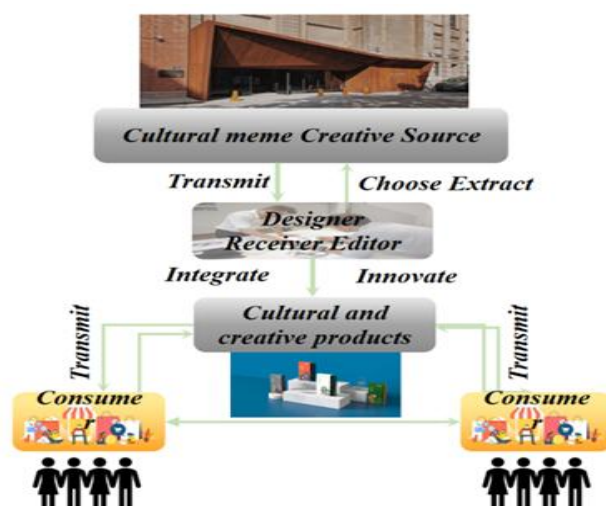


Figure 3. Cultural Integration Methods

The culture of Hai Hun Hou also includes many handicrafts, such as silk, porcelain, wood carvings, etc. These handicraft products still have a wide range of applications in contemporary cultural and creative product design (X. Du & Liu, 2022), such as combining traditional handicrafts with modern technology to create fashionable and high-quality cultural products, such as handicraft jewellery, coffee cups, etc.

The culture of Hai Hun Hou also has its unique story and historical background, which can be combined with external and internal spiritual and behavioural cultures as a source of creativity, as shown in Figure 4, for designing different products. For example, souvenirs, cultural shirts, bookmarks, and other products inspired by

the Marquis of the Sea story allow people to appreciate these cultural and creative products while gaining a deeper understanding and understanding of traditional culture.

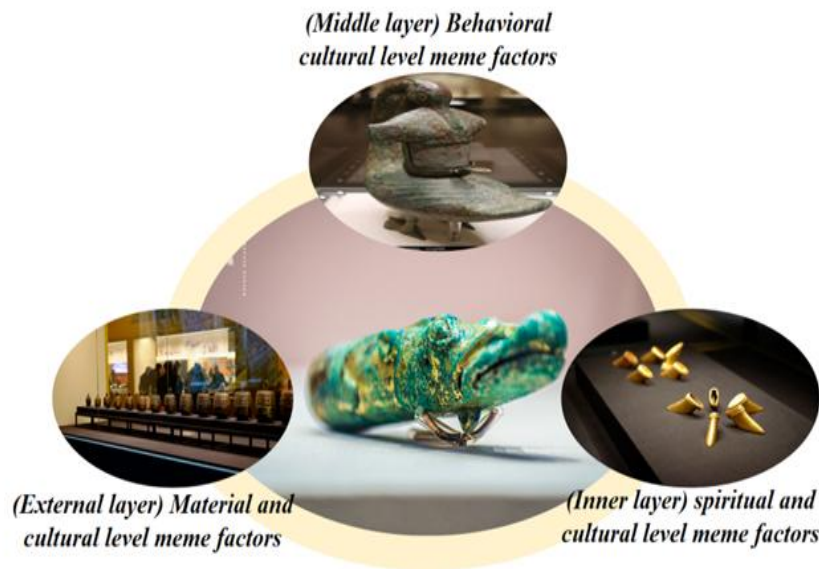


Figure 4. The Meme of Hai Hun Hou Culture

DISCUSSION

Case Study of Hai Hun Hou Cultural and Creative Products

The location of the Hai Hun Hou Site Museum has rich handicraft production techniques. Traditional handicraft production techniques can be applied to modern product production in the design of cultural and creative products, thus achieving the continuation of traditional techniques (Lu & Nie, 2022). Taking traditional culture as the theme and integrating traditional cultural elements into the design of cultural and creative products, consumers can have a deeper understanding of the local history, culture, and traditional customs. For example, in cultural and creative design works, the unearthed cultural relic Tongdanglu from the Marquis's Tomb of Haihun is used, and its patterns are combined for creation, as shown in Figure 5. Since the patterns used in unearthed cultural relics are often expressed as symbols of power and auspiciousness, among which the butterfly-shaped pendant pattern is a combination of dragon patterns (Shan, Ma, Lu, & Luo, 2022), reflecting that the pendant was a symbol of power and status in ancient times, and further highlighting imperial power. Tongdanglu is an essential embodiment of ancient technology, with fish patterns embodying auspicious meanings. Combining ancient patterns with modern metal craftsmanship and printed pattern design makes the patterns more modern and fashionable in colour.



Figure 5. Bronze Danglu Cultural Creativity

The prototype of the cultural and creative work shown in Figure 6 is the Hai Hun Hou Yan Yu Lantern, a vital bronze artifact in Chinese history and one of the precious cultural relics inherited from ancient Chinese civilization. It was unearthed from the tomb of the Marquis Haihun in the southwest of Wenling City, Taizhou City, Zhejiang Province, and is considered a pinnacle of Chinese bronze ware production. The head of the Hai Hun Hou Yan Yu Lantern is a flying wild goose with its mouth open, a gourd pattern carved on its back, and two fish and two shrimp tied to its limbs. The lamp holder is square, with six dragon patterns of "King's Qi" around it, and patterns such as cloud and tiger patterns are engraved around it. The entire Yanyu Lantern has a smooth and natural shape with deep artistic value, especially in the exquisite and perfect carving details. The cultural and creative works cleverly preserve its use as a lamp while incorporating modern design, making it a lamp with cultural heritage characteristics.

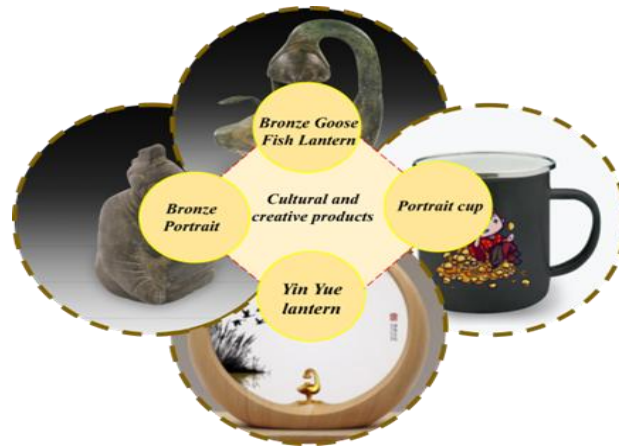


Figure 6. Cultural and Creative Works

Various types of clothing were in different regions during the Han Dynasty, but they shared some characteristics. The clothing materials in the Han Dynasty were usually mainly natural fibres, such as silk, cotton, hemp, wool, etc., and were processed to present different textures, glosses, and colours (H. Du, 2020). Colours and patterns are also very particular, with bright colours and exquisite patterns used to showcase aristocratic identity and beautify clothing. The production of Han Dynasty clothing requires multiple process steps, including cutting, sewing, weaving, dyeing, embroidery, etc., and jewellery such as metal threads, beads, and jade require patient and meticulous processing. The modern design of Hanfu, as shown in Figure 7, retains its shape while adopting modern wage manufacturing, resulting in better material quality and more diverse and vibrant colours, and is widely loved by young people.



Figure 7. Modern Ancient Dress

Challenge of Contemporary Cultural and Creative Product Design

Contemporary cultural and creative product design must meet constantly changing market demands and consumer aesthetic standards. As an emerging industry, the design of cultural and creative products should continuously pursue innovation and uniqueness to attract consumers' attention and purchase (Bai & Zhou, 2019). This requires designers to have high sensitivity and foresight, be able to insight into market trends, understand consumer needs, grasp the pulse of the times, and launch products with more sense of the times and cultural connotations.

At the same time, the design of contemporary cultural and creative products also needs to consider how to combine traditional culture with modern life. The essence of cultural and creative products is to innovate, deconstruct, and redesign traditional cultural elements, making them more widely applicable and compatible with modern aesthetic concepts and lifestyles. This approach not only inherits and promotes traditional culture but also presents it in a brand-new manner, in line with the needs and preferences of modern people.

In addition, the design of contemporary cultural and creative products also needs to pay attention to the sustainable development of the cultural and creative industry (W. Liu & Bao, 2019). In the design process, it is essential to consider maximising commercial value while also paying attention to cultural products' social and cultural value. Under the premise of ensuring the quality and creativity of cultural products, attract consumers to purchase at reasonable prices and promote the healthy development of the cultural industry.

Chinese culture is vast, profound, and has a long history. Various cultural relics exist throughout the country, and each has derived distinctive cultural and creative works (Zhang & Wen, 2022). For example, the cultural and creative works of the Beijing Palace Museum were the first to appear in the market and were loved by consumers across the country. They also opened online stores, allowing users to purchase cultural and creative works of the Beijing Palace Museum without leaving their homes. There is also the blind box series from the Henan Museum, where consumers can experience becoming an archaeologist and personally excavating cultural relics (Lyu, 2019). The imperial seal, a symbol of ancient imperial power, can be carved out in the surprise box. Therefore, cultural and creative works will face many challenges to develop and grow.

