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Front Pages

DAVID P. WICK, ALEKSANDRA TRYNIECKA & OLGA GKOUNTA

[Research on Arts and Humanities: A Selected Survey and Works Presented at ATINER's Annual Humanities and Arts Conferences](#)

LESLEY BROOK

[Evaluating the Emotional Impact of Environmental Artworks Using Q Methodology](#)

JOSEPH NKWAIN

[Current Insights into the Evolution of Cameroon English: The Contribution of the 'Anglophone Problem'](#)

PANAGIOTIS PETRATOS

[Some Remarks on the Five Criteria of Democracy](#)

Athens Journal of Humanities & Arts

Published by the Athens Institute for Education and Research (ATINER)

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- Dr. Stephen Andrew Arbury, Head, [Arts & Culture Unit](#), ATINER, Professor of Art History & Director of the RU Art Museum, Radford University, USA.

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The *Athens Journal of Humanities & Arts (AJHA)* is an Open Access quarterly double-blind peer reviewed journal and considers papers all areas of arts and humanities, including papers on history, philosophy, linguistics, language, literature, visual and performing arts. Many of the in this journal have been presented at the various conferences sponsored by the [Arts, Humanities and Education Division](#) of the Athens Institute for Education and Research (ATINER). All papers are subject to ATINER's [Publication Ethical Policy and Statement](#).

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Download the entire issue ([PDF](#))

<u>Front Pages</u>	i-xiv
<u>Research on Arts and Humanities: A Selected Survey and Works Presented at ATINER's Annual Humanities and Arts Conferences</u> <i>David P. Wick, Aleksandra Tryniecka & Olga Gkounta</i>	193
<u>Evaluating the Emotional Impact of Environmental Artworks Using Q Methodology</u> <i>Lesley Brook</i>	211
<u>Current Insights into the Evolution of Cameroon English: The Contribution of the 'Anglophone Problem'</u> <i>Joseph Nkwain</i>	233
<u>Some Remarks on the Five Criteria of Democracy</u> <i>Panagiotis Petratos</i>	261

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The current issue is the third of the ninth volume of the *Athens Journal of Humanities & Arts (AJHA)*, published by the [*Arts, Humanities and Education Division*](#) of ATINER.

Gregory T. Papanikos
President
ATINER



Athens Institute for Education and Research

A World Association of Academics and Researchers

13th Annual International Conference on Visual and Performing Arts **6-9 June 2022, Athens, Greece**

The [Arts & Culture Unit](#) of ATINER is organizing its **13th Annual International Conference on Visual and Performing Arts, 6-9 June 2022, Athens, Greece** sponsored by the [Athens Journal of Humanities & Arts](#). The aim of the conference is to bring together academics and researchers of visual and performing arts, and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2022/FORM-ART.doc>).

Academic Members Responsible for the Conference

- **Dr. Stephen Andrew Arbury**, Head, [Arts & Culture Unit](#), ATINER and Professor of Art History, Radford University, USA.

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Important Dates

- Abstract Submission: **14 February 2022**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **9 May 2022**

Social and Educational Program

The Social Program Emphasizes the Educational Aspect of the Academic Meetings of Atiner.

- Greek Night Entertainment (This is the official dinner of the conference)
- Athens Sightseeing: Old and New-An Educational Urban Walk
- Social Dinner
- Mycenae Visit
- Exploration of the Aegean Islands
- Delphi Visit
- Ancient Corinth and Cape Sounion

Conference Fees

Conference fees vary from 400€ to 2000€
Details can be found at: <https://www.atiner.gr/fees>



Athens Institute for Education and Research

A World Association of Academics and Researchers

7th Annual International Symposium on Religion & Theology **23-26 May 2022, Athens, Greece**

The [Humanities & Education Division](https://www.atiner.gr/2022/FORM-REL.doc) of ATINER is organizing its **7th Annual International Symposium on Religion & Theology, 23-26 May 2022, Athens, Greece**. The aim of the conference is to bring together academics and researchers of Religion, Theology and other related disciplines. You may participate as stream leader, presenter of one paper, chair of a session or observer. Please submit a proposal using the form available (<https://www.atiner.gr/2022/FORM-REL.doc>).

Important Dates

- Abstract Submission: **11 April 2022**
- Acceptance of Abstract: 4 Weeks after Submission
- Submission of Paper: **25 April 2022**

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- **Dr. William O'Meara**, Academic Member, ATINER & Professor, Department of Philosophy and Religion, James Madison University, USA.

Social and Educational Program

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More information can be found here: <https://www.atiner.gr/social-program>

Conference Fees

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

By David P. Wick^{}, Aleksandra Tryniecka[‡] & Olga Gkounta[°]*

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

Introduction

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

The conference serves the mission of the association which is to provide the “fertile ground” to academics and researchers from all over the world to convene in Athens in small groups much as they did in the ancient Athenian symposiums, to exchange ideas, share their research and to discuss the future frontiers of their disciplines, and to engage with professionals from other fields as they do. The broad spectrum of subjects covered by this specific conference makes it unique. In these ways we help participants broaden their horizons not only because of the wide geographical coverage of our visiting presenters, but because academics have the chance to listen in an intimate space to such a variety of themes as they come together from so many vectors within the Humanities and Arts field. Most importantly it creates the ground for research collaborations among the participants who start with perspectives from higher education institutes in all

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corners of the world: Africa, America, Asia, Europe; academics need this in an era as globalizing as our own has become.

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

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

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

Previous Journal Publications of the Humanities and Arts Papers based on Conference Presentations

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

Diving into them, we find that 2015-2016 were especially interesting years for South African studies, the subjects varied and vital: Borgatti examines in a historical perspective from 16th century to 19th century the heritage of the African continent as this was transferred in the diaspora.¹ She takes as a vivid example the work of Ade Bakare, an international fashion designer of African origin living

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

and thriving internationally.² Rafapa shows how “South African Khoisan literature enriches literary discourse in the global context, using the criteria of strangeness, cross-cultural dialogue and social cohesion.”³ He argues that by embracing strangeness, global social cohesion grows stronger, not more fragmented.⁴ Finally, Van Helden in her paper uses theonome reciprocity in order to interpret the phenomenon of declining numbers in protestant mainstream churches in South Africa.⁵

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

Theatre is not only a major genre in the arts arena, but has a mix of skills and disciplines that overlap into, and enrich, a great many others. Patrick explores ways in which the intercultural performance project *There's Danger in the Dance* engaged with approaches to exploring difference. English performers revealed their own identities in the stage and explored ways of understanding the Filipino dances. In this way, the dancers were shown as individuals, rather than as “English” or “Filipino”, working against stereotypes, and interacting in a complex manner with the notion of identity.¹⁰ Midhin and Finburgh study the dilemma of the artist in contemporary British theatre, with the contexts of art and commitment, art and politics adding complexity to one another, as well as what

2. Ibid.

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

4. Ibid.

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

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

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

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

9. Ibid.

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

the artist and their art find themselves doing in (and to) society nowadays.¹¹ Adding a layer to the complex reality of the contemporary artist, Díaz Rodríguez examines the awkward situation created from the competition between the European cultural events and the local ones on the Philippino “arts” stage. The politics of European arts funding in the Philippines adds weight further (and off-kilter) to an already imbalanced landscape.¹² In today’s Japan, Endo explores the traveling theatre called *taishū-engeki* (an important form of traditional theatre aims its art to a working class audience) and argues with strength that – based the duration across time it has achieved, despite its being marginalised, it has won respect (or at least acceptance) as a true Japanese form of art, at least at a subconscious level.¹³

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

One can’t do Arts & Humanities without doing at least some philosophy (or one *should* not). García Peña in his paper weaves almost a musical score from Plato’s work, a strong theme the advantages one can gain from reading Platonic texts some post-moderns marginalize today. He argues that Platonism is “a way of understanding philosophy itself.”¹⁶ Plato’s work and the constant need for discussion and criticism among his students and rivals (both real and imagined in

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

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

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

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

15. Gail Levin, “Greek Subjects, Greek-American Artists, and American Abstract Expressionism,” *Athens Journal of Humanities & Arts* 4, no. 1 (2017): 25-34.

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

the dialogues) “will help us understand the world we live in and how to live in it.”¹⁷ Stone can hardly have found a better capstone example in a world so affected by climate change, when he unpacks a Platonic argument that any just society will be environmentally sustainable. He then takes this a step further, to discuss the way Plato connects environmental sustainability to social justice and political stability.¹⁸ These are (argued) morals that rise beyond the self and could breathe “lift” beneath the wings of many human efforts. O’Meara, on a related hunt, focuses particularly on Dewey’s “third stage of morality,” the examined, autonomous stage. The focus there is on a goal greater than the self, even when facing death. O’Meara closes the circle, taking Socrates as an example, who transformed the desires of his life so that at the “center of gravity” for his desires would be the desire to be moral.¹⁹

Serafini’s paper shows how the reflexive aesthetic embedded in deconstructionist philosophy might strengthen transnational interconnections and might even be a trial basis for an authentic concept of global community.²⁰ While Hashimoto tries to parallel the role of geometrical representations used in both the philosophical enquiries of Wittgenstein and Kuki (both try to use represented geometry in their linguistic conceptual analyses),²¹ it is linguistic issues that Yehudit Dror adds to the mix. He argues that different passive structures in journalistic “modern standard Arabic” do not necessarily convey different semantic content. He argues that the author’s exact intention cannot be determined in all cases based on the passive structure.²²

In his analyses of political speeches, Akinkulere aims his spotlight at the meaning of context. He points out that context has necessary value as an integral part in speaker’s intention and hearer’s interpretation, and its influence on speech act patterns is considerable.²³ Just so, from an educational perspective, Jarjoura

17. Ibid.

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

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

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

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

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

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

tries to highlight the influence context on the social and pedagogical teaching-learning dynamic that Arab pre-service teachers must master.²⁴

Through a lens of history aimed back at the age of Roman Athens, Wick discusses how Athenian educators re-tooled the old city's schools from "classical" to "modernist" for the new clientele arriving from Republican Rome.²⁵ While Adamidis research unearths much about the role of public services (liturgies) by litigants and their functioning in the classical Athenian courts,²⁶ he argues that Athenians, driven by ethical as well as competitive motivation, tried to make urban justice a channel for, or main object of, the play of forensic argumentation before juries.²⁷ In a slice from the history of health, Oberhelman archives the curious life and career of the monk Gymnasios Lavriotis, his healing recipes and therapeutic practices survive in text, and in rural Greece. By 1930, his reputation as healer had such celebrity that flocks of the sick were traveling to Thasos, where he chose to practice his craft, preferring his medical attention to the scientific doctors Greece was beginning to provide.²⁸ In yet another "history of movement" Penava analyzes how traffic routes developed in the far south of Croatia during the 19th and 20th century.²⁹ Finally, moving to both American history, but staying in the history of learning, Cook looks not just at amphibious assault operations in the Second World War, but at how the understanding of military decisions and how the specific plans and (very different) results of one battle can be 'learned' in ways that help and improve the next battle, or perhaps confuse it. At the heart of this point, he notes how the American victory in the 1943 Battle of Tarawa "validated" both good and flawed assumptions in the doctrine of American amphibious warfare.³⁰

ATINER is deeply conscious of the vital element each of these papers has added to the conversation of minds "under the shadow of Lykavettos." It is a further honor, to ATINER as well as each author, that a great many of these papers coming from past conferences have qualified for publication in the *Athens*

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

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

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

27. Ibid.

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

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

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

Journal of Humanities & Arts (15), and a few in the *Athens Journal of History* (4), the *Athens Journal of Philology* (3), the *Athens Journal of Health and Medical Sciences* (1), the *Athens Journal of Education* (1) and the *Athens Journal of Philosophy* (1).

The 2022 Conference

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

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

Architecture & Urbanism

The "Architecture & Urbanism" section broadly discusses the notions of space in connection with technology, art, imagery, practicality and social issues.³³

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

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

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

The interconnection between art and architecture is a timeless question with answers that change in each age of artistry and engineering.³⁴

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

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

What follows, in Karen Large and Stephanie Sickler’s paper entitled “The Influence of Music on Users’ Perceptions of the Built Environment”, is a discovery of the world in which it is possible to explore space without its visualization while incorporating music into the architectonic experience. Based on the study in which participants are asked to match music, fabric, and space, Large and Sickler observe that there is an “inherent meaning in and understanding of” these three components when matched together. According to Large and Sickler, incorporating music into a visual experience allows for a better understanding of a given design and greatly enhances the experience of space. Last echoing in several ways the earlier aesthetic studies, is “Music from the Rubble: Creativity as a Tool for the Promotion and Enhancement of Earthquake-Hit Areas,” where Mario Savini concentrates on the role of creativity as a “tool for

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

the promotion and enhancement of earthquake-hit areas.” His work discusses a sound installation involving microorganisms collected in the Central Italy from the areas hit by the earthquake in 2016. An intriguingly angled research reveals how implemented music reshapes the perception of places that have become entangled with the association of turmoil and tragedy.

Arts

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

Michael Michael in “Interpreting Dragons: A Threefold Perspective” postulates that “dragons and dragon stories are overdetermined,” arising not from *either* cultural,³⁶ naturalistic or psychological causes, but from all of them together. According to the author, one should look deeper into the origins of dragons, especially reaching for the naturalistic and psychological accounts, with the latter allowing for the perception of dragons not just as cultural icons, but as Freudian echoes - parental figures and the id. Lastly, in her paper, “From Margo Channing to Margaret Elliot: The Aging Actress, Age Performance, and the Dictates of Aging in Joseph Mankiewicz’s *All About Eve* and Stuart Hesiler’s *The Star*”, Marta Miquel-Baldellou discusses aging as a notion revealing a performative quality.

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

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

The paper concentrates on the figure of the aging actress from classic films of the 1950s and 1960s who, on the one hand, might be perceived as a figure locked into roles linked to her process of decline or into subversion of those. In some cases, both seem to happen, depending on the interpretation of the performance. The aging “narrative(s)” are discussed through the comparative analysis of Joseph Mankiewicz’s *All About Eve* and Stuart Heisler’s *The Star*.

Education

In “Give me a Place to Stand on and I Will Move the World-Contribution to the Debate on Adopting ELF Principles in Teaching EFL”, Emese Boksay Pap argues that English, as a lingua franca, acquired a substantial influence as a part of SLA studies. The question featured in the paper is: how the studies revolving around the classroom-related issues connected with ELF and SLA focus on the figures of teachers who, according to Pap, are “the most important actors in the language teaching enterprise”. In this case, the author postulates that “Jackson’s (2008, p. 31) model of transformative learning and worldview change” could in fact become a template for change, especially “offering teachers a *place on which to stand*.” Equally change-conscious is “Musical Instruments’ African-Based Studies: The Application of the Afro-Brazilian knowledge to Study Non-African-Based Musical Instruments”, where Adrian Estrela Pereira, Ekaterina Konopleva, Jehan Alghneimin, Nicole Kasbary and György Mészáros observe a growing interest, particularly stemming from institutional ‘featuring’ in Salvador city, about African-based music in Brazil. They analyse the surprising application of this trend with a study of “non-African-based” musical instruments, concentrating on critical, sociological and ethnomusicological perspectives in the Brazilian context.

“Fostering Engagement and Collaborative Learning in Class through Practicing Inclusive Pedagogies”, is a study in which Kelly Kirby discusses ways in which students’ engagement in class discussion might be enhanced.³⁷ The paper analyses such components as: the inclusive climate in a classroom, recognition of unconscious biases leading to a collective healing and, finally, diversity as a stronghold of classroom discussion. Last but not least, in “Multi-Modes of Erasure: An Analysis of the Art History and Visual Culture Curriculum”, Mbali Khoza highlights the importance of multi-modal black art histories in the modern curriculum.³⁸ As the author maintains, the inclusion of

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

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

multi-modal black art histories in the narrative or fields of study at artistic institutions could invite vital conversations about black art practitioners and their approach to art, thus helping these institutions to undergo a profound change of perspective and growth.

Media

A “media” section approaches arts and humanities as they appear through socio-cultural, geographical, spiritual and economic lenses. In “Populism, Media and the Public Sphere in Italy”, while using the method of in-depth interviews, Gennadiy Chernov discusses the phenomenon of populist parties in the South European democracies, and leads to the observation of Papanikos that “despite the differences in the practice of democracy it seems that populism cannot be avoided in all kinds of democracies.”³⁹ As Chernov notes, the issues raised by populist parties are often important to those individuals who do not identify themselves directly with the particular movement but, at the same time, feel alienated from the majority by the context of media discourse. In “Nomads, Adventure Seekers and (Non-Desperate) Housewives: Female Travel Bloggers in Cyprus”, Katerina Gotsi and Margarita Ioannou offer a novel and interesting perspective on Cyprus as one of the destinations for the 21st century female bloggers and influencers who, in turn, share their experiences with their global audiences while using the internet. The paper explores the ways in which the female bloggers transform the experience of travel writing, as well as the ways in which Cyprus has changed itself, further influencing change in the observer, but not always with the depth one might wish. In “Media Speech on Atheism: A Study Case in Arabic Channels’ Talk Shows”, Lana Kazkaz & Miriam Diez Bosch instigate a debate regarding the spread of atheism in contemporary Arab societies which can be attributed to the influence of the modern media. The paper focuses on the analyses of the concept of atheism in the Arab-Islamic world as presented and influenced by the contemporary media. Lastly, in “Exploring the Relationship Between the Performance of the Global Financial Markets and Art Market Sentiment”, Peter Baur traces the complex relationship between the general financial markets and the very specific, eccentric market in fine arts, especially concentrating on echoes between art market sentiment and financial market performance. As Baur postulates, the “increasing levels of digitalization” contributed to the perception of the art market as an alternative and, possibly,

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

beneficial investment within the financial market, protecting one from a potential market risk, but with an inevitable effect on perception of the art involved.

Literature

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

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

History

The "History" section hosts an engaging paper by David Philip Wick entitled "The Figurines and the Fear of Philip - A Glimpse or Two at the Key Crisis Moments when Greeks Invited Rome into the Aegean, and the Ancient Play Between Urban Identity Politics and Pop Culture Art".⁴⁰ The developing paper,

40. Wick, "The Figurines and the Fear of Philip - A Glimpse or Two at the Key Crisis Moments when Greeks Invited Rome into the Aegean, and the Ancient Play Between Urban Identity Politics and Pop Culture Art," to be presented in the *20th Annual*

intended for an evolved presentation at the next history conference, is dedicated to the exploration of the selected key moments of crisis (between 205 and 151 of the old era) that “punctuated the Greek invitation of Rome into the Aegean”, thus changing the cultural eco-systems of ancient cities like Athens, and which led Athens to attempt capture of new artistic industries and styles in its region that might speak ‘Greek’ to its new, outlander, incoming wave of culture.

Social Aspects

In the “Non-Objective Criterion of ‘Defamation by Publicly Alleging Facts’ in Korea’s Current Criminal Law”, Jayoung Che discusses the complex notion of defamation as the unique form of the crime which is “prosecuted, tried [and] punished” in Korea. Persecuting an individual for defamation often stems from and results in “subjective” and “arbitrary” judgments, as the paper argues that there are “loopholes in the law” (including the clue of “public interest”) that allow for the interference of subjective judgments. In a somewhat similar study of the concrete entangled in the personal “From Design Thinking to Designing Inclusive Collaborations”, Franz Christian Schneider observes that only through recognition and integration of “diverse cultural content, values and knowledge” we are able to offer desired answers to the social and economic needs, as well as the issues of climate change and immigration. The process of integration is not simple, nor one-dimensional (as true believers often wish it to be), but an ongoing dynamic and complicated process of mutual adaptation and pluralism.⁴¹ As the author points out, our societies and economic structures undergo a constant and profound change, hence isolation of one system is not possible and only integrative methods of work will bring the desired effect, that is – inclusive living systems based on teamwork and collaboration.

“Social Responsibility Through Arts” is a broad-ranging discussion in which Radmila Janicic follows various arts through practical and theoretical aspects of social responsibility they attempt to express. The paper ranges from case studies embracing painting, photography, to literature and history. As the study suggests, social responsibility expressed through artistic outlets simultaneously allows for the discussion of “thoughts, ideas [and] values, that otherwise could be unnoticed.” This might almost be the perfect introduction to “Why We Tell the Story: The Modern Need for Aristotelian Tragedy to Facilitate Civil Discourse in a Divided Society”, where Michael Mazur invites the question of the “honest civil discourse” on which every society greatly depends. While introducing the example of Aristotle who created a list of the “elements of tragedy”, Mazur

International Conference on History & Archaeology: From Ancient to Modern, 30-31 May & 1-2 June 2022. Athens, Greece.

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

debates the notion of contemporary tragic stories which could “challenge and inspire (...) global citizens.” Even when detached from the classic literary traditions, such modern stories, including the musical *Once on this Island*, still fulfill Aristotelian requirements for the genre of tragedy, while innovatively offering plots and meanings with which the global citizens might easily identify.

Conclusions

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

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

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

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

This survey is as much an invitation as an enumeration, or one of those “therapeutic lists” mentioned a few paragraphs ago. Any reader who has made it this far may find a great deal of ... a great variety of ... nodes and perspectives of wisdom awaiting in the many angled investigations this slice of ATINER’s invited scholarship can show. But nodes of wisdom require thinking and

conversation, thesis and critique, exactly the flow of give-and-take ATINER hoped, a few decades ago, to insert into the thunder of soliloquy that is too often an academic conference in the 21st century. We hope you enjoy reading in these pages; we hope even more you will be inspired to research in your own field and offer that for consideration to present in the small, lively discussions that are our trademark when COVID-19 again allows them to happen in Athens, and online until that is possible.

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Evaluating the Emotional Impact of Environmental Artworks Using Q Methodology

By Lesley Brook*

By engaging audience emotions, the creative arts can prompt people to consider societal issues in different ways and hence influence views and behaviours. While audience members bring their unique personal characteristics to the art experience, their emotional responses to art may be shared somewhat. To contribute to understanding audience emotional engagement, this empirical study investigates the emotional responses of viewers to an exhibition of environmental artworks. Q methodology is used with images to evaluate emotional responses to artworks, after the participants have experienced the exhibition. The 25 participants sorted 54 images from their strongest positive to strongest negative emotional responses to the artworks depicted, then described their emotional responses in a semi-structured interview. A wide range of emotions were reported by participants, including multiple and mixed positive and negative emotions to single artworks. Statistical analysis of participants' Q sorts revealed five groups of participants who shared emotional responses to the artworks. Differences between the groups can be accounted for by the level of participants' prior experience of contemporary art and by the different ways in which participants perceive negative emotions. Variance within the groups is explained by personal influences contributing to differences in participants' emotional responses to the artworks.

Introduction

Giving people factual information about climate change and other human effects on the environment has been insufficient to achieve widespread population behaviour change.¹ The arts may have an important role to play in engaging people and hence potentially influencing behaviours that reduce or mitigate the environmental effects of human activity.² With the increasing concern about

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1. Laura Kim Sommer and Christian Andreas Klöckner, "Does Activist Art Have the Capacity to Raise Awareness in Audiences? — A Study on Climate Change Art at the ArtCOP21 Event in Paris," *Psychology of Aesthetics, Creativity, and the Arts*, 2019, <https://doi.org/10.1037/aca0000247>; Diego Galafassi et al., "'Raising the Temperature': The Arts on a Warming Planet," *Current Opinion in Environmental Sustainability* 31 (2018): 71-79; Ronald E. Rice, Stacy Rebich-Hespanha, and Huiru Zhu, "Communicating about Climate Change Through Art and Science," in *Climate Change, Media & Culture: Critical Issues in Global Environmental Communication* (ed.) Juliet Pinto, Robert E. Jr. Gutsche, and Paola Prado (Bingley, UK: Emerald Publishing Limited, 2019), 129-154.

2. Lesley Duxbury, "A Change in the Climate: New Interpretations and Perceptions of Climate Change through Artistic Interventions and Representations," *Weather Climate and Society* 2, no. 4 (2010): 294-299; Galafassi et al., "'Raising the Temperature': The Arts

climate change in particular and urgency to act to minimise its effects, there is interest in understanding the contribution of the arts and how they might influence engagement with the issues and behaviour change.³

There are many ways in which art can influence behaviour and contribute to climate change transformation processes, engaging people's imaginations, emotions, values and beliefs and more. Galafassi et al. identified 'a need to research the actual agency and contribution of artistic processes in particular contexts of societal climate transformations.'⁴ This study helps meet that need with respect to emotional engagement with an exhibition of artworks related to the effects of human activity on our world.

An exhibition entitled *The Complete Entanglement of Everything* was held in Dunedin, New Zealand, from 26th September to 2nd October 2020 at the Dunedin School of Art, Otago Polytechnic. The curator was Bridie Lonie, Head of the Dunedin School of Art. Her aim was that the exhibition would explore the ways that creative media can 'give us space and time to negotiate what we feel' about climate change and wider issues of anthropic planetary changes.⁵ The exhibited artworks were selected by the curator because each expresses a response to the environmental effects of human activity. The aim of this study is to evaluate the emotional impact of the environmental artworks in this exhibition.

Emotional Responses to Art

Because of the influence of personal characteristics, emotional response to art is said to be unique to each person, yet Tinio and Gartus theorised that some

on a Warming Planet," 2018; Ulrike Hahn and Pauwke Berkers, *Visualizing Climate Change: An Exploratory Study of the Effectiveness of Artistic Information Visualizations* (World Art, 4 June 2020), 1-25; Rice, Rebich-Hespanha, and Zhu, "Communicating about Climate Change Through Art and Science," 2019; Liselotte J. Roosen, Christian A. Klöckner, and Janet K. Swim, "Visual Art as a Way to Communicate Climate Change: A Psychological Perspective on Climate Change-Related Art," *World Art* 8, no. 1 (2018): 85-110; Laura Kim Sommer et al., "'Pollution Pods': The Merging of Art and Psychology to Engage the Public in Climate Change," *Global Environmental Change* 59 (2019): 101992; Sommer and Klöckner, "Does Activist Art Have the Capacity to Raise Awareness in Audiences? — A Study on Climate Change Art at the ArtCOP21 Event in Paris," 2019.

3. Carolina Aragón, Jane Buxton, and Elisabeth Hamin Infield, "The Role of Landscape Installations in Climate Change Communication," *Landscape and Urban Planning* 189 (2019): 11-14; David J. Curtis, Nick Reid, and Ian Reeve, "Towards Ecological Sustainability: Observations on the Role of the Arts," *SAPIENS* 7, no. 1 (2014); Gabriella Giannachi, "Representing, Performing and Mitigating Climate Change in Contemporary Art Practice," *Leonardo* 45, no. 2 (2012): 124-131.

4. Galafassi et al., "'Raising the Temperature': The Arts on a Warming Planet," 2018.

5. Bridie Lonie, in *The Complete Entanglement of Everything Exhibition Catalogue*, by Dunedin School of Art (Dunedin, NZ: Otago Polytechnic, 2020).

commonalities might be expected because everyone shares the same perceptual, cognitive and neurobiological systems.⁶ Participants in their empirical study had seen either of two exhibitions, or one of three artworks. Participants selected their dominant emotional response to the exhibition or artwork they had experienced, choosing from pairs of emotions: involvement/interest, amusement/laughter, pride/elation, happiness/joy, enjoyment/pleasure, tenderness/feeling love, feeling disburdened/relief, astonishment/surprise, longing/nostalgia, pity/compassion, sadness/despair, worry/fear, embarrassment/shame, guilt/remorse, disappointment/regret, envy/jealousy, disgust/repulsion, contempt/scorn, and irritation/anger. The emotions reported by participants responding to the same phenomenon fell into clusters as expected.

Sommer and Klöckner asked viewers of environmental artworks about five positive and five negative emotions:⁷ happiness, hope, a sense of awe, surprise, inspiration/enthusiasm, guilt, sadness/disappointment, apathy/helplessness, anger, and anxiety. Previous environmental psychology research had shown that these emotions were 'predictors of environmentally friendly behaviour'. People who had viewed any one of the 37 artworks were asked the extent to which the artwork brought up each of these feelings within them. The results showed that certain artworks elicited common responses, enabling the researchers to group the artworks accordingly.

Surveying people who had experienced the artwork *Pollution Pods*, Sommer, Swim, Keller and Klöckner asked about the same ten emotions to examine the association of the emotions with behavioural intentions. Participants reported both positive and negative emotions, but all emotional effects were small, as were associated changes in intentions regarding behaviour.⁸

It is instructive to look at the role of emotions and imagery more generally. While negative emotions may motivate people to change behaviour,⁹ both positive and negative emotions can influence engagement, and both are likely to be

6. Pablo P L Tinio and Andreas Gartus, "Characterizing the Emotional Response to Art Beyond Pleasure: Correspondence Between the Emotional Characteristics of Artworks and Viewers' Emotional Responses," in *The Arts and The Brain: Psychology and Physiology Beyond Pleasure* (ed.) Julia F. Christensen and Antoni Gomila, vol. 237, Progress in Brain Research (San Diego: Elsevier Science & Technology, 2018), 319-342.

7. Sommer and Klöckner, "Does Activist Art Have the Capacity to Raise Awareness in Audiences? — A Study on Climate Change Art at the ArtCOP21 Event in Paris," 2019.

8. Sommer et al., "'Pollution Pods': The Merging of Art and Psychology to Engage the Public in Climate Change," 2019.

9. Daniel A. Chapman et al., "Climate Visuals: A Mixed Methods Investigation of Public Perceptions of Climate Images in Three Countries," *Global Environmental Change* 41 (2016): 172-182; Thijs Bouman et al., "When Worry about Climate Change Leads to Climate Action: How Values, Worry and Personal Responsibility Relate to Various Climate Actions," *Global Environmental Change* 62 (2020): 102061.

needed,¹⁰ O'Neill and Nicholson-Cole have shown from two case studies that while fear can capture people's attention, it does not motivate people to take action with respect to climate change; fear is likely to distance or disengage people from climate change because they feel helpless and overwhelmed.¹¹ However, hope does not necessarily motivate either; Ojala found that constructive hope, based on confidence that a positive goal is within reach, does operate as a motivator, whereas hope based on denial was negatively correlated with pro-environmental behaviour.¹²

Portraying local effects of climate change, whether in art or other imagery, can increase engagement for some people by appealing to place attachment.¹³ Relating climate change to 'local environmental issues and personal concerns' is recommended by Lorenzoni, Nicholson-Cole and Whitmarsh in their report on barriers to engagement with climate change.¹⁴

The artwork *Bird Yarns* drew attention to such a specific and local effect of climate change. Burke, Ockwell and Whitmarsh used Q methodology to investigate to what extent and how art influenced emotional engagement with climate change, shaping values, attitudes and beliefs and hence making behavioural change more likely.¹⁵ Thirty-six statements about behavioural, affective and cognitive responses to climate change were sorted by viewers of the artwork *Bird Yarns* along a scale from -4 to +4, in a bell-shaped curve. Participants then explained their sorting decisions in their own words.

10. Roosen, Klöckner, and Swim, "Visual Art as a Way to Communicate Climate Change: A Psychological Perspective on Climate Change-Related Art," 2018; Sabine Roeser, "Risk Communication, Public Engagement, and Climate Change: A Role for Emotions," *Risk Analysis* 32, no. 6 (2012): 1033-1040.

11. Saffron O'Neill and Sophie Nicholson-Cole, "'Fear Won't Do It': Promoting Positive Engagement with Climate Change Through Visual and Iconic Representations," *Science Communication* 30, no. 3 (2009): 355-379.

12. Maria Ojala, "Hope and Climate Change: The Importance of Hope for Environmental Engagement Among Young People," *Environmental Education Research* 18, no. 5 (2012): 625-642.

13. Susanne C. Moser, "Communicating Adaptation to Climate Change: The Art and Science of Public Engagement when Climate Change Comes Home," *Wiley Interdisciplinary Reviews: Climate Change* 5, no. 3 (2014): 337-358; Chapman et al., "Climate Visuals: A Mixed Methods Investigation of Public Perceptions of Climate Images in Three Countries," 2016; Kath Merrick, *The Power of Art to Engage the Public on the Impacts of Climate Change on the Coast* (Western Australia: Curtin University, 2011).

14. Irene Lorenzoni, Sophie Nicholson-Cole, and Lorraine Whitmarsh, "Barriers Perceived to Engaging with Climate Change among the UK Public and Their Policy Implications," *Global Environmental Change* 17, no. 3-4 (2007): 445-459.

15. Miriam Burke, David Ockwell, and Lorraine Whitmarsh, "Participatory Arts and Affective Engagement with Climate Change: The Missing Link in Achieving Climate Compatible Behaviour Change?" *Global Environmental Change* 49 (2018): 95-105.