In general, from 2010 to 2020, a total of 14 articles met the inclusion criterion. From the literature search, only one relevant article was published from 2000 to 2009. Since 2011, the volume of literature has increased. In particular, in the three years from 2018 to 2020, eight articles illustrated the increasing interest in this area. This has to do with the rapid increase in the number of Chinese students studying abroad since 2010. According to data released by the Ministry of Education of the People's Republic of China in 2019, the number of Chinese studying abroad increased from 60,000 to 265,000 from 2001 to 2010, the number increased by 200,000 in ten years. With the implementation of "the Belt and Road policy" by the Chinese government and the increasingly frequent exchanges between China and other countries, the increasing number of Chinese students has attracted the attention of some scholars in recent years.

CONCLUSION

The Hai Hun Hou culture was a cultural form during the Chu period in China, and its historical inheritance is closely related to the design of contemporary cultural and creative products. The discovery and archaeological research of the tomb of Marquis Hai Hun provide valuable information and clues for exploring the history and culture of Chu, deepening our understanding of Chu society, aristocratic class, art, handicrafts, and other aspects. The artworks and cultural relics reflected in the Hai Hun Hou culture not only showcase the cultural level and artistic achievements of the Chu period but also provide valuable historical information for future researchers. Cultural and creative works, on the other hand, integrate the artistic elements of the Marquis of Haihun culture into various cultural and creative product designs, creating unique modern artworks and handicrafts. The artworks in the tomb of the Marquis of Haihun are presented to the audience with a new experience, enhancing people's understanding and interest in ancient culture, blending the Marquis of Haihun culture with contemporary art, and creating an artistic feast with modern and fashionable charm. At the same time, the design of contemporary cultural and creative products needs to meet constantly changing market demands and consumer aesthetic standards. It is also necessary to consider how to combine traditional culture with modern life, apply traditional handicraft production techniques to modern product production, and achieve the continuation of traditional techniques. Various elements in the culture of Hai Hun Hou, such as decorative patterns, patterns, colors, etc., can be regarded as cultural symbols to convey specific cultural meanings. Designers can use these cultural symbols to convey cultural information and values, and enhance the cultural connotation of products.

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The Heresy and Hypocrisy of the Church: A Marxist Analysis of Okezie Nwoka's God of Mercy

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ABSTRACT

Hypocrisy is found in various aspects of life, whether in religion, politics, or social parts. Hence, some of the church's hypocrisy is an outcome of different ups and downs in life. Starting with the problem in the novel, some of the hypocritical pastors engaged in an immense role in affecting the folk's lives because they persuaded people that God ordered them to do so. To accomplish their personal interests, the abusive monks disguise their verbal speech, smiles, and fine clothes like mild sheep to delusional followers, leaving them with guilt, shame, and spiritual scars. The present study aims to examine the hypocrisy and heresy of the church as portrayed in Okezie Nwoka's novel entitled God of Mercy. It reflects the source of corruption and heresy in some churches in a way that the corrupted priest adopts different brainwashing strategies to deceive their victims. Furthermore, the false priests are trying to force their doctrine on their cults. In the current study, the researcher relied on the Marxism theory to analyze the novel, the theory concentrates on Karl Marx's ideas of superstructure and base and how false religion can be used as a dangerous weapon by hypocrites and avid priests. The findings of the study revealed that hypocrisy and heresy were well portrayed in the Okezie Nwoka novel. It depicted how religion and priests do not always serve God's call. The author presented religion as a dangerous weapon and the victims reached their downfall by following a twisted offender. The fraud monks were pictured as caring only about themselves, their reputation, and their wealth. Also, they intended to follow false doctrine and quote unbiblical phrases to maintain their prosperity.

Keywords: Hypocrisy; Dispute; Heresy; Base and Superstructure; Spiritual and Physical Abuse.

INTRODUCTION

For Christianity, religion and faith are a way of salvation and a cleansing for their sins. People are questioning that if any religion calls for forgiveness and mercy, why hypocrisy is always there? In the Bible, "Jesus accused people of being hypocrites since they do the same things and prohibiting others from doing it" (Velarde, 2009). Starting with heresy which means any belief or action that "deviates from some standard, official belief. When religious authorities decide that belief is heretical, they usually make active efforts to eradicate the belief". So heresy is a problem for the church and Christianity since it reflects how some men of God deviate from the right path by manipulating and preaching others against the church's will. According to the church, the heresy is a "false teaching". When those false teachers start misleading believers about things that contrast with doctrine of the church, this is regarded as a problem of the church because that hypocrite will deny what the church calls for by deforming the church's image with their shattered and misleading ideas. In his book A Brief History of Heresy, Evans explains that there are two kinds of heresy people; those who follow God's orders and some modern priests who are "restrained by neither human nor divine reason".

Coming across (the great heresies) that the church has faced from the past till today; "The Arian, Albigensian, Protestant, and Modern" as Hilaire Belloc describe them in his book The Great Heresies. For the Arian, Jesus was merely a prophet, they did not believe in supernatural things, and they regarded him as an ordinary man like any other one. Meanwhile, Albigensian heresy believed in two different gods: one is good while the other is evil and bad. The God who created our souls is good, while the one who created our materialistic bodies is evil in addition

to that they did not believe in Jesus's resurrection after death. Reaching the Protestant heresy, this phase represented the civil wars between the catholic and protestant churches. Advancing to the modern heresy is regarded as a fierce battle against Christianity since the people are moving away from religion and this is a heresy by itself. These heresies are considered a great challenge to the Catholic Church to deal with. The church from the beginning spread its seeds of doctrines and everything beyond that is regarded as heresy.

The purpose of this study is to harness the Marxist theory with its concepts of base and superstructure in a way that depicts how the rich and powerful men who obtain authority can use the poor and easily deceived people for their own interest and by their manipulation they grow wealthier and stronger. So the false churches and priests as a superstructure are also sinners because they have the ultimate authority to manipulate the people's minds. Those false leaders (priests) have rules and legislation to control the base, characterized by the people, as political philosophers, who believe the church and its monks are parts of social institutions that consume the community's economics and wealth. As Karl Marx pointed out, "Religion is the opium of the masses," which means that religion has this rank of power that makes its people addicted to it (Cline, 2019, p. 1). He explains that "Religion is an expression of material realities and economic injustice", meaning that religion and church are part of each society. Still, it will become a disease when used by the wrong hands and for personal benefits. He also stated that oppressors "used religion to make people feel better about the distress they experience due to being poor and exploited" (Cline, 2019, p. 2). That is why he believed that religion gives the poor and oppressed people solutions in heaven rather than in the real world. Coming across the study gap, this article is the first one that deals with Okezie Nwoka *God of Mercy* and it will pave the way for other researchers to explore the study from a different scope. This paper will answer the following questions how are Karl Marx's ideas reflected in the events of the novel? Why did men in charge manipulate and use the lower class? How are the base and superstructure depicted in the characters? Do the neglected and poor people manage to survive? And how?

Starting with how Marx's explanation of false religion is depicted in *God of Mercy* (2021) by Okezie Nwoka, a lead teacher and writer who deals with African history and its costumes. Black mythologies and the power of the gods inspired Nwoka. *God of Mercy* is an embodiment of the allegiance to the gods. *God of Mercy* is set in Ichulu, an Igbo village where the people worship their gods as absolute. Their adherence to tradition has allowed them to evade the influences of colonialism and globalization. But the village is reckoning with changes, including a war between gods signaled by Ijeoma, a girl who can fly. The novel describes how the castaways and neglected people from their community were treated brutally by a hypocritical priest who forced them to neglect their religion, gods, and folklore by following him blindly, he colonized their souls and bodies when he pretended to be a messenger of God since he is a Christian and they are pagan. This exposes the hypocrisy of some religious men of God who are outwardly religious but internally are the opposite. *God of Mercy* also explores those who obtain a supernatural gift like (girl who can fly), and how they are punished and drafted away only because of these powers described by the priest as diabolic powers while he secretly wants to employ the powers for his materialistic benefits. The novel starts with a prologue to the following events and characteristics of each village. It has several chapters and titles for incidents like *A Girl Can Fly*, *Another Town*, *Mercy*, and an *Epilogue*. The events take place in two villages; one is called Igbo, and the other is Amalike (colonized village). The former tries to alter the traditions and beliefs of Igbo by using force. In Ichulu, people worship different gods and offer them sacrifices for approval. The prologue talks about these two villages in which the setting is fictional. It opens with a bad omen, news from Igbokwe, who can prophesy the approaching danger to the village (Ichulu).

Nwoka talks about manipulating the white ones who first came to this village. They are the devil in disguise because they tell the inhabitants of the village that they came to build churches and schools, but after a short time, their disguise falls, and "their friendship turned to enmity and their smiles converted to bullets" (Nwoka, 2021, p. 11).

There is an immense contrast between the two places; the first one, Ichulu, seemed centered in nature, tribal, and primitive one. This is reflected in their way of wearing clothes, hunting, speaking, and their rituals for gods to bless them. Their luck in life depended on worshipping various kinds of pagan gods. On the other hand, Amalike is a civilized city. They are Christian and have many churches. Their supreme reliance on the king and monks, taking their blessing on their properties and children from the churches.

Okezie Nwoka wrote his magical realistic novel to uncover the abusive behaviors of some false Christian priests toward children. *God of Mercy* is a revised work to Chinua Achebe's *Things Fall Apart*. Retelling the message of Achebe, *God of Mercy* is a "well-turned dramatization of spiritual and social culture clashes: *Kirkus Reviews*" (Nwoka, 2021). In the novel, the religion and priest control everything in Amalike and lead their followers to the wrong paths. Religion, in the first place, should be used to liberate deprived souls and eliminate people's suffering by preaching and teaching them the right things. Whatever the false pastors say must be followed and implemented without questioning because they persuade people that God tells them what to do.