Q methodology is a qualitative research method designed to study the personal psychological perspectives of the participants on a dimension of the study subject matter. Each participant's feeling becomes activity, captured in their Q sort – the unique way in which they sort a set of items selected by the researcher. Afterwards participants describe their responses to the items. Quantitative analysis then correlates the Q sort produced by each participant with every other participant's Q sort, looking for patterns of similarity to identify shared perspectives and attitudes.¹⁶ Rather than grouping the artworks by participants' common emotional responses as in Sommer et al.'s study, a Q methodology study would group participants by common emotional responses to the artworks.

A qualitative method enables participants to describe their emotions in their own words rather than limiting them to a list. Tinio and Gartus summarise three problems with self-reporting emotions: it depends on the verbal ability of the research participants, it can be hard to identify the exact emotion felt, and there is no standard way to measure the intensity of the emotion.¹⁷ Q methodology captures the intensity of the emotional response to each item relative to every other item being sorted, with the strongest responses at each end of the Q sort. The Q sort also captures participants' emotional responses before they are asked to articulate their reasons. However, Q methodology does depend upon the ability of research participants to reflectively identify and articulate their own emotional responses.

Q methodology can be used with images rather than statements. One of O'Neill and Nicholson-Cole's case studies asked participants to sort 32 climate change related images, 'first according to how personally important or unimportant the images made climate change seem; and second according to how able or unable the images made them feel to do anything about climate change.'¹⁸ Sleenhoff, Cuppen and Osseweijer used Q methodology with 48 images to investigate people's emotions about moving from a petrol-based to bio-based economy.¹⁹ Schultz, Fielding and Newton asked research participants to sort a Q set of environmental images three times, to explore positive/negative

16. Simon Watts and Paul Stenner, *Doing Q Methodological Research: Theory, Method and Interpretation* (Los Angeles, [Calif.], London: SAGE, 2012), 15, 32, 53, 82, 98.

17. Tinio and Gartus, "Characterizing the Emotional Response to Art beyond Pleasure: Correspondence between the Emotional Characteristics of Artworks and Viewers' Emotional Responses," 2018.

18. O'Neill and Nicholson-Cole, "'Fear Won't Do It': Promoting Positive Engagement with Climate Change Through Visual and Iconic Representations," 2009.

19. Susanne Sleenhoff and Patricia Osseweijer, "How People Feel Their Engagement Can Have Efficacy for a Bio-Based Society," *Public Understanding of Science* 25, no. 6 (2016): 719-736.

emotional response to the images, personal relevance of the images, and congruence of the images with the topic.²⁰

Q methodology can be used with artworks. William Stephenson, who developed Q methodology,²¹ had participants sort 50 postcards, each showing a coloured reproduction of a vase, from most to least aesthetically pleasing.²² More recently Beck asked 48 elementary students to sort images of famous artworks according to how strongly they liked or disliked them.²³ The students did not see the original artworks or even full-size reproductions. According to Gauzente and Good Q methodology is appropriate to uncover similarities between participants' preferences despite response to art being highly subjective.²⁴ Participating gallerists were shown A5-sized reproductions of 43 contemporary prints, then a Q set of 30 prints were sorted by members of the public according to the degree to which they would like to have the artwork with them. In that study the participants were subsequently shown 28 of the prints hung in an exhibition and invited to reassess their Q sort. Hahn and Berkers asked participants to sort 25 images according to how much each image made them feel climate change is important; the images included digital art and artistic information visualisations as well as other information visualisations, cartoons, and news photos.²⁵

The literature suggests that a wide range of emotional responses to artworks are possible and that despite personal influences there can be similarities between people's responses to art. Q methodology is appropriate to study emotions, identifying groups of people who have similar emotional responses. It can be successfully used with a Q set of images rather than statements, including images of artworks. This study appears to be the first to use Q methodology with images of artworks to investigate emotional responses, and the first to use images of artworks after the original artworks have been experienced by the participants.

20. Tracy Schultz, Kelly Fielding, and Fiona Newton, "Images that Engage People with Sustainable Urban Water Management," *Science Communication* 40, no. 2 (2018): 199-227.

21. Watts and Stenner, *Doing Q Methodological Research: Theory, Method and Interpretation*, 2012, 5.

22. W Stephenson, "The Inverted Factor Technique," *British Journal of Psychology. General Section* 26, no. 4 (1936): 344-361.

23. Paula D. Beck, "Using Works of Art to Give a Voice to Culturally Diverse Students: Q-Methodology Study," *Journal for Leadership and Instruction* 16, no. 2 (2017): 18-25.

24. Claire Gauzente and James M. M. Good, "Q Methodology, William Stephenson and Postdisciplinarity," in *Postdisciplinary Knowledge*, (ed.) Tomas Pernecky (Abingdon, Oxon; Routledge, 2019), 165-182.

25. Hahn and Berkers, "Visualizing Climate Change: An Exploratory Study of the Effectiveness of Artistic Information Visualizations," 2020.

Method

With ethics approval, 25 participants were recruited from amongst those who had visited the exhibition. Purposive sampling is generally desirable in Q methodology to garner a variety of viewpoints.²⁶ In this study, however, recruitment was necessarily limited to adults who had attended the exhibition, were interested in participating, and were available to meet the researcher. In Q methodology as few as 15 or even 11 participants can be enough,²⁷ and in this case the number of participants was limited to the number of interviews that one researcher could realistically undertake while the exhibition was a recent memory for participants.

Participants had a wide range of ages and levels of experience with contemporary art. Only 24% of participants were male. Willingness to discuss their emotional response to the exhibition may have influenced the gender mix of participants, but records of exhibition attendance are not available for comparison. While 84% of study participants identified only with European ethnicity, this is consistent with the 2018 New Zealand census: 86.6% of the residents of Dunedin City identified with the European ethnic group.²⁸

Because the exhibition was of environmental artworks, participants were asked how they felt about the effects of human activity on our world, which part of the city they lived in, and which other part of the city they spent most time in. Twenty four of the 25 participants reported negative feelings about the effects of human activity on our world. Participants resided and spent time in a wide range of locations across the city. Participants were asked how much they attended of the symposium, *Mapping the Anthropocene in Ōtepoti/Dunedin*, held over the weekend 26/27 September and incorporating the exhibition opening.

Within two weeks of the exhibition closing the researcher met with all participants individually. After providing informed consent to the study, each participant completed a Q sort of 54 photographs of all the artworks according to their emotional response to the artwork/s shown. The sorting was from -5 for the strongest negative emotional response on the participant's far left to +5 for the strongest positive emotional response on the participant's far right, with one photograph each for -5 and +5, three photographs each for -4 and +4, four

26. Watts and Stenner, *Doing Q Methodological Research: Theory, Method and Interpretation*, 2012, 70-71.

27. Burke, Ockwell, and Whitmarsh, "Participatory Arts and Affective Engagement with Climate Change: The Missing Link in Achieving Climate Compatible Behaviour Change?" 2018; Hahn and Berkers, "Visualizing Climate Change: An Exploratory Study of the Effectiveness of Artistic Information Visualizations," 2020.

28. Statistics NZ Tatauranga Aotearoa, *2018 Census Place Summaries - Dunedin City*. Retrieved from: <https://www.stats.govt.nz/tools/2018-census-place-summaries/dunedin-city>. [Accessed 7 January 2021.]

photographs each for -3 and +3, six photographs each for -2 and +2, eight photographs each for -1 and +1 and ten photographs for 0 in the centre. Each Q sort was followed immediately by a semi-structured interview. Participants were asked about their four strongest positive and four strongest negative emotional responses plus any additional artworks to which they had reacted during the sorting.



Figure 1. Illustrative Q Sort by the Researcher of the Numbered Photographs Used in the Study

Source: The Author, 2020.

Q sort data were analysed using the software PQMethod²⁹ and Centroid Factor Analysis, to identify patterns amongst the 25 Q sorts and hence groups of participants who shared similar emotional responses to the artworks. Each such group is represented by a factor. Negative factor loadings indicate the opposite emotional responses. With 54 photographs the significant factor loading was 0.35 for the $p < 0.01$ significance level.³⁰ The resulting five factors all had eigenvalues of greater than 1, satisfying the Kaiser-Guttman criterion.³¹ After varimax rotation to improve factor definition, 21 of the 25 Q sorts were significantly loaded on one of the five factors, three Q sorts were confounded (significantly loading on more than one factor) and one Q sort was not significantly loaded on any factor. Table 1 shows the participants grouped by factor. The rotated factors explained 40% of the variance.

29. Peter Schmolck, *PQMethod*. Retrieved from: <http://schmolck.org/qmethod/>. [Accessed 30 October 2020.].

30. Watts and Stenner, *Doing Q Methodological Research: Theory, Method and Interpretation*, 2012, 107.

31. Ibid, 104-105.

Table 1. Demographic Information for Participants Grouped by Factor

	Factor 1 Q sorts							Factor 2 Q sorts					
	A	B	C	D	E	F	G	H	I	J	K	L	M
Loading on Factor	0.92	0.71	0.60	0.59	0.35	-0.41	-0.52	0.61	0.60	0.55	0.54	0.41	0.38
Contemporary art experience	some	minimal	minimal	some	extensive	extensive	extensive	extensive	extensive	extensive	extensive	extensive	some
Symposium attendance	All	None	Half day	Exhibition opening	One day	None	Performance only	All	None	Most	One day	One day	None
Age	22	27	32	71	26	52	48	23	61	56	66	57	55
Gender	F	F	M	F	F	F	F	F	F	M	M	M	F
Ethnicity	Asian	Fijian NZer	Europ'n	Europ'n	Māori / Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Jewish / Europ'n	Europ'n

	Factor 3 Q sorts				Factor 4 Q sorts		Factor 5 Q sorts		Confounded Q sorts			
	N	O	P	Q	R	S	T	U	V	W	X	Y
Loading on Factor	0.65	0.59	0.44	0.52	0.54	0.44	0.54	0.41	0.42 (F3) 0.46 (F5)	0.58 (F2) -0.39 (F5)	0.39 (F2) 0.58 (F5)	-
Contemporary art experience	extensive	extensive	some	extensive	minimal	some	extensive	extensive	extensive	some	extensive	extensive
Symposium attendance	All	All	None	One day	None	None	Half day	All	All	None	All	One day
Age	42	51	41	56	79	60	29	54	49	58	45	22
Gender	M	F	F	M	F	F	F	F	F	F	F	F
Ethnicity	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n	Europ'n

Source: The Author.

Each factor denotes the shared emotional responses of the participants whose Q sorts significantly load on that factor, and is represented in a factor array. From the factor arrays in Table 2 the defining artworks for each factor can be identified – those that are ranked +5, +4, -4 or -5, and those that are ranked highest or lowest compared with the other factor arrays.⁷³ Six artworks were mentioned in interview by 12 or more of the 25 participants, either because they were amongst the strongest positive and negative emotional responses or in answer to subsequent questions, so these six artworks were also included as defining artworks for every factor.

Table 2. *Factor Arrays for the Five Factors Extracted After Varimax Rotation, with Signature Artworks Asterisked*

Artwork #	Artist/s	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
1	Small Measures	-1	-3	2	-4	2
2	Janet de Wagt <i>Hay Wain</i>	4	0	-1	2	-4
3	Jenna Packer <i>Riders</i>	3	3	1	2	-2
4	Heramaahina Eketone	2	-3	0	-2	0
5	Marilynn Webb	4	-1	3	2	3
6	Barry Cleavin	-2	0	3	0	0
7	Graham Fletcher	1	-3	1	3	2
8	Madison Kelly	1	2	-1	0	4
9	Adrian Hall	1	2	2	-3	1
10	Janine Randerson	-1	2	3	-1	0
11	Pam McKinlay & Henry Greenslade	3	2	0	0	3
12	Miranda Joseph (in corridor)	0	-1	-2	-1	-1
13	Sharon Singer	-2	1	3	-3	1
14	Mark Bolland	-1	0	4	0	1
15	Jenna Packer <i>Harbourside</i>	-3	4	1	-2	-1
16	Lucinda King	-1	0	0	-3	-2
17	Steev Peyroux	5	3	2	2	-3
18	Miranda Joseph (in classroom)	3	0	0	1	1
19	Scott Eady	0	-2	0	1	0
20	Michael Morley	2	-5	-4	-3	2
21	Textiles Year 1	3	2	-2	0	4
22	Tim Barlow	1	0	2	-1	-1
23	Peter Wheeler	-3	-3	-4	-4	-3
24	Charlotte Parallel	-2	-1	0	1	0
25	Ruth Evans <i>Poroporo</i>	2	1	4	4	3

73. Ibid, 153-154.

26	Alexandra Kennedy	1	1	2	1	0
27	Rob Cloughley	-1	-1	0	2	-1
*28	Esta de Jong	-4	2	-2	5	-2
29	Brendon Jon Philips	0	-2	-3	-1	-1
30	Kristin O'Sullivan Peren	-2	1	1	-5	-1
31	Jane Venis	-1	0	-1	4	-2
32	Meg Brasell-Jones, Pam McKinlay et al.	-1	-2	-3	2	-3
*33	Toothfish	-5	4	-2	-2	5
34	Simon Swale	0	0	1	1	-2
35	David Green	-2	1	-3	-3	-1
36	Neville Cichon	-2	0	-1	-1	1
37	Peter Nicholls	0	-1	-1	-1	0
38	Michael Greaves	1	-1	-1	-1	0
39	Blair Thomson & Thomas Lord	0	-2	-2	-4	-2
*40	Michele Beevors	-4	5	4	1	-5
41	Sue Pearce	0	1	-1	0	-1
42	Christine Keller	2	4	0	3	2
43	Neil Emmerson	-1	-1	0	-1	1
44	Louise Beer & John Hooper	2	-4	1	0	2
45	Janet de Wagt <i>Plastic Gleaners</i>	4	1	0	2	-4
46	Marion Wassenaar	-3	3	-4	1	2
47	Andrew Last	0	-4	5	0	3
48	Eleanor Cooper	1	-2	2	0	1
49	Becky Cameron	2	-2	-3	1	0
50	Johanna Zellmer	0	1	-1	-3	0
51	Ruth Evans <i>Go Mine!</i>	1	3	-2	-2	4
52	Zero - NZ Arts Incubator	0	0	1	4	-3
53	Rachel Hope Allan	-3	-1	1	0	0
54	James Robinson	-4	-4	-5	2	-4

Source: The Author.

Results

Descriptions of the emotional impact represented by each factor were compiled using interview data from the participants whose Q sorts significantly loaded on the factor, and also from participants whose Q sorts were confounded. The emotions they identified, and their comments on the defining artworks for each factor, were scanned for words and near synonyms that were used by two or more participants. With the exception of one participant whose emotional responses aligned closely with Factor 1 (92% loading), words used by only one participant were ignored because the factors together explained only 40% of the variance between Q sorts. Three artworks with the greatest disagreement between the five factors help to explain the different emotional responses represented by the factors. These signature artworks are marked with an asterisk in Table 2.

Factor 1: Emotional Impact of Connection and Confrontation

The positive emotional impact of environmental artworks on participants represented by Factor 1 included a sense of connection, calm, wonder, hope, and surprise. These participants responded positively to beauty. Environmental artworks which were in some way confronting or stark had a negative emotional impact. These participants also responded negatively to works that made them feel overwhelmed, sadness, grief or revulsion. This group responded very negatively to all three of the signature artworks illustrated in Figures 2, 3 and 4. Participants in this group were likely to have little experience of contemporary art, whatever age they might be.

Factor 2: Emotional Impact of Complexity and Boredom

The positive emotional impact of environmental artworks on Factor 2 participants was hopefulness, being able to relate in some way to the work, and being made to smile. They responded positively to artworks for getting them thinking, admiration for the artist's skill, and appreciation for the amount of work by the artist. A message that resonated with them, including explicit messages, also elicited a positive emotional response. They responded positively to all the signature artworks, especially those shown in Figures 2 and 4. Artworks which did not succeed in engaging the participants had a negative emotional impact and were considered boring. Work considered masculine, conveying anger, annoying them or making them feel revulsion also elicited negative emotional responses. These participants can see beauty in works to which they responded negatively, but they also have positive emotional responses to works which they considered freaky, horrifying and sad. Participants in this group were likely to be in their 50s or 60s and very experienced with contemporary art. They tended to

have a more pessimistic view of humankind's ability to avoid environmental disaster.



Figure 2. *Tales of Sorrow and Regret and Wanderer: Dromaius Novaehollandiae and Last Plague, Wool and Mixed Media, Michele Beevors (Artwork 40 in this Study)*

Source: The Author, 2020.

Factor 3: Emotional Impact of Amusement and Bleakness

The positive emotional impact of environmental artworks on participants represented by Factor 3 included appreciation of humour, nostalgia, hope, and beauty. They were interested in materials and had strong positive emotional responses to works they felt made a connection for them, for example to place or people. They had a strong positive emotional response to only one of the signature artworks, shown in Figure 2. Artworks which made them feel bleak or depressing or revulsion had a negative emotional impact. They also responded negatively to works which did not engage them. Unattractive colours discouraged engagement. The artist's message could also evoke a negative emotional response, for example if that was considered too simplistic or not constructive. Factor 3 represents the emotional perspective of someone who is likely to be in their 40s or 50s with at least moderate experience with contemporary art. Like Factor 2, they tended to have a more pessimistic view of humankind's ability to avoid environmental disaster.

Factor 4: Emotional Impact of Happiness and Valuelessness

Artworks that make them feel happy had a positive emotional impact on participants represented by Factor 4. They were curious about materials. They responded negatively to artworks that seemed to them to have no value. They had a strong positive emotional response to one of the signature artworks, shown in Figure 3. Factor 4 participants were in their 60s or 70s and had little experience with contemporary art.



Figure 3. Figure from *Becoming Darkness*, Esta de Jong (Artwork 28 in this Study)
Source: The Author.

Factor 5: Emotional Impact of Beauty and Discomfort

The positive emotional impact on participants represented by Factor 5 came from artworks that are considered beautiful or aesthetically pleasing, or made them feel connected with others. The participants appreciate humour. They are likely to have strong negative emotional responses to artworks that make them

feel uncomfortable and are also not considered beautiful. Sadness can be positive or negative, and they appreciate skill in artworks whether they have a positive or negative emotional response. They had a strong positive emotional response to the artwork shown in Figure 4, and a strong negative emotional response to the artwork shown in Figure 2. These participants had a lot of experience with contemporary art, but no similarity in age.



Figure 4. Posters, Toothfish (Artwork 33 in this Study)

Source: The Author.

Discussion

Participants in this study were asked about their emotional response to the four artworks to which they had the strongest positive emotional response and the four artworks to which they had the strongest negative emotional response. They reported a wide variety of emotions including all the emotions in Sommer et al.'s study,¹ and all those used by Tinio and Gartus² with two exceptions, feeling disburdened/relief and envy/jealousy. Additional emotions

1. Sommer et al., "'Pollution Pods': The Merging of Art and Psychology to Engage the Public in Climate Change," 2019.

2. Tinio and Gartus, "Characterizing the Emotional Response to Art Beyond Pleasure: Correspondence Between the Emotional Characteristics of Artworks and Viewers' Emotional Responses," 2018.

reported by participants included horror/creepiness, calm/soothing, shock/ feeling confronted, curiosity, stress, pain, confused, uncomfortable, admiration, unengaged/boredom.

Participants often described more than one emotion in relation to one artwork, and at times named both positive and negative emotions. For example, one participant ascribed feelings of 'sadness' and 'optimism' to an artwork to which that participant had a strong positive emotional response, while another used 'beautiful' as well as 'bleak' in relation to an artwork to which that participant had a strong negative emotional response.

Some participants found it more difficult than others to identify the emotion/s they were feeling, a known problem with self-reporting emotions.³ In the process of identifying their emotional response many began by discussing the artwork. Nevertheless, the number and variety of emotions reported by participants in this study suggests that a qualitative study has a valuable contribution to make to our understanding of emotional responses to artworks. In future qualitative studies, participants might find it helpful to have a list of emotions, without limiting them either to the emotions listed or to only one emotion.

This study confirms that there are commonalities in emotional responses to artworks, as Tinio and Gartus expected.⁴ Q methodology extracted five factors, i.e., five groups of participants with similar emotional responses, accounting for 21 of the 25 participants. Differences in ethnicity, gender, symposium attendance and location did not appear to be associated with the different groups.

Two key features appear to distinguish the five groups of participants. The first was degree of experience with contemporary art. Art knowledge and expertise influences emotional response to art; those with a higher level of knowledge and experience, whether that is gained from formal education and/or informal exposure to art, prefer art that is more difficult to engage with.⁵ In this qualitative study participants were asked to describe their previous experience with contemporary artworks such as the ones in this exhibition. To clarify this if necessary, some participants were asked related questions, for example how often they would go to an exhibition of contemporary art. Three participants had minimal experience, some would attend an exhibition of contemporary art perhaps once or twice a year, others as often as once or twice a month. Many participants who were experienced with contemporary art also reported some combination of the following experiences: artist, art educator, art trained, curator/gallerist, writing about and/or interviewing artists, and art conservation. Many knew one or more of the exhibiting artists or their work already. Participants whose Q sorts significantly loaded on Factors 1 and 4 generally had

3. Ibid.

4. Ibid.

5. Ibid.

much less knowledge and experience of contemporary art than participants in the groups represented by Factors 2, 3 and 5.

The second key distinguishing feature between the five factors is the negative emotional responses of participants. Factor 1 participants only reported negative emotions for the artworks which they had ranked in their Q sorts with a strong negative emotional response, and only reported positive emotions for the artworks which they had ranked in their Q sorts with a strong positive emotional response. The negative emotions reported by Factor 1 participants included grief, revulsion, confronted, and despair. For the other four factors the negative emotional ranking of artworks in their Q sorts did not align neatly with reported negative emotions when explaining their ranking.

In Factor 2, participants ranked with a strong negative emotional response only those artworks which did not engage them or which they made them feel annoyed, angry or revulsion. The artworks which elicited other negative emotions were ranked with a strong positive emotional response in their Q sorts because those artworks had succeeded in engaging them. That was seen as a very positive experience despite the negative emotions.

For Factor 3 participants this aspect was present but less pronounced. One participant observed: 'I like to be challenged and I like to feel a little bit unsettled and I like to examine and explore how I feel and how that makes me feel and what that makes me think, so generally if an artwork does that I feel positively about it.' Like Factor 2, artworks which did not engage them were ranked negatively in the Q sort. Otherwise these participants reported mainly positive emotions for the artworks they ranked positively in the Q sort and mainly negative emotions for the artworks which elicited strong negative emotional responses in the Q sort.

Factor 4 participants, like Factor 1, had less experience of contemporary art, but their explanations of their negative emotional responses were different. The artworks which they ranked with a strong negative emotional response in their Q sorts included ones that did not engage them, were even perceived as a 'waste of space' and having 'no value'. Also ranked negatively were works which they didn't like, which made them uncomfortable. They did not have the same kinds of negative emotions as Factor 1 participants.

Finally, although Factor 5 participants had similar experience of contemporary art as Factors 2 and 3, unlike Factors 2 and 3 they did not describe as unengaging the artworks to which they had given strong negative emotional responses in their Q sorts. Instead, like Factor 1, they tended to report negative emotions for the artworks ranked negatively in the Q sorts.

In summary, Factors 1 (inexperienced with contemporary art) and 5 (experienced) both associated positive emotions with positive Q sort ranking and negative emotions with negative Q sort ranking. Factors 4 (inexperienced) and 3 (experienced) both associated positive emotions with positive Q sort ranking while unengaging artworks as well as negative emotions received a negative Q

sort ranking. Factor 2 (experienced) was the only one which associated both positive and negative emotions with positive Q sorting and unengaging artworks as well as negative emotions with negative Q sorting.

Only 40% of the variance between the Q sorts was explained by the five factors identified. Therefore as well as confirming that there are commonalities in groups of participants, this study affirms that personal characteristics of viewers contribute to a unique experience of art and emotional response to artworks.⁶ Examples of personal influences which participants expressly mentioned in interview were a childhood fear of thunderstorms, a love of estuaries, an association with an advertising campaign, a strong dislike of anything decaying, and personal opinion about the dairy industry. Further analysis of the explanations which participants gave for their emotional responses is expected to shed some light on these influences.

Another personal influence at play is familiarity with the location shown. The local artists did not necessarily ground their work in local environments and local places were not always recognisable as such. In interview, either in explaining the emotional responses in the Q sorts or in answering subsequent questions, seven participants from all five factors mentioned recognising locations in one or more of seven of the artworks. With one exception this recognition contributed to a strong positive emotional experience for these participants. For example, one participant reported 'it's my home so immediately I felt comforted by that familiarity', while another enjoyed hearing familiar sounds, and a third described kayaking around the coastline depicted. The exception was a participant for whom the local context of two artworks accentuated their negative emotional response: 'for me it happens in the Otago Harbour so it happens right where I live'.

Despite doing the Q sort within three weeks of seeing the exhibition, some participants could not remember all of the artworks. Participants tended to assume that if they could not remember an artwork then it had not engaged them, which resulted in some participants giving that work a negative emotional response. Reference to a map of the exhibition spaces during interview revealed that some participants had not seen all of the artworks in the exhibition. Some of the photographs used for the Q sort were not good representations of the artworks, which did not matter provided the photographs sufficed to remind participants of the artworks themselves. However, participants were required to sort all of the 54 photographs of the artworks, even if the participant had not seen or could not remember all of the artworks. Participants had to rely upon the representations of the artworks in the photographs instead and this disadvantaged some works, particularly video works, sound works, and multiple works by the same artist exhibited and photographed together. This problem could have been

6. Gauzente and Good, "Q Methodology, William Stephenson and Postdisciplinarity," 2019.

reduced if the exhibition layout had been simpler and if participants had been provided with a map of the exhibition spaces at recruitment and encouraged to see all the artworks.

Two thirds of participants in this study had considerable prior experience with contemporary art, visiting contemporary art exhibitions once or twice per month, and many of these had other relevant experience as well. Further research into negative emotional responses to contemporary art would benefit from having a higher proportion of less experienced participants. This could perhaps be achieved by having an exhibition venue at a community centre or other location more likely to attract passers-by.

Three participants took the opportunity during interview to comment on the role of environmental art. One felt that environmental art with a strong explicit message as in Figure 4 was 'preaching to the choir essentially with these messages' – it would not change people's views and might even do 'more harm than good by turning people away'. Conversely, another felt that 'we're beyond this kind of subtlety of things and I don't know if that's actually going to be a strategy that works,' while also acknowledging that 'people don't like being shouted at'. The third commented 'if you present people with work that's so depressing and hard to understand and like hard to comprehend they just want to walk away'. As in the children's story of Goldilocks and the Three Bears, it is hard for artists and curators to get environmental art 'just right' to engage audiences effectively when emotional responses differ so markedly.

Conclusion

Using Q methodology with images of artworks has been an effective way of investigating emotional responses to artworks in an exhibition of environmental art. Q methodology therefore provides another tool for researchers seeking to evaluate the impact of exhibited artworks.

The statistical analysis of the 25 Q sorts of 54 photographs of artworks, grouping participants who share similar emotional responses to all of the artworks in the exhibition, identified five different factors or perspectives. The explanations provided by participants for their four strongest negative emotional responses to the artworks and four strongest positive emotional responses revealed differences in the ways in which they perceived the negative emotions they experienced in response to the artworks. The level of participants' prior experience with contemporary art and the differing perceptions of negative emotions together explain these five factors. This study therefore suggests that negative emotions, and how those negative emotions are perceived, are an important influence for people's experience of exhibited contemporary art. This requires further research.

Participants reported a wide range of emotions, including mixed positive and negative emotions to some artworks. The variety of emotions experienced in

response to contemporary art also warrants further research. For curators of environmental artworks seeking to engage the public, the different group responses to the three signature artworks here suggest that a variety of artists and artworks works well. It is also advantageous for engagement to include both subtle and explicit environmental artworks, and works that are identifiably local.

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Current Insights into the Evolution of Cameroon English: The Contribution of the 'Anglophone Problem'

By Joseph Nkwain*

The resurgence of what is today referred to as the 'Anglophone problem/crisis' has led to several sociocultural, religious, political and linguistic developments which have in no little measure contributed to reshaping the linguistic landscape of Cameroon. Through the Ecolinguistic and Descriptive Statistical Approaches, this investigation delves into the linguistic fallouts and dynamics of the crisis and illustrates how through different linguistic processes like borrowing, neologisms, affixation, blending, clipping, translation and interpretation, etc., English in Cameroon is undergoing indigenisation. This paper demonstrates how the sensitive issue at stake has proffered a propitious breeding ground for the eventual enrichment of the lexical capital of the language. Thus, recurrent patterns in popular usage, viz: ambalander, aluta continua, total ghosting of towns, black cats/vipers/tigers of General Ivo, dipper wearing regime, Bui/Manyu county, royal beggars, Operation Whistle and Pepper Spray, inter alia, constitute new forms of expression as well as old forms that have been accorded novel semantic shades in order to express meaningful thought.

Introduction

The malleable nature of language and its use especially in multilingual contexts like that of Cameroon continue to fascinate keen observers. This context proffers quite a rich linguistic repertoire that has greatly facilitated interpersonal interactions as well as communication across cultures. Evidently, it is here that language users take advantage of the linguistic resources that characterise their plethora of speech communities to express thought (in)advertently. Besides, interested researchers continue to be fascinated by users' manipulation of the codes inherent here to emerge with innumerable linguistic patterns and structures that showcase the beauty of language.

Language change, an unavoidable linguistic occurrence, is one of the phenomena keen observers have been grappling with. Engendered by historical, political, sociocultural, religious, idiosyncratic and linguistic dynamics, change, especially in this context, is quite palpable. It is here that the evolution of the English language, for example, continues to defy related projections. Cameroon English (CamE) has gradually evolved into a continuum in its own right with functionally distinguishable varieties, reflecting the linguistic landscape in which it thrives.

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This investigation adds to erstwhile statements on the evolution of English in Cameroon with focus on the impact of what has become known as the *Anglophone Problem/Crisis*. Focus is on how the evolution of the crisis has and continues to impact language behavior and behavior towards language as Cameroonians grapple with issues related to the problem. It is envisaged that the issues at stake are quite preoccupying and having considerable ramifications across all levels of national existence. This write-up attempts to investigate the impact of the crisis on the linguistic behavior of Cameroonians and on CamE in particular. Worthy of note here is the fact that this investigation relates to language in politics, political linguistics or linguistic politics, as the case might be and not a political piece. As such, the issues it raises are not in any way a reflection of the investigator's political stance. It is essentially apolitical. For convenience, this paper is divided into four whole sections beginning with an introduction and followed by a presentation of the backdrop to the situation. Then, there is a review of erstwhile statements on the subject followed by the methodology and the theoretical frame on which the paper is hinged. After, the presentation, analysis and discussion of findings are done. Before the concluding section, there is a section on the consideration of the implications of the investigation and some perspectives highlighted.

Background to Study

The Anglophone crisis which witnessed full-scale escalation in October 2016 has been a culmination of grievances ranging from sociopolitical, linguistic and cultural misappropriation of the privileges and hegemony of a people who decided to rise for their rights. A better appreciation of the dynamics of the crisis necessitates a brief sociopolitical history of the country.

History has it that following the German defeat in World War II, one of her seized colonies, Kamerun, was placed under British and French protectorates as trustee territories. Following a United Nations organised plebiscite (now considered controversial) in February 1961, British-administered Southern Cameroon voted to join the French-administered East Cameroon and after independence in October 1961, both states formed a two-state federation. This alliance existed up to 1972, when the former president - Ahmadou Ahidjo changed the system from a federal to a unitary state which was rebaptised in 1984 as *La République du Cameroun* by the current president - Paul Biya. This alteration both in the nomenclature and system of rule were both interpreted by the Anglophone political class as serious acts of treachery intentionally geared towards the eventual assimilation of the Anglophones. Thence, a series of contending voices under the banner of resistant entities such as the Southern Cameroons National Council (SCNC) began clamouring for the defense of the

complete constitutional legacy of Anglophones, a return to federation and other options for secession.

The uneasiness that characterised the alliance attained climax in September 2016 following a brutal repression of a peaceful protest orchestrated by Anglophone lawyers in response to the incessant marginalisation of the practice of Common Law in the two Anglophone regions of the country. The unrest was compounded by a solidarity mobilisation of Anglophone Teachers' Trade Union on grounds of wanton and increasing discrimination with regard to policy implementation, total disregard and jeopardy of core values of the Anglophone sub-system of education. The indiscriminate and massive arrests, gruesome torture, especially of university students, only exacerbated the already critical situation. In December 2016, attempts towards legitimising the struggle led to the formation of the Anglophone Civil Society Consortium (CACSC) to champion impending negotiations with the government. Failure to reconcile differences amidst increasing acts of civil disobedience including the destruction of public and private property, grounding of economic activities, desecration of national symbols, repression and torture, etc., the government outlawed CACSC, detained most of its leaders, as others fled the country, and branded them extremists and terrorists.