When people want to repent, they will turn to the churches to confess, but the opposite happens. The false priests will fill them with guilt and shame, leaving them with spiritual scars. Stewart Kabatebate, in *How to Identify False Teachers*, describes false prophets "as agents of the devil who disguise themselves as righteous people but yet they work against God and the Christian faith" (Kabatebate, 2020, p. 7).

Grounding on the fact that hypocrisy and heresy are very common topics in literature and several literary works impeded their views of religion in their work, hence it is an extremely important concept to be examined and analyzed. Besides, the researcher chooses Okezie Nwoka's *God of Mercy* to detect these two concepts, considering that the novel has not been studied before, on the one hand, and has not been analyzed in the aforementioned concepts. The significance of the present study lies in addressing paramount literary topics, analyzing new novels, and adding to the bulk of research in literature. Therefore, the current study aims to examine the concepts of hypocrisy and heresy in the novel *God of Mercy*. In addition, the study sheds light on the child's physical abuse by a hypocritical monk and how the children revolt against him to gain their freedom after they become grownups. Thus, the present study intends to answer the following question:

1. How the concepts of hypocrisy and heresy are portrayed in the novel *God of Mercy*?
2. How is the child's physical abuse pictured by a hypocritical monk?
3. How do the children revolt against the monk to gain their freedom?

Secondly, with the help of microscopes and scanners, the brick carving is analyzed, and the characteristics of the brick carving are summarized to facilitate the later induction. Finally, support for cultural and creative design.

LITERATURE REVIEW

God of Mercy (2021) is one of the postmodern novels that tackled fantasy, skepticism in religion, and traditions. This study has its originality since it is the first study that applied the Marxism theory to this novel by examining the exploitation of white upper-class pastors by the black proletariat victims. While writing and searching for this paper, many approximate articles about the subject era (but not about the novel) are examined and used. For example, Garrett explained how manipulating the church's members can damage people's lives. Reaching the reviews about the novel, Jaclyn Fulwood posting that *God of Mercy* tell the story of the clashing between tradition and altering, Christianity and paganism in the two villages Amalike and Ichulu. After several mischievous events in Ichulu, they believed that they were cursed by the Christian village which made them sacrifice Ijeoma to the priest to stop the curse (Fulwood, 2021).

METHODOLOGY

Research Method

The present study is qualitative in nature. The researcher analyzed the novel based on Marxism theory of Karl Marx's ideas of superstructure and base. Coming across the theory of Marxism is an approach that is built on the ideas of Karl Marx and Friedrich Engels which depend on a materialistic point of view towards the world. *God of Mercy* is a novel by Okezie Nwoka in 2021. The writer makes his novel revolve around Nigerian folklore, by using "third-person narrative and the diary entries of a mysterious prisoner" (Nwoka, 2021). Nwoka portrays the resistance of the deprived people who are neglected by both their families and their gods. At the end of the novel, they manage to resist their oppressors till they gain their freedom. The novel was read from the beginning till the end and the researcher focused on examining the parts of the novel which tackled the hypocrisy and abusive behaviors of some religious priests. The study applied the Marxist theory by presenting the ideas of its theorists; Karl Marx and Frederic Engels. They define the base as "the economic structure of society at the given stage of development. Historical materialism states that there are various stages of social development and each stage has its own economic structure" (Monlisa, 2016). The base in the novel is represented by the lower-class inhabitants of Ichulu as well as the children who are imprisoned by the priest. They are controlled and affected by the rolling class of superstructure which is represented by the priest and the king of Amalike. Thus, the superstructure can be defined as "Above (the base), is built up a vast structure of philosophy, law, art, literature, religion, history and civilization. In Marx's language it is called the superstructure" (Monlisa, 2016).

The Research Material

The researcher analyzed Okezie Nwoka's *God of Mercy*, which is a magical realistic novel to uncover the abusive behaviors of false Christian priests toward children.

RESULTS AND DISCUSSION

Hypocrisy of the Church

Hypocrisy is "A situation in which someone pretends to believe something that is the opposite of what they do or say at another time" (Hallman & Spiro, 2023). The hypocrisy is depicted in *Amalike* when a white pastor called Nwosu says prayers to church attendees every Sunday, standing in front of a fancy altar and asking his congregation to remain loyal to God and Jesus. He tells them that God will reward them if they follow his instructions: "Do you see the wonderful suit I am wearing? I imported from Dubai!" (Nwoka, 2021, p. 81). When the pastor lives a luxurious life, he warns them from indulging in sins like greed, chasing money and adultery. They mindlessly follow his instructions: "My brothers and sis, you must express your loyalty to God by being loyal to his messenger, the pastor" (Nwoka, 2021, p. 82). The superstructure represents the ideology, this means that they put the life rules and law concepts. The ideas of the pastors as a superstructure affect the commoner's ideas (base) and their way of thinking. This contrast is reflected in the previous study "Hypocrisy and moral seriousness". The researchers explore the idea of "the hypocrisy of pretence" when a character named Tartuffe pretends to be a pious man in order to gain respect and gifts from others in the church. His personality lacks this feature and this displays how some people who disguise themselves in holiness can be mere frauds.

According to Marx, religion as a superstructure will affect the mindset of people, especially the poor, since they live in poverty. Hence, the priest persuades his followers that what happens to them is due to their sins "and would preach rewards for God living only in another life" (Nwoka, 2021, p. 38).

He asks them to trust him since he is loyal to God, which means that he will "heal any sickness and lift any burden." During the ceremony, he explained, "If I, pastor innocent Nwosu, say that I can raise the dead in the name of Jesus, you must trust in me". This reflects how the pastor is self-conceited and a pretender (Nwoka, 2021, p. 81).

In the article, Davidson (2014, p. 135) denotes that the evil of humans is found within his own nature when hypocritical people who pretend to be God's believers are narcissists because they should move away from self-centered and care about others' "true coverts manifest marks of love for God that do not spring solely from self-interest."

In *How to Identify False Teachers*, Kabatebate warns the people who follow false teachers that some of them are deceiving the true believers for material benefits like "selling of anointing oil and various objects for cash" (Kabatebate, 2020, p. 6). The Pastor portrays them by showing his ability to exorcize the evil spirits from children by performing a ritual of conjuring inside the church: "Anointing given to me by the blood of Jesus Christ, I will remove these evil spirits." "Amen!!" (Nwoka, 2021, p. 83). There are two kinds of fake prophets: "smooth talker and the miracle magician." The priests who pretend to have the ability to heal the ill are just like the magician who performs in front of the crowd. These kinds of priests can only forge the process of fraud healing in front of people inside the churches, but they cannot heal the sick indoors because they are pretenders, not natural healers (Kabatebate, 2020, p. 21).

Marx declares that people turned to religion because they became tired of their oppressors. Like the people in *Amalike*, whenever they need to escape their misery, they turn to the church as a catharsis from their sins and their desire to repent, believing that the monk will erase their distress. The priest's hypocrisy is evident when the messengers of God are supposed to be merciful, but Nwosu (*The Monk*) tortures the innocent children and locks them inside his church. One of his victims was a little girl. He alleges that she has been possessed for eleven years and nothing can help her, neither doctors nor medicine except the miracles of the Pastor. The child is terrified and refuses to go. However, her uncle drags her to the altar when the pastor puts his hand on her head and starts to mumble into the microphone "Descend upon this girl whom I have laid my hands on; I command the spirit possessing this girl to come out!" (Nwoka, 2021, p. 83). This dreadful treatment reflects Marx's opinion about religion; it is like the coexistence with suffering and needs more than "protest against it". The proletariat is absorbed in the ideas and instructions of the superstructure, just like those parents who are dragged by the priest and fetch their children to be purified from devils (Eggers, 2015). The girl is crying and shouting to leave her alone, but the Pastor cuts her hand with a digger and spits holy water on her while beating her with a stick, asking the devil to come out till she claims that the devil had left her body only to prevent the priest from beating her. After showing off his conjuring ability, the priest starts his sermons by telling the people that since they abandoned their God, the religion, and turned to liberation, they will be possessed like those children (Nwoka, 2021, p. 85). Jessica Isserow and Colin Klein give examples of what the traits of hypocrite priests are like; "pious priests who are secretly corrupt, homophobic senators whose private dalliances conflict with their explicit disavowals" (Isserow & Klein, 2017, p. 194).

One of the children (Ikemba) who was locked in the cell had a dark-skinned complexion; they said that he "seemed to be the most diabolical" among others (Nwoka, 2021, p. 85). The priest imprisoned him for about two years in the church pretending that he had an evil spirit inside him because his color was darker than charcoal. The abusive Pastor acts as if he is superior to the other race. This depicts the racial hypocrisy of the white race and the upper class who look down on black people and regard them as ignorant because of their "superstitious belief in witchcraft" (Kallin, 2008). Ikemba runs away several times and becomes troublesome which is why the pastor used to hit his hands; the boy screams; "This is my revolt! You stupid man! Is that the way of your God? Is that what your Bible tells you to do?" (Nwoka, 2021, p.89). Ikemba stands for the anarchists who are calling for equality not for private ownership while the priest represents himself as a God-like who owns the others (Sewell & Woods, 2015, p. 32). The monk does not follow God's instructions to be merciful to all kinds of people of their race. Like Satan, false monks distort the doctrine of God by "stuffing the skin of truth with a lie" (Kabatebate, 2020). After the fight, the monk orders his man to catch the boy and return him to the cell. Religion is used as a political instrument of exploitation by the one who has the authority. That is why Marx believed that the "religious consciousness" will despair from any society and will be replaced by fake attitudes toward personal benefits (Paulose, 2000). The children locked in cells are pale, and skinny with yellow eyes and teeth. They are moaning because of hunger: "Please, we are hungry, give us bread" (Nwoka, 2021, p. 89). Like the innocent children in William Blake's London, they are thin and starving with dark faces from the pollution of the city and the exploitation of their parents and religious men.