Nna-Emeka¹ observes that the escalation set the pace for the unavoidable intervention of highly disgruntled activists in the diaspora with their new agenda – from federalism to total and unconditional secession of Southern Cameroons renamed *The Republic of Ambazonia or Ambazonia*. For greater unity and to give more meaning to the struggle, the numerous activist in Nigeria, Europe, America and South Africa trickled down under the umbrella of The Southern Cameroons Ambazonia Consortium United Front (SCACUF) with an Interim Government (IG) of Ambazonia led by Sisiku Julius Ayuk Tabe, the establishment of the Southern Cameroon Broadcasting Corporation (SCBC) to disseminate related propaganda and the Southern Cameroon Ambazonia Education Board (SCAEB) to enact a new curriculum reflective of the core values of Anglo-Saxon education.

SCACUF, its IG and other nascent resistant factions have been at the forefront of national and international protests and other legal undertakings to attain their secessionist objectives. From October 1st 2017, with the eventual declaration of the independence of the *Federal Republic of Ambazonia* by Sisiku Julius, there was a twist in events that turned more violent with the emergence of armed secessionist groups in different localities of the Anglophone regions. Amidst the intensification of acts of civil disobedience, terrorist acts such as kidnappings for ransom, summary executions of abducted military and security personnel as well as non-sympathisers, assassinations, arsonist tendencies on administrative buildings, schools and hospitals, destruction of roads and bridges,

1. Okereke Nna-Emeka, "Analysing Cameroon's Anglophone Crisis," *Counter Terrorist Trends and Analyses* 3, no. 10 (2018): 8-12.

there have been outright military confrontations between the military and the armed groups leading to loss of lives and property.

Vehement crackdown by the military and resistance by separatist groups have led to the escalation of humanitarian crisis of an international magnitude with the influx of fleeing Cameroonians into neighbouring countries like Nigeria. From the outset of the crisis, despite remedial measures undertaken by the state (release of some activists, educational, sociocultural and legal reforms), the conspicuous deployment of heavy artillery and military personnel, the arrest in Nigeria, judgement and sentencing of members of the Interim Government with heavy charges and prison terms, the resolve of the National Assembly not to table the issue of the crisis, all constitute complementary evidence of its half-heartedness in finding a lasting solution and this has only engendered more resenting voices from within and out of the country. Today, at the diplomatic level, as activists in the diaspora continue to vouch for the recognition of *The Republic of Ambazonia*, sporadic armed confrontations between the military and separatist groups are rife, summary executions of 'traitors' to the cause, ghost town operations continue to cripple the economy, general fear, frustration, resignation and above all incertitude characterise life in both regions.

Cameroon English: Some Related Statements

CamE has received relatively much attention and different domains of the variety have been investigated from various perspectives. From a historical perspective, Mbassi Manga² establishes that both linguistic and non-linguistic influences have considerably shaped contemporary English in Cameroon with foreign contacts and orality being at the forefront of the influence. Lexico-semantic explorations such as Ubanako³ have highlighted the forms, sources and characteristic features of the different varieties that constitute the continuum. These findings have been compounded by Ubanako⁴, Simo-Bobda⁵, Mbangwana⁶,

2. Francis Mbassi-Manga, "The State of Contemporary English in Cameroon," in *Cameroon Studies in English and French* (ed.) Francis Mbassi-Manga (Victoria: Pressbook, 1976), 49-63.

3. Valentine Ubanako, *Varieties of English in Cameroon: Forms, Characteristics and Sources* (Cameroon: The University of Yaoundé I, 2008).

4. Valentine Ubanako, *Cultural and Institutional Terms in CamE Usage: A Lexico-semantic Study of Newspaper Language* (Cameroon: The University of Yaoundé I, 2000).

5. Augustin Simo Bobda, *Lexical Integration in Cameroon Standard English* (Cameroon: The University of Yaounde, 1983).

6. Paul Mbangwana, "The Linguistic Deculturation of English Usage in Cameroon," in *Official Bilingualism and Linguistic Communication in Cameroon* (eds.) George Echu and Allan Grundstrom (New York: Peter Lang, 1999), 87-102).

Anchimbe⁷, Kouega⁸, Ubanako⁹, studies which demonstrate that CamE borrows extensively from French, Pidgin English and Home Languages and thanks to linguistic processes such as clipping, compounding, semantic extensions, reduplication, etc., novel forms continue to invade and enrich the lexical economy of the language. They concur that diffusion and contact continue to shape the language, according to its present identity.

The phonological aspects of the language have equally received much attention. Simo-Bobda¹⁰, for example, establishes that the phonological system of the language has developed into a quasi-autonomous system with marked deviations from Received Pronunciation (RP) explained by the assumption that some RP rules do not apply in CamE and that others are uniquely Cameroonian. These findings are later attested in Nguefac¹¹ with usage pinned down on some extra-linguistic correlates such as age, sex, gender, education, ethnicity, occupation and mood and that there exists a direct correlation between these variables and CamE phonology.

At the level of grammar, studies such as Nkemleke¹² and Sala¹³ have respectively investigated CamE modal categories and the syntax of the CamE sentence. Whereas the former attests to the use of similar modals in CamE and BrE, their use is, however, often restricted, generalised or simplified in CamE. The latter study affirms a departure from normal syntactic rules and the Cameroonisation of the sentence structure with three deviation types: those that are overtly variant, those that are covertly variant and those accounted for by difficulties in applying transformational rules. Sala¹⁴ further insists that CamE syntax defies the British English (BrE) notion of a norm and embraces the

7. Eric Anchimbe, *Cameroon English: Authenticity, Ecology and Evolution* (Frankfurt am Main: Peter Lang GmbH, 2006).

8. Jean-Paul Kouega, *Aspects of CamE Usage: A Lexical Appraisal* (Muenchen: Lincom Europa, 2006).

9. Valentine Ubanako, "Non-Native Expatriate English: An Emerging Variety (Category of Users) in Cameroon?" in *Bordered Identities in Language, Literature and Culture: Readings on Cameroon and the Global Space* (eds.) Mathias Mbuh Tennuh and Emelda Samba Ngufor (Newcastle upon Tyne: Cambridge Scholars Publication, 2019), 116-128.

10. Augustin Simo Bobda, *Aspects of Cameroon English Phonology* (Verlag: Peter Lang), 1992.

11. Aloysius Nguefac, *Extralinguistic Correlates of CamE Phonology* (Cameroon: University of Yaounde 1, 2001).

12. Daniel Nkemleke, *A Corpus-based Study of Modal Verbs in Cameroon Written English* (Cameroon: The University of Yaounde 1, 2002).

13. Bonaventure Sala, *Aspects of Cameroon English Sentence* (Cameroon: University of Yaounde 1, 2003).

14. Bonaventure Sala, "Does Cameroonian English have Grammatical Norms?" *English Today* 22, no. 4 (2006): 59-64.

‘democratic and least effort criterion’ which accepts an ‘avowed error’ as a norm in so far as it poses little or no intelligibility problems to interactants.

The analyses of the pragmatic aspects of the language have equally produced interesting findings. Mbangwana¹⁵ shows how dysphemistic and euphemistic usage further enrich and accord CamE an identity. This identity is further reflected in the use of some features such as *na*, *eihn/ein* and *ya* in CamE as attested in Ouafeu¹⁶. These particles have gradually gained their *lettres de noblesse* in mainstream CamE and they effectively attenuate face threats. Nkwain¹⁷, through a study of dissertation acknowledgement pages in Cameroon, opines that the polite language behavior of Cameroonians is essentially a measure of the direct transposition of the different sociocultural aspects of decorum in the language. This is further attested in Nkwain¹⁸ wherein, in the same context of study (dissertation acknowledgements), there is predominant use of lexical material that has either been drawn directly from local realities or localised to fulfil immediate communication exigencies. Ubanako¹⁹ attests to an emerging variety of the language, at the centre of which are non-native expatriate English users.

The foregoing review attempts to paint a vivid picture of the state of art of the language. What remains evident is the fact that the evolution of English in Cameroon continues to incite the curiosity of both purists (mavericks) and permissivists especially with regard to its recognition. Despite contending stances, research to showcase the legitimacy of CamE is still to relent.

Methodology and Theoretical Frame

This write-up hinges on the hypothetical premise that, like other accredited varieties of English, CamE is subject to change at several linguistic levels due to

15. Paul Mbangwana, “Eupemisms: A Study in the Art of Genteelizing and Sentimentalizing,” *Annals of the Faculty of Arts, Letters and Social Sciences* 4, no. 2 (1988): 11-24.

16. Yves Talla Sando Ouafeu, “Politeness Strategies in Colloquial Cameroon English: Focus on Three Pragmatic Particles: *na*, *ya* and *eihn*,” *Nordic Journal of African Studies* 15 no. 4, (2006): 536-544.

17. Joseph Nkwain, “Dissertation Acknowledgements (DAs) in Cameroon English: A Study in Linguistic Politeness,” *International Journal of linguistics (Acta Linguistica Hafniensia)* 47, no. 1 (2015): 33-52.

18. Joseph Nkwain, “Further Evidence of the Indigenisation of English in Cameroon: Pitting the Norm against Localised Forms in Dissertation Acknowledgements (DAs),” in *Bordered Identities in Language, Literature and Culture: Readings on Cameroon and the Global Space* (eds.) Mathias Mbuh Tennuh and Emelda Samba Ngufor (Newcastle upon Tyne: Cambridge Scholars Publication, 2019): 76-96.

19. Valentine Ubanako, “Non-Native Expatriate English: An Emerging Variety (Category of Users) in Cameroon?” 2019, 116-128.

users' dire need to fulfil communication prerequisites. The study seeks to further legitimise the existence of CamE as a variety in its own right. It stems from the fact that over time, this variety has become localised or nativised by adapting to its local habitat. It is informed both by the *Ecolinguistic and Descriptive Statistical Approaches*.

The high degree of complexity, comprehensiveness and the depth of analysis in Ecolinguistic studies have been highlighted. Stibbe²⁰ asserts that:

"In essence, ecolinguistics consists of questioning the stories that underpin our current unsustainable civilization, exposing those stories that are clearly not working, that are leading to ecological destruction and social injustice, and finding new stories that work better in the conditions of the world that we face. These are not stories in the traditional sense of a narrative, however, but rather discourses, frames, metaphors and, in general, clusters of linguistic features that come together to convey particular worldviews."

In characterising the approach, Gavriely-Nuri²¹ asserts that there is further insistence on the particular worldviews or "cultural codes" referring to "a compact package of shared values, norms, ethos and social beliefs... [which] constructs and reflects the community's "common sense."

This approach closely relates to the Cultural Critical Discourse Analysis, a somewhat wider framework built on a culture of peace and the promotion of values, attitudes and behaviours based on the principles of freedom, justice and democracy, all human rights, tolerance and solidarity.

The *Descriptive Statistical Approach* involves a contextual presentation of linguistic forms with attention paid to their sources, patterns, characteristics, frequency of occurrence as well as an attempt to apprehend their pragmatic and semantic values. The approach gives form and meaning to linguistic forms used. Following the approach, features were identified, quantified and described in their different contexts. The features were quantified so as to determine their distribution and frequency of occurrence. Each feature registered was counted as many times as it occurred in usage. This was to determine its frequency of occurrence. The sum of all the features (**n**) was then used to calculate the frequency of occurrence for each feature. The following formula was used:

$$\frac{\text{No. of features}}{\text{Total no. of features per domain of use (n)}} \times \frac{100}{1} = \text{percentage}$$

20. Arran Orcid Stibbe, "An Ecolinguistic Approach to Critical Discourse Studies," *Critical Discourse Studies* 11, no. 1 (2014): 117-128.

21. Gavriely-Nuri, Dalia, "Cultural Approach to CDA," *Critical Discourse Studies* 9, no. 1 (2012): 77-85.

The percentages obtained highlighted the frequency of occurrence for each feature or expression registered.

This study is essentially synchronic with the time frame dating from October 2016 with the escalation of the crisis to May 2020, the end period of data collection. However, there are possibilities of the recurrence of features traceable to an earlier period before the escalation.

The data set was culled from documented and oral sources. Documented sources included national newspapers (regular, tabloid and online), public and private reports and diverse reactions on social media on the crisis. Through the participant observation role, data were also culled from oral sources through formal and semi-formal discussions. The approach involved a systematic reading of related information from the sources identified above with particular attention paid to budding and innovative forms of expression used in discussions related to the situation of the crisis. Features that constituted novel forms of expression were highlighted and extracted for eventual analysis and description.

Similarly, provoked discussions particularly geared towards a discussion of issues about the crisis were tape-recorded with the consent of the participants, and later replayed and novel forms highlighted for subsequent analysis. In the same way, some of the attested forms were used in discussions in a bid to verify their intelligibility to other users. Such discussions functioned as checklists through which highlighted forms were accredited. Thence, all the features culled were presented and described within their different contexts of occurrence.

Data Presentation, Analyses and Discussion

What is now referred to as the Anglophone crisis/problem has and continues to impact the sociopolitical, economic and linguistic landscape of the entire nation. At the linguistic level, users' attempts to express both collective and individual aspirations, thoughts and sentimentalities are characterised by advertent and inadvertent use of both novel forms to capture situational realities as well as existing ones accorded new semantic shades. With spread and use, these features keep encroaching the lexical economy of CamE, stamping it with a unique identity.

Domains of Use

Features culled can broadly be redistributed under domains that characterise the existence of users across the national triangle but which are particularly related to the crisis. They include conflict/civil disobedience, history/politics, administration and governance, the media, sociocultural/economic domains and education and are examined in turns.

Conflict/Civil Disobedience

As earlier indicated, the crisis has been fraught by verbal confrontations, armed conflict and diplomatic interventions. Manoeuvres in both camps have been characterised by conventional, makeshift offensive and defensive tactics that have ushered in novel forms of reference as Table 1 demonstrates.

Table 1. *Expressions on Conflict and Civil Disobedience-Related Words and Expressions*

Expression	Contextual Meaning	Freq.	%
terrorists/extremists	sympathisers of the cause	184	8.21
General No Pity, General Die, General R.K., General Ivo, General Chacha, General Amigo, General Fire, Field Marshal	self-proclaimed separatist warlords	180	8.03
odeshi	protective charms for invincibility	167	7.33
to ghost/Operation (Total/Wicked) Ghost Town	complete lockdown/stay at home in protest	167	7.33
to be visited by the ghost	attacked/killed/burnt down mysteriously	160	7.13
Operation Whistle/ Operation Faeces Resistance/Operation Pepper Soup Spray/Operation Shame	respectively, the use of whistle sounds, excreta and peppered water or soup to alert against and ward off armed forces during raids and disrespect public authorities	158	7.05
Block-by-Block Resistance/Nation-by-Nation Resistance/Neighbourhood-by-Neighbourhood Resistance	armed counter operations in defence of major localities in the two regions	146	6.42
Coffin Revolution	form of protest staged by Mancho Bibixy (activist/journalist) which involved self-presentation in a coffin during protests as his resolve to die for change	146	6.42
Ambazonian Black Cats/Ambazonian Mambas Tigers of Ambazonia/Vipers of General Ivo	armed separatist groups	140	6.24
Amba Struggle	secessionist movement	136	6.06
two Cubes of sugar that have refused to dissolve in water	used in reference to the sturdy resistance put up by the two regions	128	06
The Neira 10	the 10 activists abducted from Neira Hotel in Nigeria and jailed in Kondengui prison in Cameroon	100	4
enabler	non-sympathiser	100	4
to waste/to garri	to execute	89	4
groundnuts	bullets	86	3
popcorn	sounds of gunshots	68	3

water na water (water is water)	separatist slogan repeated during and after combats	60	3
Atanga Njis and Co./Atanga Nji Boys	untrustworthy government officials and counter separatist armed militia allegedly sponsored by Paul Atanga Nji (Minister of Territorial Administration)	56	2.25
The Incarcerated 12 Ghost Town	complete lockdown/stay at home in protest of the arrest of the 12 activists in Nigeria	40	2
Pa Tassang Wilfried Perseverance Ghost Town	complete lockdown/stay at home in protest of the arrest of one of the activists	12	0.53
Operation Giant Catapult (Rubber Gun)	use of a locally fabricated anti-aircraft weapon	10	0.44
<i>Aluta continua</i>	Portuguese expression for "the fight continues"	8	0.35
Total		2241	100

The calibre of expressions in this category is a reflection of the resolve on both sides to defend their different interests. The high frequency of *terrorists/extremists* (8.21%) is explained by the consistency in government actions to denounce and discourage acts of civil disobedience and this prompted a new law on terrorism with defaulters judged in a special criminal court. Similarly, an increase in the number of armed separatist groups with a self-proclaimed warlord at the helm of each equally explains the high frequency of 8.03%. The resolve of the separatists and activists is beautifully captured in the bestial images incarnating courage, death and ferocity; cubes of sugar that have refused to dissolve in water, acts of arson and summary execution of non-sympathisers by the ghost, recognition of victims as acts of encouragement through special lockdown days, defensive operations and the resignation not to give up through propaganda carrying the signature *Aluta continua* at the end.

History/Politics

Politicking occupies a central place in crisis-related discussions and because it entails incessant and outright expression of idiosyncrasies as well as collective thought, it has greatly enhanced and contributed to the enrichment of the linguistic stock with expressions such as the following found in Table 2.

Table 2. *Expressions Emanating from Politics*

Expression	Contextual Meaning	Freq.	%
The Restoration (Movement)	return to federal system	196	11.07
zombies of La République	very old and inactive leaders	185	10.45
an octogenarian dipper wearing rogue	very old/criminal members of government	168	09.47
dangerous/endangered species,	ageing members of government	150	8.45
a photocopy of the CPDM/dagger/bad news	Fru Ndi (main opposition leader) as an unreliable opposition leader	145	8.17
lying tilapia	Issa Chiroma Bakary (then Minister of Communication) as a liar	132	7.46
Who left the bag of idiots open again?	Paul Atanga Nji/Ekema Patrick, respectively, Minister of Territorial Administration and Mayor of the Buea Urban Council	129	7.27
Mr. book miss road.	Prof. Ghogomo Ephraim, head of government commission to negotiate with activists	115	6.50
La République Police Haram	police misdemeanor	98	5.53
to wirbalise	to lash out critically	87	4.91
An Independentist	a separatist	69	3.90
CPSDF no longer SDF/	failure of the SDF as main opposition party having shady deals with the ruling party (CPDM)	60	3.39
SDF fornicating with CPDM	failure of the SDF as main opposition party having shady deals with the ruling party (CPDM)	57	3.22
SCNC + CONSORTIUM = TERRORISM	Castigation of the role of both formations	48	2.73
Fru Ndi playing a Bamoun game	Fru Ndi as a traitor	40	2.71
a Greek gift to Troy	Airstrip found in the Bafut locality, one of the separatist strongholds	32	1.80
political seer	one's ability to foresee political changes	28	1.51
enemy in the house	French translation of <i>ennemi dans la maison</i> referring to a political traitor	14	1.58
the francophonisation	assimilation process of anglophones	10	0.56
doubting Thomases	skeptics of the success of the Ambazonian cause	6	0.33
Total		1669	100

In this category are a number of activist groups that have cropped up especially in the diaspora to galvanise efforts towards restoration, federation or secession (Table 3).

Table 3. *Some Activist Groups*

abbreviation	meaning
SCIG	Southern Cameroons Interim Government
SCLM	Southern Cameroons Liberation Movement
CACSC	Cameroons Anglophone Civil Society Consortium
SCP	Southern Cameroons Police
SCACUF	Southern Cameroons Ambazonia Consortium United Front
SCDDIS	Southern Cameroons Department of Defense and Internal Security
SCCO	Southern Cameroons Correctional Office
CAC	Cameroon America Council
SCSA	Southern Cameroons State of Ambazonia
APDB	Ambazonian Public Data Bank
AUV	Ambazonians United in Victory
CPSDF	Cameroon People's Social Democratic Front
MORISC	Movement for the Restoration and Independence of the Southern Cameroons
AGC	Ambazonia Governing Council
CP	Consortium of Parents
CPSDF	Cameroon People's Social Democratic Front
SCNC	Southern Cameroons National Council

Here, it is worthy of note that the democratization policy initiated by the President of the Republic, Paul Biya, in the early 90s, which ushered in the proliferation of political parties and greater freedom of speech, has all been instrumental in giving the populace the leeway to freely express their thoughts and sentiments about governance and politics in general. This is well reflected in the plethora of activist groups (though largely considered illegal in the country) and the proliferation of derogatory and demeaning expressions used to directly or indirectly refer to state authorities with relative impunity. Besides, some of them are reminiscent of a people eager to expunge their individual and collective frustration. The proliferation of these groups, especially on social media, is against the backdrop of the government's resolve to discourage and ban such movements and their activities. As such, public adherence to such movements is tantamount to subversion and therefore, punishable by the new law on terrorism.

Administration and Governance

Corruption, embezzlement, discrimination and above all bad governance constitute the ills that have eaten deep into the fabric of public administration in Cameroon. Since independence, the English-speaking section of the country considers itself a direct victim and her elites have incessantly lashed out against the unending acts of injustice. Most of the features found in Table 4 are reflective of their sense of rejection and frustration.

Table 4. *Governance and Administration Related Expressions*

Expression	Contextual Meaning	Freq.	%
NOSO	clip of North West and South West Regions	102	13.40
colonial forces/colonial administrators/occupationists	all administrative, military and security personnel in the two Anglophone regions	89	12
county/counties	renaming of administrative units (divisions) in the two regions	80	10.51
Ambazonia/Ambaland/Republic of Ambazonia/The State of Ambazonia	the new state – a renaming of the two regions	80	10.51
Amba/Ambalander/Ambazonian	sympathiser of the cause/citizen of the new state	80	10.51
Ground Zero	two regions especially conflict-struck areas	76	10
Amba Fons/Chiefs	traditional authorities in the two regions	54	7.02
Bamenda Sheriff	the governor of the North West Region	40	5.25
SCnians	shortened form of Southern Cameroonians	36	4.73
Camerounese	characteristic of French/Francophone Cameroon	34	4.46
Banana Republic	French/Francophone Cameroon	34	4.46
royal beggars/chicken chiefs	traditional rulers in the North West and South West Regions	28	3.67
colonial Cameroun	French/Francophone Cameroon	28	3.67
Total		761	100

In this category, the expressions are quite indicative of states apart and the urge to create a physical divide between the two entities. Today, NOSO at 13.40% is the shortest and most expressive form of reference to the two Anglophone regions. Whereas the recurrence of *Cameroun* (with French spelling) is a direct allusion to French dominance and rejection, *Banana Republic* alludes to the fragile and unreliable nature of state institutions. As public administrative auxiliaries, traditional rulers (*Fons* in the North West and *Chiefs* in the South West) are alluded to with utter condescension and scorn as the people see betrayal and neglect of their role as custodians of the people and their traditions. In these ways, the people vent their discontent with the system in general.

The Media

The role of the media in information dissemination has been quite invaluable. It is worthy of note that for fear of repression, arrest and imprisonment, most of the activists that fled the country make profuse use of the social media to diffuse related information. Despite government crackdown through internet cuts to completely check information flow, censorship has often been overridden thanks to the ingenuity of hi-tech media experts. As such, expressions such as these in Table 5 have emerged.

Table 5. *Expressions from the Media*

Expression	Contextual Meaning	Freq.	%
Facebook warriors/Keyboard politicians/activists	activists with activities limited on social media	204	45.13
Virtual Republic/Facebook Republic	a mockery in reference to the virtual state formed by activists	108	23.89
Bareta News	weblog run by Mark Bareta (an activist)	68	15.04
Ambaflashpoint	blog for related propaganda and updates	44	9.74
Southern Cameroons Broadcasting Corporation	a propagandist television station	28	6.20
Total		452	100

Whereas the audio-visual landscape is totally unsafe for the dissemination of secessionist propaganda, those who have championed the cause have gone an extra mile to open a free-to-air broadcasting corporation based in South Africa where most of the activists reside. The *Facebook warriors/Keyboard politicians/activists* (45.13%) on social media (as they are derisively referred to) and sympathizer journalists continue to churn out separatist propaganda that provides fulfillment to adherents of the cause. However, again, they are often seen by public authorities to be citizens of a *Virtual Republic/Facebook Republic* at 23.89%.

Sociocultural/Economic Domains

The sociocultural and economic implication of the crisis is obvious. Apart from displacement of hundreds of thousands into neighbouring Nigeria and in the other regions of the country, leading to insecurity, prostitution and poor living standards, the ghost town operations and destruction of roads and infrastructure have significantly grounded economic activities. Discussions about these, state of affairs have enhanced the cropping up of expressions (see Table 6).

Table 6. Expressions from the Socioeconomic Domains

Expression	Contextual Meaning	Freq.	%
the diaspora	used to refer to activists abroad	208	53.06
country Sunday	any of the days of complete lockdown	164	41.84
Amba	proposed currency for the new state	8	2.04
Amba time	used in reference to the time zone	6	1.53
Air Amba	name of air transport planes	6	1.53
Total		392	100

The frequency in the use of *diaspora* (53.06%) is reflective of the significant contribution of activists out of the country towards attaining their objectives. They constitute the masterminds behind all the propagandist and revolutionary tendencies that characterise the struggle. While ghost town enforcements have increased the number of *country Sundays*, such days have eventually become conventional days of silent protests officially respected even by public authorities for fear of reprisals from armed separatists. The restricted use of *Amba* at 2.04%, *Amba time* at 1.53% and *Air Amba* at 1.53% can better be explained by the fact that they are still envisioned and are indicative of the resolve by sympathizers to improve the situation of the lots respectively, through a more valuable currency and a practical and reliable air transport system.

Education

Educational policy and the form of education were the main grievances that ignited the crisis. One of the main British colonial legacies was the Anglo-Saxon system of education with highly cherished core values of integrity, moral rectitude, discipline and piety which seemed to be absent in the corresponding French system. Anchimbe²² attests to the rush for English in Cameroon by Francophone learners of English not only because of the international status of the language but to tap from the positive values it incarnates. Paradoxically, despite the rush, countervailing attempts to jeopardise the system by those who benefit from it have met with sturdy resistance in a bid to preserve its integrity. To the activists, calling for school boycotts was just one of the ways of raising awareness about the sensitivity of the issue. Then, expressions such as these in Table 7 gained in prominence.

22. Anchimbe, Eric, "Linguabridity: Redefining Linguistic Identities among Children in Urban Areas," *TRANS*, no. 16. (2006).

Table 7. Education Related Expressions

expression	contextual meaning	freq.	%
gangster education	education patterned on French system	88	67.69
school resumption	used in the debate over whether schools be reopened or not in the two regions following forceful boycott	42	32.31
Total		130	100

Whereas users see in the erosion of their core values of English education betrayal and disloyalty, they suspect a well-calculated attempt towards the harmonisation of both systems and the eventual introduction of a *gangster* system of education (67.69%) that abrogates the positive core values. Following school boycotts, attempts towards normalising the situation prompted a redefinition of the notion of *school resumption* (32.31%), quite distant from the traditional recommencement of school activities. It now embraces the debates and controversies related to the question whether schools should resume or not and when.

Resources of Came Novel Forms

An overview of the features used indicates that they undergo several processes to be able to assert their existence in the lexical category of the language. These processes include different changes at the semantic level and are enriched both by linguistic and pragma-stylistic resources.

Linguistic Resources

They include semantic extensions, desemanticisation, semantic deterioration, semantic reallocations and gap filling. They are taken up in turns.

Semantic Extensions

These are expressions related to context induced reinterpretations with the attribution of new meanings to existing ones such that some words and expressions see their normal dictionary meanings modified at the semantic and pragmatic levels and extended to embrace new realities. For instance, *school resumption* no longer relates to the normal resumption of classes in September following the summer holiday but a whole debate related to effective schooling after the forceful boycott of schooling activities as called by the activists and reinforced by separatist fighters. Similarly, *The Restoration (Movement)* which historically refers to the re-establishment of the monarchy of King Charles II in 1660 is now used to refer to the return to the two-state federation that existed before the advent of the unitary state. Besides, *country Sunday* previously used to

refer to a traditional Sabbath – a day set aside to rest, is used today to refer to the numerous intermittent days set aside by activists as a form of protest. In the same vein, *colonial forces/administrators* and *occupationists* are not in any way related to European colonisation or occupation of annexed territories but references to all stationed security and armed forces as well as the different territorial administrators considered to be ‘illegally’ serving in the English-speaking part of the country. Similarly, sympathisers of the Anglophone cause are now generalised as *terrorists* or *extremists* depending on opinions held.

Desemanticisation

This is a case of ‘semantic bleaching’, that is the partial or total loss of the original or the main semantic content of an expression due to recontextualization. For example, *La République du Cameroun* (French name of the entire country), otherwise referred to as *la reporblik*, is now redefined to exclude the English-speaking part of the country.

Semantic Deterioration

Here, a new/old word is adopted and accorded a negative meaning as the case may be, to target specific institutions, stakeholders and the system in place in general. *Zombies of La République*, *an octogenarian dipper wearing regime* and *rogue/gangster regime* constitute direct castigations of state leaders rendered inapt because of advanced age but continue to cling to power. They are actually considered to be *very dangerous* or *endangered species*. In *Fru Ndi is a photocopy of the CPDM/dagger/bad news*, one discerns the people’s disappointment with his failure as the main opposition leader to save the people from the excesses of the regime. Referring to Minister Issa Chiroma Bakary (then State Minister of Information) as a *lying tilapia* following his outright denial of the existence of an Anglophone problem cannot be less derogatory. Similarly, *royal beggars* and *chicken chiefs* seriously demean the roles of traditional rulers despite the esteem in which their subjects are supposed to hold them. The failure of the learned Professor Ghogomo Ephraim, carefully chosen to lead a government delegation to negotiate with activists earned him the tag - *Mr. book miss road!* a reminder of his inability to use his level of education to resolve the crisis. *La République Police haram* likens the abusive and repressive tendencies exhibited by the police on unarmed protesters to the wanton acts of the dreaded terrorist group – Boko Haram. The roles of Minister Paul Atanga Nji and Ekema Patrick, respectively, Minister of Territorial Administration and the then Mayor of Buea Rural Council in containing separatist activities cannot, however, be underestimated. However, because of the consistent inconsistencies in their untrustworthy declarations, their

interventions have often been insultingly brushed aside through the rhetoric *Who left the bag of idiots open again?*

Semantic Reallocations

In the usage, there is the allocation of completely new or localised meanings and the attribution of new grammatical functions to certain words to make them more expressive of particular meanings. As such, the notion of *ghost town* operations that started in the early 90s as a form of protest against electoral malpractices regained in prominence during the crisis to reinforce collective disobedience. *Pa Tassang Wilfried Perseverance Ghost Town* and *The Incarcerated 12 Ghost Town* are now operations reallocated in recognition and to encourage some of the courageous activists in jail. These days are intensified during their trial days. *To garri* and *to waste* are now regular expressions used to refer to summary executions of non-sympathisers by separatist fighters. The use of the *garri* image (local foodstuff with cassava, grated, squeezed dry and fried in very light oil) is reflective of the pain the victim goes through during their execution. Whereas a *county* normally refers to any of the geographical divisions within England, Wales and Ireland forming larger units of the local government; it is now used to refer to the main local towns (divisions) which make up the Anglophone section of the country, viz: *Bui/Manyu/Boyo/Mezam counties*. They constitute the main strongholds of separatist activities.

Gap Filling

This generally refers to the emergence of novel forms where none hitherto existed in order to fill communication gaps. When one of the members of parliament – Honourable Joseph Wirba had the effrontery to address the Anglophone crisis during one of the parliamentary sessions in defiance of the firm orders of the Speaker of the National Assembly (to whom it was a taboo subject), the verb *to wirbalise* - to be outspoken about a burning issue, immediately gained its *lettres de noblesse* in the literature. *Operation Whistle and Pepper Soup Spray/Giant Catapult (rubber gun)/Operation Shame Block-by-Block Resistance/Nation-by-Nation Resistance/Neighbourhood-by-Neighbourhood Resistance/Faes Resistance* have all cropped up to define non-existent realities in the past. Similarly, *Ambazonia/Ambaland/Amba* (currency) all constitute novel forms.