On the other hand, the pastor eats "rice and stew with goat meat" (Nwoka, 2021, p. 89). This shows how religion can be used for personal interests and how men of God and those with authority can hide under the cloak of religion. Beuer believed "religion was the illusory, distorted and deformed creation of man's consciousness divided against itself" (Clarkson, 1973).

Class Exploitation of Base by the Superstructure

The superstructure, refers to the various organizations like religion, politics, and social existence of man, meaning that "It is a mode of production at a particular stage of its development" (Williams, 1997, p. 32). There is a relationship between base and superstructure because "in the order of human society as established by God there are rulers and ruled, employers and employees, rich and poor, learned and ignorant, nobility and proletariat" (Miranda, 2004, p. 8). There must be a leader and a worker, a bourgeoisie and proletariat to create the mode of production. That is why the economic basis of each community is formed from the influence of the superstructure's ideas on the base. In the second village, Amalike, there are two kinds of classes: the upper class, which is represented by the fake priest and the king of Amalike, and the lower class, which is represented by the innocent children in the church and Amalike's inhabitants. There will always be a conflict between the bourgeoisie and anarchists: the first category concentrates on the state's power and its interests, while the other one calls for the abolition of this power and revolution.

Karl Marx and Engels, in their book *Communist Manifesto*, declare that people under capitalism are divided into two categories: the bourgeoisie and the proletariat. In the novel, the monk and king are wealthy, whereas the inhabitants of the villages and children are from a degrading class. With the increase in economics, the bourgeoisie grew richer in contrast to the working class, who lived in poverty and mass. Quoting from Pan Yue, "Everyone holding political power is bound to come into contact with religion (Marx & Engels, 1948, p. 1)

The priest works hand in hand with the king, plotting schemes against anyone who stands in their way. Both live in prosperity, the king wearing a gold necklace with a fancy vestment. Instead of donating to the poor and hungry people in his territory, the king gives millions to the priest each time he visits the church. Telling him that his works are prosperous within a short time that is because the priest tells him, "When one has faith, a donation to the church is an investment" (Nwoka, 2021, p. 91). The false prophets can twist the Bible in a way that serves their lavish lifestyle by "using psychological and coercive techniques to manipulate his followers to continue to donate money" (Kabatebate, 2020, p. 18). Each time the monk takes the money, he claims to use it to enlarge the house of God. Nevertheless, he uses the money for his interests, like buying classy clothes and a jeep.

Amalike is the opposite place from Ichulu. Amalike's people are Christian folk, while Ichulu's are heathen. Amalike is a place filled with wealthy white people who use cars; they represent culture and civilization, but on the contrary, people in Ichulu are primitive, uncultivated, and live in poverty. In Ichulu, a child was born as a mute girl called Ijeoma with the ability to fly. According to their superstitions, this girl is cursed by the gods: "Your daughter's abnormality is challenging the goddess" (Nwoka, 2021, p. 47). Anyone with such characteristics should be exiled into the evil forest and treated as an OSU, which means an enslaved person in their language. Also, there is a woman who gives birth to an infant with teeth, so they regard him as an OSU and banish him to the forest alive as a sacrifice for their goddess in order to suppress their anger because the child was an "Abomination to the goddess of the earth"(Nwoka, 2021, p. 45).

When the priest knew that Ijeoma could fly, he accused her of being a witch and dangerous creature. Thus, he sends his assistant, John to Ichulu to fetch the mute girl back to the church. Telling her father that the priest can cure her and "make her unable to fly again" (Nwoka, 2021, p. 150). Her father was thrilled since he regarded her as a cursed child. When the inhibitors of Amalike witness the flying ability of this girl, they start moving away from the church and seek her blessing instead of the priest. That is why the priest and the king conspired against her and locked her inside the cells with the other children. When she arrived, the monk said, "So this is the little girl stealing my folk from me" (Nwoka, 2021, p. 151). He starts forcing her into the English language, knowing that she cannot understand him, forcing her to erase her belief in Ichulu's gods and convert to Christianity. The pastor says, "In the name of Jesus, I will remove every demon ravaging your body so that you will grow into a God-fearing woman" (Nwoka, 2021, p. 153).

According to Allan Woods, society is divided into "exploiters and sub-exploiters," those who are in a higher rank in society and exploit minorities for the sake of their benefits (Sewell & Woods, 2015, p. 31). Like the monk, he exploited the child to show the others she is merely a sorceress. Inside the cells, the prisoners experience different kinds of torture. Some women specialize in beating and slapping the children's faces each day. The teachings of religion contradict what the Pastor's followers do in the church; they beat Ijeoma with a wooden stick as a kind of exorcism until her body was covered with bruises. Therefore, the priest and his workers are presented with the ultimate hypocrisy: "the failure to practice what one preaches" (Spiegel, 2020, p. 10).

The children are forced into work, starving and when they ask for more food, the dungeon keeper shouts that they should be thankful to the church since it pays for their food (Nwoka, 2021, p. 157). Marx paved the way to explain how the proletariats (children inside the church) are dehumanized and reduced to machines rather than human beings "their labor-power bought and sold as commodities on the market" (Worsley, 2002, p. 43). The state is represented by the power of the king and the monk who have controlled the masses and prevented them from seizing their rights. Marx argues that "class can be reduced neither to state nor to consciousness; it is rather an objective expression of the fact of exploitation" (Blackledge, 2014, p. 28).

Inside the church, the other children start taking Ijeoma as their model; they are delighted with her presence and feel sorry when she gets beaten. They rebel against the priest and his assistants and break their fear by speaking and shouting freely to the monk, "This big pastor is afraid of a small child! Are you afraid she can perform bigger miracles than you?" (Nwoka, 2021, p. 171). The pastor raged over the children's disobedience and started beating them with a metal stick and preparing a schedule to force them into learning a foreign language (English) which they did not understand to erase their personality as well as force them into hard work like cleaning and cooking. For him, the proletariat is regarded as an instrument of production. Kenneth J. Garrett's reading of the Gospel of Matthew figured that Jesus had warned people from following false pastors: "Beware of the false prophets, who come to you in sheep's clothing" (Garrett, 2017, p. 68). The priest's spiritual and physical abuse "may be driven by the naked love of wealth and material possessions" (Garrett, 2017, p. 52). The physical appearances of those false priests contrast with their inner desires because they use deception to lead the people to follow them without question. As a result, the harmed children, led by the mute girl and Ikemba (the colored boy) plan to escape from this prison and get their freedom. However, one of the children starts crying and makes the assistants aware of their plan. The Pastor caused them painful harm as a punishment for their escape. Each one is tied into a rope and forced to drink the acid. They start screaming and crying while the blood bursts out from their mouths (Nwoka, 2021, p. 185). The priest as an oppressor, exploits the proletariat and reduces them into objects, not human beings. Since the "class of modern wage laborers who, having no means of production of their own, are reduced to selling their labor power in order to live" (Marx & Engels, 1948, p. 68). According to Marx, "different social classes in history have competed to gain control over the surplus of their common labor; 'Capitalist against worker'" (Raines, 2002, p. 3).

He also illustrates that the battle between the bourgeoisie (priest) and the proletariat (children) either end "in a revolutionary reconstitution of society at large, or in the common ruin of the contending classes" (Raines, 2002, p. 68). Ijeoma stayed locked in the church for nine years, and she started using English as her language of communication and reading the bible. "For nine years, she was persuaded to become a Christian, and for nine years, she secretly dismissed Christianity" (Nwoka, 2021, p. 204).

As a kind of escapism, the mute girl starts writing a diary and beseeching her gods to save her from torment. Ijeoma writes that each day, a car comes at night to the church and takes some of the children away without knowing their destination (Nwoka, 2021, p. 155). It turns out that the king and the Pastor are participating in illegal business, like selling those forgotten children for the sake of their organs. In return, they will have enormous sums of money from the member dealers. The king and priest consider his prisoners as commodities and useless creatures, exploiting them for the sake of their interests. For Marx, humanity is more important than religion; he is "bringing divinity down to earth and raising humanity to the level of divine" (Paulose, 2000). This

hypocritical priest is stripped of any humanity and sense of mercy towards his followers.

Furthermore, that is why Marx argued that "religion is, at the same time, the expression of real economic distress and the protest against real distress" (Juhansar, 2011). When the priest knows that Ijeoma can fly, he thinks of a profitable plan when she becomes a woman. One day, he asks John (his assistant and the king's nephew) to molest and rape Ijeoma to be pregnant with a white flying child so that they can sell them for millions (Nwoka, 2021, p. 214). The king uses the church as a valuable tool to control people inside and outside his region, and this is obvious when Engels illustrated that "the ruling classes may wish to employ religious belief and feelings as forces for the retention of their power" (Paulose, 2000). People should not trust the disingenuous priests unquestioningly because not all men of God are innocent; some adopt a strategy of brainwashing to deceive their members and try to force their doctrine on their cults.