Linguistic Processes

The foregoing expressions demonstrate the use of a plethora of linguistic processes such as borrowing, derivation, back formation, conversion, clipping, blending, abbreviations/acronyms, neologisms and adjectivisation. They are examined in turns.

Borrowing

An expression such as *Aluta continua* – a popular Latin American guerilla warfare expression from Portuguese and used to express the resolve not to surrender. The constant use of the French form – *Cameroun* and *La repoblik* (intentionally misspelt) in reference to the Francophone section of the country is indicative of the separatist tendencies.

Derivation and Back Formation

Occupationists is formed from the noun *occupation*, in reference to administrative, security and armed forces in the Anglophone section of the country. Similarly, *francophonisation*, derived from Francophone is indicative of the assimilation of the people in the English-speaking section of the country. From *Amba*, coinages such as *Ambaland/Ambalander/Ambazonia* have been realised.

Conversion

This often has to do with changes in word categories and this is evident in expressions like *ghost* (noun) in *ghost towns* which is transformed the verb *to ghost* as in the popular expression *All the towns should be ghosted!* In the same light, the noun *Wirba* can now be used as a verb - *to wirbalise*, meaning to speak out frantically against an unjust situation.

Clipping

For stylistic reasons and for economy, whole or some word parts are reduced and reattached to others to surface with novel forms of expression. This is the case with expressions such as *NOSO* and *SCnians*, respectively, clipped forms of *North West* and *South West* and *Southern Cameroonians*.

Blending

Unlike clipping that involves chipping off of word parts, in blending, different words or expressions are merged with possible changes to form new expressions. For example, the shady deals between the first and main opposition party - the Social Democratic Front (SDF) and the ruling party – the Cameroon People's Democratic Movement (CPDM) has led to the rebranding of the opposition party as *CPSDF - Cameroon People's Social Democratic Front*.

Abbreviations/Acronyms

The literature is now rife with new abbreviations and acronyms all reflective of the diversity of opinions even in the separatist camp. They include the following:

- **SCIG:** Southern Cameroons Interim Government
- **IG:** Interim Government
- **SCLM:** Southern Cameroons Liberation Movement
- **CACSC:** Cameroons Anglophone Civil Society Consortium
- **SCP:** Southern Cameroons Police
- **SCBC:** Southern Cameroons Broadcasting Corporation
- **SCACUF:** Southern Cameroons Ambazonia Consortium United Front
- **SCDDIS:** Southern Cameroons Department of Defence and Internal Security
- **SCCO:** Southern Cameroons Correctional Office
- **CAC:** Cameroon America Council
- **SCSA:** Southern Cameroons State of Ambazonia
- **APDB:** Ambazonian Public Data Bank
- **AUV:** Ambazonians United in Victory
- **CPSDF:** Cameroon People's Social Democratic Front
- **MORISC:** Movement for the Restoration and Independence of the Southern Cameroons
- **AGC:** Ambazonia Governing Council
- **CP:** Consortium of Parents

Neologisms

They often refer to creative inventions that eventually gain in use and spread. They are the examples of *Camerounese* now used to refer to Cameroonians of French expression. *Bareta News/Ambaflashpoint* now exist as social media propaganda organs. Besides, *Amba* and *Air Amba* respectively refer to the envisaged currency and air transport service provider.

Adjectivisation

To render usage more vivid and lucid, there has been the profuse use of adjectivisation as a linguistic strategy to paint glaring portraits of certain realities. Expressions such as *keyboard politicians*, *facebook warriors*, *colonial Cameroun* and *wicked/total ghost towns* make use of descriptives that accord them greater expressive power and intensity.

Pragma-Stylistic Resources

Language users here equally employ a myriad of stylistic devices in their expression of thought and sentiments. They include dysphemisms, symbolism and imagery, allusions and rhetoric. They are examined below.

Dysphemisms

The direct opposite of euphemistic usage (preference for suitable expressions at the expense of harsh ones), dysphemisms – referring to a spade as one, are rife in usage. For instance, reference to traditional authorities as *royal beggars* and *chicken chiefs* who purportedly abandon their roles as custodians of the people's traditions and cultures and liaise with public administrators for monthly stipends, reaps them of the inherent dignity and grace they are supposed to incarnate. Direct reference to top government officials as *zombies*, *an octogenarian dipper wearing rogue*, *Mr. book miss road*, etc., are indisputable cases reminiscent of their disrepute and resentment against these state functionaries. This is equally obvious in *SDF fornicating with CPDM*, a vivid attempt to castigate the treacherous role of the main opposition party suspected of entertaining shady dealings with the government at the expense of the people.

Symbolism and Imagery

Usage here is fraught with images and symbols all reminiscent of the ills plaguing the whole context. The beautiful image of *the two Cubes of sugar* that have refused to dissolve in water in reference to the resolve of the two regions to fully defend their integrity is handy. *Atanga Njis and Co.* and *lying tilapia* with regard to Paul Atanga Nji and Issa Chiroma Bakari, both state ministers, immediately evoke memories of untrustworthiness, inconsistency and deceit as gleaned in their public defence of state policy and stance in relation to the crisis. Again, armed separatist factions are auto-named using very symbolically relevant tags such as *Black Mambas*, *Tigers*, *Black Cats*, *Vipers etc.*, bestial images expressive of their deadly, fearless and resolute nature. Similarly, their leaders, in a bid to inspire fear and respect, opt for labels equally symbolic of their different potentialities. As such, titles and names such as *General No Pity*, *General Die*, *General R.K.*, *General Ivo*, *General Chacha*, *General Amigo*, *General Fire*, *Field Marshal*, etc., abound in usage. For their invincibility, there is profuse use of *odeishi* (charms originating from neighbouring Nigeria) incised into their blood, tied with red cloths around the body or weapons. When they feel protected especially as gunshots from the military purportedly turn into water during combats, they repeatedly scream *Water na water!* (water is water), symbolic of resistance and eventual victory.

Allusions

Like Biblical Thomas who insisted on verifying Jesus Christ's healed wounds before acquiescing to His resurrection, non-sympathisers to the cause have been generally termed *Doubting Thomases*. These are those who continue to believe that the activists are all *facebook warriors* or *keyboard politicians* resolved in creating a *Virtual Republic*. Besides, the only functioning airstrip found in the Bafut locality of the North West Region has been beautifully captured in the historical allusion of a *Greek gift to Troy* – a veritable symbol of repression and terror, understandably as it does not serve local transportation needs but a fortified military base to facilitate military operations across the region.

Rhetoric

The Anglophone crisis has involved a lot of stigmatisation at different levels especially as extremist opinions abound. As such, if one is not for the struggle, automatically, they are styled the *enemy in the house*. On both sides of the divide, those who have championed the cause have inevitably exposed themselves to open criticism and accusations. Top state personalities such as Paul Atanga Nji (Minister of Territorial Administration) and the late Mayor of Buea Urban Council – Ekema Patrick, have severally been accused of impersonification and acts of perjury, casting doubt on their level of educational attainment. As such, their opinions have often been hushed down and vilified with the rhetorical – *Who opened the bag of idiots?* Hence, such usages put to question their status.

Discussion

This study attests to the authenticity and legitimacy of Cameroon English as a non-native variety in its own right. The findings of this study corroborate and complement those of many other previous ones in several ways. The study provides complementary evidence showcasing the fact that the rich socio-cultural and multilingual backdrop of the country engenders language behaviour such that, through different linguistic processes, novel forms continue to invade and enrich the lexical economy of the language.

Anchimbe²³ demonstrates how the following forms from local cultures now constitute mainstream Cameroon English features: *country Sunday*, *bush meat*, *mbanyas*, *co-wives*, *misaddition*, *divorcee*, *rapee*, *cheater*, *chiefdom*, *fondom*, *ekwang*, *kanwa*, *sanja*, etc. Far from filtering the features identified in this study, their high frequency of occurrence attest to their effective integration of the lexical economy

23. Anchimbe, Eric. *Cameroon English: Authenticity, Ecology and Evolution* (Frankfurt am Main: Peter Lang GmbH, 2006).

of Cameroon English. Like Mbangwana²⁴ who shows how euphemistic usage enriches Cameroon English with examples such as: the *elderly* (senior citizens), *typist* (secretary), *warder* (prison officer), *manager* (director), *the poor* (underprivileged), this study identifies the use of the contrary device – dysphemisms in an attempt to highlight certain societal incongruities. Just like Usongo²⁵ who investigates neologisms and comes up with expressions such as: *bellyticians* (stomach politicians), *karangwas* (ardent supporters), *yesamen* (stooges), *epesse* (traitor), *themocracy* (crazy democracy), *chopbrokepotism* (lavishness), etc., which characterise political parlance in Cameroon, this study adds to other illuminating examples of novel expressions that have been engendered with the outbreak of the crisis. Mpoche²⁶ identifies and describes semantic shifts and language change instances in Cameroon English with recurrent expressions such as: to *lower* the volume of radio (turn down), buy a *new* car (different), *taste food and you will hear* how sweet it is (know), etc. Apart from several instances of semantic shifts and change, this study identifies similar trends with desemanticisation, semantic extensions, semantic deterioration, semantic reallocations as linguistic resources of the language. Nkwain²⁷ attests to the invasion of Cameroonianisms even in scientific writings such as dissertation acknowledgements with expressions emanating from the local environs. This study equally identifies the profuse use and attribution of various categories of titles and loan-blends from French and local languages to fill communication gaps.

Interestingly, it is worthy of note that Cameroon English fits within Schneider's²⁸ Dynamic Model which promulgates and explicates five phases (foundation, exonormative stabilisation, nativisation, endonormative stabilisation, and differentiation) in the development and evolution of postcolonial varieties of English. The Model views the achievement or otherwise of the five phases as yardsticks or some form of indices for estimating the developmental history of postcolonial Englishes as well as assigning a certain level of accomplishments

24. Mbangwana, Paul, "Eupemisms: A Study in the Art of Genteelizing and Sentimentalizing," *Annals of the Faculty of Arts, Letters and Social Sciences* 4, no. 2 (1988): 11-24.

25. Kenneth Usongo, "Political Vocabulary in a Multilingual Setting: The Case of Cameroon's Emerging Democracy," in *Annals of the Faculty of Arts Letters and Social Sciences*, 189-199. Special Edition in Honour of Professor Paul N. Mbangwana (Cameroon: University of Yaounde 1, 2008).

26. Kizitus Mpoche, "Language Contact and Change in Cameroon," in *Annals of the Faculty of Arts, Letters and Social Sciences*, 121-138. Special Edition in Honour of Professor Paul N. Mbangwana (Cameroon: University of Yaounde 1, 2008).

27. Joseph Nkwain, "Further Evidence of the Indigenisation of English in Cameroon: Pitting the Norm against Localised Forms in Dissertation Acknowledgements (DAs)," 2019, 76-96.

28. Edgar W. Schneider, *Postcolonial English varieties around the World* (Cambridge: Cambridge University Press, 2007).

to them in respect to their growth. On account of this perspective, the framework indicates that the results of this study coupled with those of other previous findings attest to the fact that Cameroon English has attained a relatively acceptable level of nativisation. This is evident especially at the stabilisation phases where a compilation of the features attested in the language has led to Kouega's²⁹ *A Dictionary of CamE Usage*.

Implications and Perspectives

The foregoing presentation attests to the inevitable encroachment of novel forms into the lexical economy of CamE. The probable question that arises is that of the integration of some of these features into mainstream CamE. Following Anchimbe's³⁰ *Integrational Filtration Hypothesis* which proposes a novel framework for filtering novel forms into mainstream languages, it is evident that most of these expressions would obviously qualify. With regard to the criterion of necessity, it is clear that these expressions tend to fill pressing linguistic gaps as well as help them in expressing natural feelings in relation to the issues at stake. Concerning appropriateness and time, they accurately paint a vivid picture of the sociopolitical realities inherent in this context during the particular period. As far as the appeal of the expressions is concerned, they are particularly appealing especially to supporters of the cause. Through them, users find communicational fulfilment as they air their minds of individual and collective frustrations. The question of the possibility of the adoption of such expressions in writing had already been provided a ready solution with the publication of the first edition of *English for Ambazonia Primary Schools*, an English didactic guide with vocabulary and other expressions reflective of the cause. However, the text was immediately banned and the publishers prosecuted. Regarding the population of users, usage here is rife and spread among a vibrant and not an ageing population of about 8 million people who constitute the active population of both regions. Concerns about the status of items can readily be addressed based on the simple linguistic understanding that when new words gain in spread and frequency in use, this defeats the issue of status as even official attempts to ban their use could only be effective at official levels. Besides, there seems to be a harmonious co-existence of the novel expressions with French, English Language, Pidgin English and the local dialects as attested in their high intelligibility rate with users of these other languages. Finally, the criterion of the consciousness of existing patterns is revelatory of positive attitudinal tendencies especially in those in whom the cause is deeply enshrined. For instance, it takes no extraordinary measures to reinforce ghost town operations over all the two regions as it has become a religion here.

29. Jean-Paul Kouega, *A Dictionary of CamE Usage* (Berlin: Peter Lang, 2007).

30. Anchimbe, *Cameroon English: Authenticity, Ecology and Evolution*, 2006.

Certainly, it is safe to claim that the expressions presented would go through the linguistic filtration process in as much as their use benefits from spread, frequency in use and a high degree of intelligibility. Though their use might be threatened by official exclusion, this becomes a linguistic aberration as far as the liberal expression of the thoughts and feelings of a people remain an indisputable natural phenomenon.

Conclusion

The sociocultural, political and linguistic history of Cameroon constitutes a rich tale of tolerance, accommodation and resilience. Despite the highly acclaimed 'unity in diversity' slogan that proliferates in political discourse here, the inability to carefully harness the rich sociocultural, political, religious and linguistic resources of the country has undoubtedly weakened and disintegrated the strands that held the entire nation together. Today, dissension, mistrust, dissatisfaction and outright armed conflicts are seriously plaguing some parts of the country. The incessant zeal to lash out against societal ills has culminated in interesting linguistic fall-outs. The advent of the crisis, despite socioeconomic, humanitarian and psychological exacerbations, has proven beneficial at the linguistic level and CamE stands out as an indisputable beneficiary. Besides the artistry demonstrated by Cameroonians in their linguistic performances, the rich socio-cultural and multilingual backdrop of the country naturally proffers a propitious environment for the breeding of interesting linguistic phenomena that continue to attract keen researchers in diverse domains.

This study establishes that nascent forms in CamE are unevenly distributed across domains such as conflict/civil disobedience, history/politics, administration and governance, the media, sociocultural/economic and education. An overview of the features exhibits their propensity to undergo different changes at the semantic level as they are enriched both by linguistic and pragma-stylistic resources such as semantic extensions, desemanticisation, semantic deterioration, semantic reallocations, gap filling, dysphemisms, symbolism and imagery, allusions and rhetoric. The expressions equally demonstrate the use of a plethora of linguistic processes such as borrowing, derivation, back formation, conversion, clipping, blending, abbreviations/acronyms, neologisms and adjectivisation. Through this plethora of rich linguistic resources and processes, users have been able to surface with diverse forms used in expressing their concerns and feelings about the world that circumscribes their existence. At the linguistic level, this naturally-occurring situation has considerably impacted language behavior and behavior towards language in the speech communities here. Apart from helping in fulfilling the communicational aspirations of the people, one discerns in these developments further indigenisation of English in Cameroon. If the hegemony of

CamE, just like that of other non-native varieties, is ascertained, the eventual development of *Ambazonian English* as a response to the communicational exigencies of a people, might be fast becoming a linguistic reality to be accommodated, even if it appears to carry a distinct sociopolitical identity.

Like previous studies, this study attests to the legitimacy of Cameroon English as a non-native variety in its own right despite the numerous disdainful and prejudicial stances adopted by mavericks and purists in its regard.

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Some Remarks on the Five Criteria of Democracy

By Panagiotis Petratos*

In a recent article published in this journal, Gregory T. Papanikos presented and discussed the five criteria of democracy. This paper further discusses these criteria by providing some additional ancient sources in light of the modern application of democracy in various countries. It is shown that these five criteria had a diachronic effect in ancient Athens as is demonstrated by a number of ancient writers. I use excerpts from some ancient works to show that this was the case.