John could not do such a thing, so he told her about the king and the priest's scheme and asked her to wrap her dairies around her belly to look like she was pregnant instead of being a victim of physical abuse. Ijeoma is terrified of what she hears and starts begging her God, Chukwu, to save her, and she tries to commit suicide by twisting her clothes around her neck. The victim of psychological abuse from the church must deal with a long and frustrating path of healing. Like the children locked and tortured inside the church's cells, they will be traumatized by behavioral and physical abuse. They will not trust others easily again, and their character wavers because these abusive actions will leave a self-scar within the victims (Garrett, 2017).

The moment she tries to end her life, Ikemba saves her and executes his plan of running away from this hellish prison with the other inmates. At night, he opens the cells and lets everyone run with him: "A woman of integrity, who had given me a set of keys, gasoline, and matches" (Nwoka, 2021, p. 234). He sets the whole church on fire, and Ijeoma takes them and flees away to the evil forest where all the Osu and outcasts are. In the end, when the inhabitants of Ichulu heard the news, they rushed to the evil forest to greet Ijeoma and the Osu to admit their regret and ask for forgiveness. In sum, Ijeoma stands for the God of mercy which means when gods stop hearing people's prayers, people themselves become gods who seize their freedom and happiness themselves because the men of God increased the distress and wretchedness of oppressed people by "the legalization of religion".

CONCLUSION

Okezie Nwoka sheds light on fiction to depict how religion and priests do not always serve God's call. In the novel, he presents religion as a dangerous weapon when it is used by hypocrites and manipulative monks. God of Mercy embodies how the victims will reach their downfall by following a twisted offender. When the fraud monks care only about themselves, their reputation, and their wealth by preaching to their blind followers with false doctrine and quoting unbiblical phrases to maintain their prosperity. The men of religion should be characterized with a sense of morality in order to lead the people to their salvation, and this trait contrasts with the hypocritical men of God. The current study scrutinizes the novel from a Marxist point of view when the theory revolves around the materialist and bourgeois class dominating and controlling the market and society. Similar to the novel, the superstructure which represented by the king and fake priest who are playing the role of God and control the base as their puppets. After applying the ideas of Marx in the text by using the previous studies to enhance the present study, the findings of the study presented that when power and authority are used by the wrong and hypocritical people, the entourage will be degraded and their rights will be taken away. Also, the study illustrates the external and internal intentions of those who pretend to be pious while in reality, they are merely hypocrite who seek their own material benefits. That is why the believers must be acknowledged that their mercy will be obtained only from God himself not from any other worldly human source.

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The Influence of the Characteristic Style of Guangdong Traditional Music on the Structure of Guangdong Piano Music Works: A Study of Cultural Typology

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ABSTRACT

This research paper explores the profound influence of the characteristic style of Guangdong traditional music on the structural elements of Guangdong piano music compositions, employing a cultural typology framework. Guangdong traditional music, renowned for its distinct scales, instruments, and performance techniques, serves as a rich source of inspiration for contemporary piano music composers in the region. Through a meticulous analysis of both traditional and modern musical works, coupled with interviews with composers and archival research, this study unravels the intricate web of connections between these two musical forms. Drawing from these foundations, the research then establishes a clear link between the traditional and contemporary, elucidating how Guangdong traditional music's timbral nuances, melodic motifs, and rhythmic patterns have become integral to the fabric of modern piano compositions. Employing the concept of cultural typology in music studies, this paper not only highlights the influence but also seeks to categorize and systematize the interplay between these two musical genres. The findings, presented with the aid of figures and tables, offer a comprehensive view of the intricate relationships and cultural typologies that have emerged over time. This study contributes to a deeper understanding of the cultural dynamics in music composition, emphasizing the significance of Guangdong traditional music as a living heritage that continues to shape and inspire contemporary artistic expressions. It also underscores the broader implications of cultural typology in the context of music studies, opening doors for further research into cross-cultural music influences.

Keywords: Guangdong Traditional Music; Guangdong Piano Music Works; Cultural Typology; Cultural Dynamics.

INTRODUCTION

Guangdong music, sometimes known as Cantonese music (Guangdong yinyue), tells the story of instrumental tunes emerging from Guangzhou and surrounding areas in the Pearl River Delta region of Guangdong Province. Located along China's southern coastline, this region gives context for the development of its traditional sounds. The terminology utilised to characterise Guangdong music is insufficient in its inclusiveness, since it does not adequately include the entirety of the diverse musical traditions present in the Guangdong region. Cantonese classical music has a noticeable liveliness in its tempo and a prevailing sense of celebration, so distinguishing it from the musical traditions witnessed in other areas of China. This particular attribute exemplifies the fundamental cultural identity of the Cantonese populace. Guangdong province is renowned for its diverse repertoire of traditional musical genres, encompassing Teochew music and Hakka music, which include Hakka Hanyue and Sixian. During the 1920s and 1930s, the phrase "spiritual music" (Jingshen Yinyue) was employed to designate a musical genre that saw a surge in popularity inside the ballrooms of Shanghai. It is important to

acknowledge that a more precise rendition of the word would be "music characterised by liveliness and energy." The categorization of this specific musical genre as Guangdong music was mostly influenced by the prevalence of artists originating from Guangdong, leading those from Shanghai to see it as such. From a musical standpoint, compositions are structured based on melodies derived from Cantonese opera, with the emergence of freshly composed compositions dating back to the 1920s. Several musical pieces display elements from both jazz and Western musical traditions, which are distinguished by the use of syncopation and triple metre. Furthermore, these compositions use a wide range of musical instruments, such as the saxophone, violin, guitar, piano, drum set, and xylophone.

The province of Guangdong, located in the southern part of China, is renowned for its abundant cultural legacy. This area has a well-established musical culture that serves as a reflection of the historical, societal, and ethical aspects cherished by its inhabitants. Guangdong traditional music, also known as "Cantonese music," occupies a unique position within the rich fabric of Chinese musical traditions. The style is distinguished by a distinct array of traits and aspects that differentiate it from other regional genres of Chinese music. The distinguishing characteristics encompassed within this musical tradition include scales, instruments, ornamentation, melodic subtleties, vocal styles, performance styles, repertory, cultural relevance, and effect on modern music, as noted by many scholarly sources (G. Feng, 2015; Han & Leung, 2015).

One of the distinguishing features of Guangdong traditional music is the utilisation of unique scales. In contrast to some other Chinese musical traditions that mostly utilise pentatonic scales, Guangdong music distinguishes itself by incorporating a combination of pentatonic (consisting of five notes) and heptatonic (comprising seven notes) scales. The selection of these particular scales enhances the distinctive tone palette of the music, so facilitating a wider scope for melodic expression. The musical legacy of Guangdong province encompasses a distinct assemblage of traditional Chinese musical instruments, which assume a central role in defining its sonic characteristics. Several noteworthy musical instruments in Chinese culture include the erhu, a two-stringed bowed instrument, the guzheng, a plucked zither, and the suona, a double-reeded horn. These musical instruments not only provide unique tonal qualities but also provide a range of performance approaches that contribute to the intricacy and richness of the music.

The traditional music of Guangdong is widely known for its complex ornamentation and subtle melodic subtleties. Musicians employ several methods, including slides, vibrato, and trills, to enhance and ornament melodic lines. The aforementioned embellishments, sometimes executed with remarkable skill, serve to enhance the emotional profundity and expressiveness of the music (Heang & Khan, 2015). In addition to the inclusion of instrumental music, the traditional music of Guangdong encompasses vocal performances as well. The vocal style is characterised by the use of clean and melodious singing, accompanied by the accurate enunciation of phrases. Frequently, it evokes a feeling of wistfulness and emotional attachment, exploring subjects such as affection, yearning, and local allegiance. The traditional music of Guangdong province covers a diverse range of performing forms, which encompass solo performances, small ensembles, and big orchestras. The variety of styles can vary from private and contemplative to huge and joyous, depending upon the event and contextual factors.

The Guangdong traditional music repertory has a wide array of works, spanning from classical pieces with ancestral origins to contemporary compositions that blend traditional motifs with current components (Hoene, 2017; Ho & Law, 2020; Hong & Xu, 2021). The traditional music of Guangdong holds significant cultural importance for the local population residing in the province. Not only does it serve as a source of amusement, but it also functions as a mechanism for safeguarding cultural legacy and transmitting the historical narrative and societal principles of the Guangdong populace. The impact of Guangdong traditional music on modern music in the province persists, despite its deep-rooted connection to tradition. Composers and artists get inspiration from this rich cultural legacy, integrating its distinctive components into several musical genres, encompassing popular music as well as Western-influenced works, exemplified as Guangdong piano music.

The traditional music of Guangdong, often known as Cantonese music, possesses a deep-rooted historical background and exhibits unique attributes that mirror the cultural abundance of the Guangdong province situated in the southern region of China. The musical tradition under consideration has undergone a gradual transformation over several centuries, incorporating a wide range of influences and cultural interactions. The origins of Guangdong traditional music may be traced back for more than a thousand years, originating from the indigenous tribes of the Lingnan area. The music of the region underwent a process of assimilation, including elements from Central Asian, Indian, and Southeast Asian traditions, owing to the region's significant position as a prominent centre of commerce. The combination of many musical components has resulted in a distinct and engaging auditory experience that sets Cantonese music apart (Hoene, 2017; Ho & Law, 2020; F. Jiang, 2021; Hong & Xu, 2021). Cantonese opera, a highly esteemed kind of Chinese opera, has exerted a profound influence on the development and evolution of this particular musical style. Both Cantonese music and opera exhibit a

multitude of shared musical elements, hence establishing music as an indispensable component within Cantonese opera performances.

The multitude of cultural origins gives rise to a wide range of musical expressions and attributes observed across various geographical regions. The primary defining feature of Western classical music is the intricate relationship between rhythm and harmony. The examination of musical structure, consonance, and the interaction of musical parts often reveals the stylistic characteristics of Western music. Through the utilisation of many creative approaches like forms, harmony, symphony, and orchestration, individuals may successfully demonstrate and explain the deep emotional implications that are inherently embedded throughout music. Furthermore, it is noteworthy to mention that pop music is a distinct genre within the domain of Western music.

Emerging in the early 1900s, the previously described type of music is often characterised by its smooth melodies, simple harmonies, and prominent rhythmic structures, therefore demonstrating a noticeable sense of time and a link to contemporary society. Chinese music has a crucial role in the context of Chinese traditional culture. The topic under consideration demonstrates a significant association with several aspects of traditional Chinese culture, such as poetry, dance, and painting, mostly drawn from the historical and cultural legacy of ancient China. The discussed art form encompasses the established aesthetics and philosophical foundations of Chinese culture, skillfully encapsulating the emotional characteristics and sociological principles that are representative of the Chinese population.

Traditional Chinese music often has strong connections with many cultural elements, such as literature, poetry, and opera. When combined with literature, it constitutes the essence of traditional Chinese art. Ancient Chinese poetry and music function as reservoirs of Chinese knowledge and humanistic ethos, adeptly transmitting the profound sentiments and cultural principles intrinsic to the Chinese nation.

LITERATURE REVIEW

The traditional Chinese instruments commonly heard in Cantonese music played pivotal roles in shaping its soundscape. Instruments like the erhu, pipa, guzheng, and dizi enhanced the complexity and depth of the melodies and harmonies within songs. Cantonese singing techniques distinguished themselves by stretching single syllables across numerous musical notes, conveying heightened emotion and expression. Cantonese music often explored various subjects through lyrics, such as matters of the heart, nature, and human nature. Regional themes were frequently expressed using the Cantonese dialect, imbuing performances with local flavor. Melodies contained sophisticated elements and occasional improvisation that pushed musicality to greater heights. Unique vocal and instrumental combinations showcased Cantonese music's multifaceted styles.

Guangdong province exhibits regional differences, characterised by distinctive stylistic attributes observed in places like as Guangzhou, Shenzhen, and Chaozhou. The impact of Cantonese music on popular music has resulted in its status as an iconic and treasured classic within Chinese culture (Y. Jiang, 2017; F. Jiang, 2021). In summary, Guangdong traditional music exemplifies the cultural abundance of the Guangdong province and remains an integral component of China's musical heritage due to its ancient roots, diverse influences, distinctive vocal and instrumental attributes, and regional variations. It continues to enthrall audiences. This essay aims to critically examine the notion of cultural typology within the field of music studies.

The music originating from Guangdong province showcases a distinctive amalgamation of traditional Chinese musical components with Western classical piano skills. The development of music in China is deeply influenced by historical and cultural factors, which may be seen as a reflection of the wider growth of music in the country (Y. Jiang, 2017; Petrosyan, 2023). In the 19th century, the introduction of Western musical instruments, such as the piano, into China via commerce and cultural interchange prompted musicians in Guangdong province to go on a journey of artistic exploration. Prominent individuals within this genre, frequently had a formal background in Western music education, assumed crucial positions in the development and formation of Guangdong piano music. The objective of the artists was to integrate the intricate tonalities and melodic elements found in Cantonese folk music, opera, and traditional Chinese instruments such as the erhu and pipa, with the piano's inherent Western harmonic capabilities (Küssner, 2013; Petrosyan, 2023).

The piano music originating from Guangdong province demonstrates discernible attributes, with melodies and harmonies that evoke the essence of Cantonese folk tunes. The integration of traditional Chinese musical instruments imparts a distinctive essence to the works. In addition, the presence of rhythmic and tonal complexities originating from Cantonese musical traditions is prominent, thereby distinguishing it from ordinary Western classical piano music. Although there is a limited amount of scholarship specifically focused on Guangdong piano music, experts in the fields of ethnomusicology and Chinese music studies have examined its

wider cultural and historical significance. The researchers have conducted an analysis of the impact of Western musical influences on the transformation of traditional Chinese music, hence contributing to the development of this particular genre. The aforementioned studies delve into subjects such as the transposition of regional melodic compositions for the piano and the significance of Guangdong's musical legacy in present-day China. In recent years, there has been a resurgence of interest in the preservation and revitalization of Guangdong piano music. Contemporary composers and musicians of a youthful disposition are actively engaging in the exploration of novel methodologies to contemporize this particular genre, so enhancing its inclusivity and expanding its reach to a broader spectrum of listeners. The comeback in question encompasses the construction of music institutions that are specifically dedicated to the study and promotion of music, as well as cultural events that serve as platforms for showcasing the distinctive musical legacy of Guangdong (Chain, 2015).

Taking into account these circumstances, the music of Guangdong piano exemplifies an intriguing mix of Chinese and Western musical legacies. The creation of this genre is a manifestation of historical, cultural, and cross-cultural influences. Although research especially focused on this genre may be scarce, it contributes to the overall narrative of the adaptation and evolution of Chinese music throughout history.

The examination of the impact of Guangdong traditional music on piano music carries substantial cultural, artistic, and scholarly significance due to various factors, including the safeguarding of cultural heritage, facilitation of cultural interchange, stimulation of artistic creativity, promotion of global consciousness, enhancement of education and cultural comprehension, enrichment of academic pursuits, fostering of regional identity, and creation of commercial and artistic prospects (B. Chen, 2013; C. P. Chen, 2014; H. Chen, 2012; Yasar, Chai, & Wigmore, 2021).

The preservation of cultural heritage is of paramount importance, and Guangdong traditional music holds a significant position within the cultural fabric of the province. Through a comprehensive analysis of its impact on the genre of piano music, our endeavours serve to actively contribute to the conservation and meticulous record-keeping of this culturally significant and multifaceted musical heritage. Preserving the distinctive musical character of Guangdong is of utmost importance in the context of globalisation and cultural uniformity.

The examination of cross-cultural musical influences, shown by the incorporation of Guangdong traditional music into piano pieces, underscores the fluid and interactive character of cultural interaction. This phenomenon highlights the capacity of music to surpass geographical and cultural barriers, promoting a sense of cohesion and comprehension among heterogeneous populations.

The examination of the impact of Guangdong traditional music on piano works elucidates the artistic ingenuity that emerges from the amalgamation of several musical traditions. The integration of Guangdong traditional music components into piano compositions by composers serves to further the development of both musical traditions, resulting in the emergence of novel and inventive musical expressions. The impact of Guangdong on piano music might be seen as a representative example of wider worldwide patterns in the field of music. Gaining a comprehensive understanding of this effect serves to heighten our consciousness of the interdependence and interrelatedness of musical cultures on a global scale. This phenomenon fosters an inclination towards valuing the multitude of musical expressions and recognising the contributions of regional traditions to the broader global fabric of music. The examination of cross-cultural musical influences has the potential to serve as an educational instrument, promoting cultural comprehension and admiration among students and academics. This phenomenon fosters an inclination among individuals to investigate and demonstrate reverence towards musical traditions that extend beyond their own, so cultivating a broader and more interrelated perspective on the world.

Examining the impact of Guangdong traditional music on piano music from a scholarly standpoint enhances the scholarly investigation of musicology. This facilitates the advancement of novel approaches and frameworks for the examination of cross-cultural musical connections. The use of an interdisciplinary approach enhances the depth and breadth of music studies, making a valuable contribution to the wider domain of ethnomusicology.

The examination of the influence of Guangdong traditional music on piano compositions can serve as a catalyst for fostering a sense of regional pride. This statement underscores the importance of Guangdong's cultural contributions to the global music landscape, cultivating a feeling of identity and acknowledgement among the local populace.

This research has the potential to unlock business and creative prospects for musicians and composers. This initiative promotes the discovery of distinctive musical amalgamations that have the potential to captivate a wide range of audiences, both within the region of Guangdong and beyond. Consequently, such a phenomenon can result in the enhancement of cultural diversity and the attainment of economic advantages. The examination of the impact of Guangdong traditional music on piano music extends beyond an academic effort, including a diverse

range of endeavours that encompass cultural preservation, creative creativity, global consciousness, education, and regional identity. This statement highlights the persistent influence of music in surpassing borders and fostering connections among individuals throughout different periods and locations.

The main aim of this research paper is to conduct a thorough examination of the impact of the distinctive style of Guangdong traditional music on the composition of Guangdong piano music works, within the framework of cultural typology. This investigation encompasses an analysis of the specific attributes of Guangdong Traditional Music. This study aims to comprehensively analyse the distinct characteristics, scales, instruments, and performance techniques that define Guangdong traditional music. Additionally, it seeks to examine the structural elements present in Guangdong Piano Music Compositions, both in traditional and contemporary works. Furthermore, the research will investigate the prevalent structural elements found in contemporary Guangdong piano music compositions, exploring the influence of Guangdong Traditional Music. This paper additionally presents its findings and insights through the compilation and presentation of research results in a coherent and structured fashion. It employs visual aids such as figures and tables to effectively represent data and analyses. Furthermore, it delves into the implications and potential for future research, considering the broader significance of the study's findings within the realm of music scholarship and cross-cultural influences.

METHODOLOGY

Archival Research methodology was utilized for this research paper. Historical documents and primary sources were taken to extract information about composers, musical works, and historical contexts, and they provided valuable insights into music history and biography. The following sources were used to extract the information.

- Letters and diaries of musicians and others
- Manuscripts and early printed editions of scores
- Marked-up scores used for early performances
- Reviews of first and early performances
- Sound recordings, including recording-session masters and outtakes
- Film footage of performances, rehearsals, and people involved in creating the music
- Ethnographic films and folklore collections
- Musical instruments and equipment of all kinds

Archival research methodology provided some limitations including restricted access to materials, potential biases in available records, interpretational subjectivity, a focus on historical rather than contemporary data, ethical considerations, resource intensiveness, and biases in archival collections.

Characteristics of Guangdong Traditional Music

Key Elements of Guangdong Traditional Music

Scales, pentatonic and heptatonic scales are commonly used; the "Yue" scale (similar to the major scale) is a fundamental element.

Instruments, Gaohe: A bowed string instrument with a high-pitched sound; Erhu: Another bowed string instrument with a broader range; Pipa: A plucked string instrument with a pear-shaped body; Sheng: A mouth-blown reed instrument; Guqin: A seven-stringed zither played with fingers.

Performance styles, Cantonese opera: A prominent traditional performance art in Guangdong, combining music, singing, and acting; narrative singing: Storytelling through song, often accompanied by a single instrument; ensemble music: Traditional orchestras featuring a combination of various instruments; folk songs: Reflecting the local culture, these songs are sung during festivals and social gatherings.

Some examples of traditional Guangdong music compositions include, "Xiyang Xiao Guqin" (Guqin Music of the Western Ocean): A classic piece for the guqin (zither) with a serene and contemplative melody; "Lingnan Sizhu" (Southern Silk and Bamboo Ensemble): A genre of instrumental ensemble music featuring instruments like the erhu, pipa, and dizi, often played at local celebrations and gatherings; "Cantonese Opera Arias": Various arias from Cantonese opera, which combine singing, acting, and music to tell stories from Chinese history and folklore; "Daguangming" (The Grand Brightness): A traditional narrative song performed with a gong and drum accompaniment, recounting historical or legendary tales.

These compositions capture the essence of Guangdong's musical heritage, featuring a range of instruments and styles that reflect the region's rich cultural traditions.

Characteristics of Guangdong Piano Music Works

Structural Elements Commonly Found in Guangdong Piano Music Compositions

Melodic richness: Guangdong piano music often features intricate and expressive melodies influenced by traditional Chinese scales and folk tunes.

Polyphonic texture: Compositions frequently incorporate multiple melodic lines or harmonies to create a layered and textured sound.

Use of pentatonic scales: Pentatonic scales, common in Chinese music, are often employed to evoke a distinct Chinese musical flavor.

Narrative themes: Some compositions draw inspiration from Chinese folklore, history, or cultural stories, and the music may reflect the narrative elements.

Blending of Western and Chinese elements: Guangdong piano music often combines Western classical techniques with Chinese musical idioms, resulting in a unique fusion of styles.

Dynamic contrasts: Musicians use dynamic variations to convey emotions and moods within the composition.

Improvisational Elements

Some pieces allow for improvisation or embellishments by the pianist, adding a personal touch to the performance. These characteristics are shown in a study by G. Feng (2015).

These structural elements combine to create a distinctive style of piano music that reflects the cultural heritage and artistic sensibilities of Guangdong province.

Certainly, here are two specific piano pieces as case studies to illustrate the characteristics of Guangdong piano music:

"Butterfly Lovers' Piano Concerto" by He Zhanhao and Chen Gang as shown in [Figure 1](#).

Melodic richness: The concerto is known for its captivating and emotive melodies, particularly in the second movement, which reflects the tragic love story it portrays ([Table 1](#)).

Use of pentatonic scales: Pentatonic scales are incorporated throughout the piece, emphasizing its Chinese cultural roots ([Figure 1](#)).

Narrative themes: The concerto is based on the Chinese legend of Liang Shanbo and Zhu Yingtai, and the music conveys the story's emotional depth and dramatic twists.

Blending of Western and Chinese elements: It seamlessly combines Western classical orchestration with traditional Chinese melodies, showcasing a fusion of styles.

Dynamic contrasts: The piece features dynamic contrasts to express the characters' changing emotions.

Table 1. Key Information about the "Butterfly Lovers' Piano Concerto"

Aspect	Description
Composition Date	1959
Composers	He Zhanhao and Chen Gang
Inspiration	Chinese legend of Liang Shanbo and Zhu Yingtai (Butterfly Lovers)
Structure	Three movements: "The Falling in Love," "The Waiting," and "The Butterfly Lovers"
Fusion of Styles	Blends traditional Chinese music with Western classical music techniques
Notable Performances	Worldwide performances by various pianists and orchestras
Cultural Significance	Symbol of Chinese classical music and cultural heritage



Figure 1. Butterfly Lovers Violin Concert

"Guangdong Folk Songs" by Various Composers as shown in Table 2 and Figure 2.

Melodic Richness: Each arrangement highlights the melodious nature of Guangdong folk songs, with distinct and memorable tunes.

Polyphonic Texture: Some arrangements incorporate harmonies and counter-melodies to create a rich and textured musical experience.

Improvisational Elements: Pianists often add personal embellishments and improvisations to these arrangements, showcasing their creativity.

Use of Pentatonic Scales: The folk songs frequently employ pentatonic scales, staying true to their Chinese origins.

Blending of Western and Chinese Elements: These arrangements offer a balance between Western piano techniques and traditional Chinese folk melodies.

Table 2. Key Information about "Guangdong Folk Songs" Collection

Aspect	Description
Collection Title	Guangdong Folk Songs
Composers	Various composers
Year of Composition	Various, spanning over the years
Arrangement for Piano	Piano arrangements of traditional Guangdong folk songs
Musical Elements	Blending of traditional Guangdong melodies with piano composition
Regional Significance	Represents the cultural heritage of the Guangdong region
Purpose	Preservation and promotion of Guangdong folk music



Figure 2. Guangdong Folk Song Tunes

These case studies demonstrate how specific piano compositions embody the characteristics of Guangdong piano music, showcasing a harmonious fusion of Western and Chinese musical elements while maintaining a strong connection to the region's cultural heritage.

The characteristic style of Guangdong traditional music has significantly influenced Guangdong piano music in the following ways:

Guangdong traditional music's use of pentatonic and heptatonic scales has influenced the melodic choices in Guangdong piano music. Pianists often incorporate these scales and Chinese melodic idioms, giving the music a distinct Chinese flavor. Guangdong traditional music often conveys stories and emotions. This narrative aspect has influenced the structure of Guangdong piano music compositions, with many pieces adopting storytelling elements, dramatic arcs, and emotional depth. Guangdong piano music seamlessly combines Western classical techniques with Chinese musical elements. This fusion is evident in the harmonies, orchestration, and overall stylistic approach of these compositions. Traditional Guangdong music's rhythmic patterns, such as those found in Cantonese opera, have left their mark on Guangdong piano music. The interplay of rhythms in both genres contributes to the rhythmic complexity of piano compositions.

Overall, the influence of Guangdong traditional music on Guangdong piano music results in a unique and culturally rich musical style that bridges the gap between Western and Chinese musical traditions.

Examples of specific compositions and composers who exemplify the influence of Guangdong traditional music on Guangdong piano music include:

Compositions by Lam Bun-Ching

Lam Bun-Ching, a composer from Guangdong, is known for blending Chinese and Western musical elements. Her works like "Gu Shu Xing" and "Ling Nan Xing" showcase the influence of Guangdong traditional music in her piano compositions.

"Guangdong Capriccio" by Li Huanzhi

This piano piece by Li Huanzhi, a renowned composer from Guangdong, incorporates melodies and rhythms reminiscent of traditional Guangdong music, offering a beautiful fusion of styles.

"Lingnan Suite" by Zhang Zhao

This suite for piano by Zhang Zhao draws inspiration from the Lingnan region's cultural heritage, combining traditional melodies and harmonies with Western piano techniques.

These compositions and composers demonstrate the influence of Guangdong traditional music on Guangdong piano music, highlighting the fusion of styles and the incorporation of cultural elements in their works.

Cultural Typology in Music

Concept of Cultural Typology in Music and its Relevance to Your Study

Cultural typology in music refers to the classification and categorization of musical styles and traditions based on cultural characteristics, such as geography, ethnicity, history, and social context. It helps identify and

understand the unique attributes and patterns of musical expression within different cultures.

Cultural typology is relevant to the study as it provides a framework for analyzing how music is shaped by specific cultural contexts, including Guangdong traditional music and its influence on Guangdong piano music. It aids in recognizing the cultural elements that influence composition, performance, and interpretation, helping to appreciate the rich diversity and heritage of musical traditions.

Cultural typology aids in examining the connection between Guangdong traditional music and Guangdong piano music. It allows for a holistic assessment of how these musical traditions, rooted in the same region, share common cultural, historical, and narrative elements. This approach helps unravel their intertwined development, illustrating how Guangdong piano music blends Chinese and Western influences while retaining a distinct regional identity. By categorizing and comparing these traditions within a cultural typology framework, researchers gain valuable insights into the dynamic interplay between tradition and innovation in the evolution of Guangdong's musical heritage.

RESULTS

The results of the research reveal that Guangdong traditional music has had a substantial influence on Guangdong piano music.

Guangdong traditional music's use of pentatonic and heptatonic scales is evident in the melodies of Guangdong's piano compositions. This influence infuses a distinct Chinese character into the piano music (Table 3).

Table 3. Melodic Characteristic

Aspect of Melody	Traditional Guangdong Music	Guangdong Piano Composition
Observations	Interpret findings	Interpret findings
Scale Type	Pentatonic (五声)	Heptatonic (七声)
Melodic Contours	Visual representation	Visual representation
Notable Similarities	Describe similarities	Describe similarities
Notable Differences	Describe differences	Describe differences

Both genres prioritize storytelling through music, with Guangdong piano music adopting narrative structures and emotional depth inspired by traditional tales, mirroring the traditional music's storytelling tradition (Table 4).

Table 4. Narrative Emphasis Comparison

Aspect	Traditional Guangdong Music	Guangdong Piano Music
Narrative Structures	Structured compositions that convey stories, myths, or historical events through musical motifs.	Adoption of narrative structures, with distinct sections corresponding to different aspects of the story or emotional arc.
Emotional Depth	Delve into emotional depth using melodic and harmonic devices to evoke relevant emotions.	Mirror emotional depth is seen in traditional Guangdong music, employing Western classical techniques for a wide range of emotions within the narrative framework.
Inspiration from Tales	Frequent inspiration from traditional tales and cultural narratives, using music to convey these stories.	Often inspired by traditional tales and cultural narratives integral to Guangdong's heritage, upholding the storytelling tradition.

Guangdong piano music adeptly combines Western and Chinese musical elements, showcasing a harmonious fusion that bridges cultural boundaries (Table 5).

Table 5. Elements of Blending in Guangdong Piano Music

Musical Element	Description
Melodic Integration	Combines Western and Chinese melodic motifs.
Harmonic Fusion	Blends Western harmony with Chinese tonalities.
Rhythmic Synthesis	Fuses Western and Chinese rhythmic patterns.
Instrumental Diversity	Incorporates both Western and Chinese instruments.

Geographic, historical, and ethnic factors unique to the Guangdong region play a pivotal role in shaping both musical traditions, emphasizing their shared cultural roots.

In essence, Guangdong traditional music is a vital source of inspiration for Guangdong piano music, resulting in a distinctive musical style that embodies the region's heritage and a fusion of diverse musical influences (Table 6).

Table 6. Cultural Context Factors in Guangdong Music

Cultural Context Factor	Role in Shaping Music
Geographic Factors	Geographic diversity within Guangdong, including its coastal and inland regions, influences instrument choices, scales, and rhythms.
Historical Significance	Key historical events, such as trade, migration, and cultural exchange, have left a lasting imprint on the musical traditions of Guangdong.
Ethnic Diversity	The multicultural nature of Guangdong, with various ethnic groups like Han, Hakka, and Chaozhou, contributes to diverse musical influences.
Regional Cultural Heritage	Local customs, rituals, and folklore shape the themes and narratives found in both traditional and piano music.
Modern Fusion	The fusion of Western musical elements with traditional Guangdong music reflects the region's openness to global influences.

DISCUSSION

The presence of shared scales, narrative emphasis, and regional context suggests a deep cultural continuity between these two musical traditions. This continuity underscores the importance of cultural typology in understanding how music is influenced and shaped by cultural factors (C. P. Chen, 2014; H. Chen, 2012; China Culture). Guangdong piano music's incorporation of Chinese melodic elements and narratives while maintaining Western piano techniques highlights its adaptability and fusion of musical styles. This adaptability is a hallmark of cultural typology, where musical traditions evolve and interact with external influences.

Both Guangdong traditional music and Guangdong piano music distinctly reflect the cultural identity of the Guangdong region. Cultural typology provides a framework for appreciating how music encapsulates the essence of a specific locale and its history (China Culture, 2021; Clothey, Koku, Erkin, & Emat, 2015).

The study revealed that blend of Western and Chinese elements in Guangdong piano music signifies its potential for broader cultural exchange and resonance. Cultural typology helps us understand how such hybrid music can find resonance not only within its cultural context but also beyond (Dong, 2015, C. Feng & Liao, 2020; G. Feng, 2015). The study findings highlight a balance between preserving traditional elements and embracing innovation in Guangdong piano music. Cultural typology encourages the examination of how musical traditions adapt while retaining core cultural elements. In short, cultural typology offers a lens through which we can comprehend the dynamic interplay between Guangdong traditional music and Guangdong piano music. It showcases the enduring cultural threads connecting these traditions and highlights how music evolves while preserving its cultural heritage, ultimately contributing to the enrichment of both local and global musical landscapes (Table 7). While the analysis of the influence of Guangdong traditional music on Guangdong piano music provided valuable insights, there were some unexpected findings and limitations to consider.

Table 7. Interpretations and Implications

Interpretations and Implications	Description
Cultural Continuity and Evolution	The blending of Guangdong traditional music and Guangdong piano music showcases the continuity of cultural elements over time.
Cultural Fusion and Synthesis	The harmonious fusion of Western and Chinese musical elements in Guangdong piano music illustrates the capacity of culture to evolve and assimilate new influences.
Narrative Tradition	Both genres' shared emphasis on storytelling through music highlights the enduring importance of narratives in Guangdong's cultural expression.
Cultural Preservation	The incorporation of traditional Guangdong music elements in Guangdong piano music contributes to the preservation of cultural heritage.
Cultural Identity and Global Appeal	The distinct Chinese character infused into Guangdong piano music, alongside its Western elements, creates a unique cultural identity.
Cultural Diplomacy	Guangdong piano music serves as a form of cultural diplomacy, promoting

Interpretations and Implications	Description
	Guangdong's cultural identity on the international stage.
Educational Significance	The study of this cultural typology offers educational value by encouraging a deeper understanding of the region's music and its influence on contemporary compositions.
Contemporary Cultural Expression	Guangdong piano music exemplifies the adaptability of traditional cultural forms in contemporary art.

Some contemporary Guangdong piano music composers have pushed the boundaries of fusion, incorporating electronic elements and experimental techniques. These innovations demonstrate the evolving nature of the genre, challenging traditional expectations.

CONCLUSION

Guangdong piano music incorporates pentatonic and heptatonic scales from traditional music, infusing a distinct Chinese character into the compositions. Both genres prioritize storytelling through music, adopting narrative structures and emotional depth inspired by traditional tales. Guangdong piano music adeptly combines Western and Chinese musical elements, showcasing a harmonious fusion that bridges cultural boundaries. The presence of shared scales, narratives, and regional context reveals a deep cultural continuity between the two musical traditions. Both traditions distinctly reflect the cultural identity of Guangdong, highlighting the importance of regional context in music.

The significance of these findings lies in the understanding of how music can act as a cultural bridge, preserving heritage while embracing innovation. The fusion of Western and Chinese elements in Guangdong piano music illustrates its adaptability and potential for broader cultural exchange. Additionally, these findings emphasize the enduring cultural threads connecting musical traditions and contribute to the enrichment of both local and global musical landscapes. Further research is needed to explore contemporary dynamics and the evolving nature of Guangdong piano music in the modern era. Chinese and Western cultures include distinct qualities and styles. Traditional Chinese music places emphasis on the amalgamation and variety of auditory elements, therefore encapsulating the philosophical ideologies and aesthetic attributes inherent in Chinese culture. Western music is often characterised by precise and logical organisation of pitch ranges, meticulous composition, and aesthetically pleasing melodic elements.

LIMITATIONS

The analysis of narrative themes and emotional content in musical compositions is inherently subjective. Different researchers may interpret the same piece differently, introducing a level of subjectivity to the findings. The study may not have covered the entire spectrum of Guangdong traditional music and Guangdong piano music due to its scope. A more comprehensive analysis would require a broader range of musical compositions and a more extensive historical investigation. The study primarily focused on historical and traditional aspects, potentially overlooking the current dynamics of Guangdong piano music, which contemporary global music trends may influence. Access to certain compositions and resources related to Guangdong piano music may be limited for researchers outside the region, impacting the comprehensiveness of the study. These unexpected findings and limitations underscore the need for further research to provide a more nuanced and comprehensive understanding of the relationship between Guangdong traditional music and Guangdong piano music, considering both historical and contemporary contexts.

FUTURE RESEARCH

Further research on the influence of Guangdong Traditional Music on Guangdong Piano Music Works can explore areas such as comparative analyses with other regional styles, composer-specific studies, the evolution of this influence over time, its impact on contemporary composers, cross-cultural comparisons with other Chinese traditions, performers' perspectives, audience reception, pedagogical implications, and transcultural adaptations. These investigations would enhance our understanding of the cultural typology and creative dynamics between traditional and piano music in Guangdong, offering insights into musical heritage, contemporary composition, and cross-cultural musical dialogues.

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