Introduction

This paper is inspired by reading the journal article authored by Gregory T. Papanikos.¹ The five criteria for democracy in ancient Athens are isegoria, isonomy, isocracy, isoteleia and isopoliteia.² In the research study by Papanikos,³ a review and a comparison is reported of the political system of the true democracy in ancient Athens compared with the modern democracy of the very few elected representatives. Modern democracy is quite dissimilar to the democracy of ancient Athens.⁴ Modern democracy is based on a political system of a few elected representatives who vote on behalf of the people on very important laws, public financial budgets, public projects' finances, and all other

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1. G. T. Papanikos, "The Five Ancient Criteria of Democracy: The Apotheosis of Equality," *Athens Journal of Humanities & Arts* 9, no. 2 (2022): 105-120.

2. B. Akrigg, "The Nature and Implications of Athens' Changed Social Structure and Economy," *Debating the Athenian Cultural Revolution: Art, Literature, Philosophy, and Politics* (2007): 430-380; M. Amit, "The Sailors of the Athenian Fleet," *Athenaeum* 40 (1962): 157-178; P. Vidal-Naquet, *Economic and Social History of Ancient Greece: An Introduction* (Berkeley: University of California Press, 1977); G. Anderson, *The Athenian Experiment: Building an Imagined Political Community in Ancient Attica, 508-490 BC* (University of Michigan Press, 2003).

3. Papanikos, "The Bright Future of Democracy is in Education," *Athens Journal of Education* 9, no. 2 (2022): 353-364.

4. Papanikos, *The Use of European History: Lessons for the 21st Century History* (Mimeo, 2005); Papanikos, "The Use of History as a Tool of Policy-Making," in *4th International Conference on History: From Ancient to Modern* (Athens: National Archaeological Museum of Athens, 2006); Papanikos, "Taxing Wealth and Only Wealth in an Advanced Economy with an Oversized Informal Economy and Vast Tax Evasion: The Case of Greece," *Vierteljahrshefte zur Wirtschaftsforschung* 84, no. 3 (2015): 85-106; Papanikos, "Collective Decision-Making in Homer's Odyssey," *Athens Journal of Mediterranean Studies* 7, no. 1 (2021): 59-84.

matters of social and public concern, such as energy security, etc.⁵ Voting on behalf of the people or voting in favor of the people's financial interests is not always followed by the very few elected representatives who often vote to protect and increase their own wealth and financial interests, or to protect and increase the oligarchy's wealth and financial interests.⁶

The democracy of ancient Athens is based on a political system whereby all citizens vote--with no representatives required--to protect and increase the people's own wealth and financial interests, not to protect and increase the oligarchy's wealth and financial interests, like the so-called very few elected representatives vote.⁷ Therefore, the true democracy of ancient Athens is based on a political system whereby all citizens participate in the decision-making process for all very important matters of social and public concern in order to protect and increase all people's wealth and financial interests.⁸

The political system of what can be called true democracy of ancient Athens evidently comes into direct opposition to the oligarchy's financial interests.⁹ This

5. M. M. Austin, "Economy and Society," in *The Cambridge Ancient History: Volume IV: The Fourth Century* (eds.) D. M. Lewis, J. Boardman, S. Hornblower, and M. Ostwald, second edition, 527-564 (Cambridge, 1994); E. Badian, "The Road to Prominence," in *Demosthenes: Statesman and Orator* (ed.) I. Worthington, 9-44 (London and New York, 2000); R. Balot, "Courage in the Democratic Polis," *The Classical Quarterly* 54, no. 2 (2004): 406-423; Balot, "The Dark Side of Democratic Courage," *Social Research: An International Quarterly* 71, no. 1 (2004): 73-106; Balot, *Greek Political Thought* (John Wiley & Sons, 2008); Balot, *Greed and Injustice in Classical Athens* (Princeton University Press, 2020); Papanikos, "Energy Security, the European Energy Union and the Mediterranean Countries," *Athens Journal of Mediterranean Studies* 3, no. 4 (2017): 341-354.

6. G. Barjamovic, *Civic Institutions and Self-Government in Southern Mesopotamia in the Mid-First Millennium BC* (na, 2004); J. M. Barringer, *The Hunt in Ancient Greece* (JHU Press, 2001); K. Bassi, "The Semantics of Manliness in Ancient Greece," in *Andreia*, 25-58 (Brill, 2003).

7. J. G. Best, *Thracian Peltasts and their Influence on Greek Warfare* (Wolters-Noordhoff, 1969); D. Blackman, "Archaeology in Greece 1996-97," *Archaeological Reports* 43 (1996): 1-125; D. D. Boedeker, and K. A. Raafaub, *Democracy, Empire, and the Arts in Fifth-Century Athens* (Cambridge, Mass: Harvard University Press, 1998).

8. A. L. Boegehold, and A. C. Scafuro (Eds.), *Athenian Identity and Civic Ideology* (Baltimore, 1994); D. W. Bradeen, "The Athenian Casualty List of 464 BC," *Hesperia: The Journal of the American School of Classical Studies at Athens* 36, no. 3 (1967): 321-328; J. M. Bremer, "Aristophanes on his Own Poetry," in *Aristophane* (eds.) J. M. Bremer and E. W. Handley, 125-165 (Geneva, 1993).

9. R. Brock, "The Emergence of Democratic Ideology," *Historia* 40 (1991): 160-169; Brock, and S. Hodkinson, "Introduction: Alternatives to the Democratic Polis," in *Alternatives to Athens: Varieties of Political Organization in Ancient Greece* (eds.) R. Brock, and S. Hodkinson, 1-43 (Oxford, 2000); P. Brun, *Eisphora – Syntaxis – Stratiotika: Recherches sur les Finances Militaires d'Athènes au IVe Siècle av. J.-C.* (Besançon and Paris, 1983); J. M. Bryant, "Military Technology and Socio-Cultural Change in the Ancient Greek City," *Sociological Review* 38 (1990): 484-516.

is the reason that the oligarchy preferred to rule on its own, based on the oligarchic political system.

An even more restricted form of government is to protect and enrich the financial interests of not only the very few (also known as oligarchy), but of the one individual in power known as monarchy. Sometimes monarchy may be benevolent if the monarch, the individual who governs and rules all, is truly enlightened and makes all decisions to protect and increase the wealth and financial interests of all their subjects, citizens and all people, which yield the same results of true democracy in ancient Athens.¹⁰

Unfortunately, this is not often the case and the reality of a monarchy is that the one individual in power who governs and rules all is interested only in protecting and increasing their own wealth and financial interests. This is usually accomplished at the expense and the financial detriment of all people through widespread and heavy taxation. When the monarch enforces unbearable taxation to all citizens for example, then the monarchy is turned into a tyranny.

The tyrant in power can also enforce other unbearable laws. For example, the tyrant can impose significant financial costs upon the people and prepare to go war with a neighbor state simply to increase the tyrant's own wealth and financial gain. War is never won without any losses of human lives, and usually it is a significant number of human lives lost. Significant losses of human lives are the ultimate price for the people to pay in order to satisfy the tyrants' uppishness.

Historical Review of Notable Political Systems

Hellas, also known as Greece, is derived from the Latin name Graecia (Greek: Γραικία), literally meaning 'the land of the Greeks', which was used by ancient Romans to denote the area of modern-day Greece.¹¹

History states that certain peoples' rising with military power¹² at various periods of time, short or long, dominated the known world or at least a large part

10. G. R. Bugh, *The Horsemen of Athens* (Princeton, 1988); P. Burian, "Myth into Muthos: The Shaping of Tragic Plot," in *The Cambridge Companion to Greek Tragedy*, 206, 1997; B. Campbell, "Paradigms Lost Classical Athenian Politics in Modern Myth," *History of Political Thought* 10, no. 2 (1989): 189-213; J. L. Cargill, *The Second Athenian League: Empire or Free Alliance?* (Berkeley & Los Angeles, 1981); T. Carothers, "The Backlash Against Democracy Promotion," *Foreign Affairs* (2006): 55-68.

11. L. Carson, P. F. L. Carson, and B. Martin, *Random Selection in Politics* (Greenwood Publishing Group, 1999); G. L. Cawkwell, "The Defence of Olynthus," *The Classical Quarterly* 12, no. 1 (1962): 122-140; Cawkwell, "Demosthenes and the Stratiotic Fund," *Mnemosyne* 15 (Fasc. 4) (1962): 377-383; Cawkwell, "Eubulus," *The Journal of Hellenic Studies* 83 (1963): 47-67; Cawkwell, "Athenian Naval Power in the Fourth Century," *The Classical Quarterly* 34, no. 2 (1984): 334-345; Cawkwell, "Orthodoxy and Hopilites," *The Classical Quarterly* 39, no. 2 (1989): 375-389.

of the known world.¹³ From history we also know that certain people have claimed all the wealth of the known world, as full-fledged privilege, in their perception, violently or peacefully, proclaiming themselves the so-called leaders of humanity. For example, typical evidence of this phenomenon is the belief that the pharaohs, who were the monarchs of ancient Egypt, were not only the kings of the Egyptian people, but also the pharaohs were the sole representatives of the Gods and the singular individual mediators between the deities and the world of men.

Many eons later in the land of the pharaohs, Egypt was annexed by the Roman Empire. Romans in their time of rise and acme created the Roman Empire and conquered the greatest part of the known world. The spiritual and political formation of the Roman Empire, and in general the Romans' pedagogical upbringing, was such that they entered life with the understanding that their destiny was to conquer the world, as Nicolet rightly observes.¹⁴

The notable poet Vergil (Vergilius Maro, *Aeneid*) obviously wished to remind us of the arrogant ideology of Romans in his verse: "But thou, Roman, learn with sovereign sway To rule the nations."¹⁵ However, this perception according to Montesquieu¹⁶ finally proved detrimental to their military power and contributed to the fall of the Roman Empire.

One of the principal reasons for the decline and fall of the Roman Empire was their lack of mental and spiritual excellence. Instead of spiritual excellence, Romans adopted their prevailing military power and violence as well as the common practice "divide and conquer".

Romans were undermined and therefore overthrown by the advanced peoples whom the Romans had enslaved. As Horatio, the great Latin poet,

12. Even nowadays, corruption and non-democratic political regimes may be related to military spending: Papanikos, "Military Spending, International Trade and Economic Growth in the Mediterranean Basin," *Athens Journal of Mediterranean Studies* 1, no. 2 (2015): 187-194.

13. P. Cartledge, "The Machismo of the Athenian Empire—Or the Reign of the Phaulus?" *When Men Were Men: Masculinity, Power and Identity in Classical Antiquity* (1998): 54-67; Cartledge, *Spartan Reflections* (Berkeley, 2001); Cartledge, *The Effects of the Peloponnesian (Athenian) War on Athenian and Spartan Societies* (McCann, 2001); K. A. Raaflaub, J. Ober, and R. W. Wallace. *Origins of Democracy in Ancient Greece* (Berkeley: University of California Press, 2007); M. I. Finley, *Politics in the Ancient World* (Cambridge University Press, 1983); N. R.E. Fisher, *Recherches sur la Nature du Génos: Étude d'histoire Sociale Athénienne-Périodes Archaique et Classique*, 1979; E. C. Moignard, Berard et al. *A City of Images: Iconography and Society in Ancient Greece* (Princeton University Press, 2009).

14. C. Nicolet, *Space, Geography, and Politics in the Early Roman Empire* (University of Michigan Press, 1991).

14. Vergil, "Aeneid," in *Book VI*, 846-853 (Boston: Houghton Mifflin Co., 1910).

16. C. D. Montesquieu, "Considérations sur les Causes de la Grandeur des Romains et de leur Décadence (1734)," *Montesquieu. Oeuvres Complètes*. Paris: Gallimard (1949): 69-209.

referred to this phenomenon of peaceful overpower, wrote that, "Captive Greece held captive her uncivilized conqueror and brought the arts to the rustic Latin lands!"¹⁷ precisely of the Greek civilization and of the Greek spirit.

Many eons later another example of this phenomenon is the pursuit of world dominance by the German military during World War I and II. This is an example of course of the pursuit of world dominance and the mentality of the German military who believed that they are entitled to the entire continent of Europe and beyond as their required vital space to occupy, conquer and economically exploit with their very well-known ideology "Germany must be above all".

In addition, further examples of this phenomenon include the world domination effort of the Soviet Communist Party during the historic time period of the Soviet Union. In the present time period, the Chinese Communist Party, since undergoing a completely transparent face of communism, the characteristics of economic pan-empire and world wealth domination are already clearly distinguished and again its trends are evident. These efforts of the Chinese Communist Party at the present time are not different than previous efforts to build an economic pan-empire for economic world dominance. Because the Chinese Communist Party, as it turns out, appears as proponents and flag bearers of communist ideology—if ideology is also this new communism, which in reality is just capitalism under a communist veil—is also seeking to capture the world's manufacturing wealth and to use the global manufacturing wealth as means to build the economic pan-empire for world wealth domination.

At the present time, of course, with the significant obvious difference from earlier political systems, is that the Chinese political system has been imposed on their people enforces its current powers—which are the most vigilant and ruthless oligarchy that no human has ever known since compared to the methods of domination of the previous unfree political systems reported earlier in the historical review—this political system seeks to transform humans into helpless beasts or herds of exhausted animals programmed to work like automatons and robots.

The true democracy of ancient Athens is the spiritual leader of humanity. The enormous influence of the ancient Greek philosophers on the true democracy of ancient Athens is reflected in the development and progress of humanity and the creation of civilization.

The perceptions of the greatest foreign philosophers, scientists, politicians and poets are in agreement about the "Miracle" of the Greek intellect and the invaluable vitality of the immortal Greek spirit and philosophy.

17. Horatius Flaccus (Horace), *Book II Epistle I:156-181. Horace, Satires, Epistles and Ars Poetica* (London; Cambridge, Massachusetts: William Heinemann Ltd.; Harvard University Press, 1929).

In the following parts of this paper I look and make some remarks on the five criteria of democracy using mainly ancient Greek sources.

Isegoria

Isegoria is the right of all people to speak equally, as equals for equal time, in the agora where all significant decisions are made during a public debate for very important matters of social and public concern in order to protect and enrich all people's financial interests. Each individual speaker addresses the assembly of all citizens who will vote on the issue under debate. Hence the political right to speak in the agora is also the right of everyone else to listen in order to make a decision on how to vote on the matter at hand.

However, Demosthenes in his speech, "In Favor of Ktesifontos on the Crown" (18.170), refers to the way the parliament of rectors functioned.

"[170] And after that, when the parliament entered, and the rectors announced what had been announced to them, and presented the messenger, and he repeated, although the herald asked 'who wants to speak;', no one appeared to speak. And while the herald many times asked, not even then did anyone rise, though all the generals were present, and all the orators, and the voice of the homeland cries out to him who will speak for its salvation; for the voice which the herald leaves behind by the dictates of the laws, this, it's right, to listen to as a common voice of the homeland."

"[170] καὶ μετὰ ταῦτα ὡς ἦλθεν ἡ βουλὴ καὶ ἀπήγγειλαν οἱ πρυτάνεις τὰ προσηγγελμέν' ἑαυτοῖς καὶ τὸν ἥκοντα παρήγαγον κάκεῖνος εἶπεν, ἡρώτα μὲν ὁ κῆρυξ «τίς ἀγορεύειν βούλεται;» παρήει δ' οὐδεὶς. πολλάκις δὲ τοῦ κήρυκος ἐρωτῶντος οὐδὲν μᾶλλον ἀνίστατ' οὐδεὶς, ἀπάντων μὲν τῶν στρατηγῶν παρόντων, ἀπάντων δὲ τῶν ῥητόρων, καλούσης δὲ [τῆς κοινῆς] τῆς πατρίδος [φωνῆς] τὸν ἐροῦνθ' ὑπὲρ σωτηρίας· ἦν γὰρ ὁ κῆρυξ κατὰ τοὺς νόμους φωνὴν ἀφίησι, ταύτην κοινὴν τῆς πατρίδος δίκαιον ἡγεῖσθαι."

Finley¹⁸ reports that it is evident beyond any doubt that even in ancient Athens not all possessed the virtue of political wisdom to the same degree. Evidence confirms that few exercised their right to isegoria and that the political leadership remained the monopoly of a relatively oligarchic faction, which, unlike in Rome, did not reproduce itself. The limit of universal political virtue was the universal right to participate in the final decision on equal terms, based on the principle that a man equals one vote. Beyond this limit, the principle of inequality and hierarchy prevailed.

18. Finley, *Politics in the Ancient World*, 1983.

Isonomy

Isonomy is the right of all people to have equal political and legal rights and to be treated as equals in the eyes of the law. This political system of the true democracy of ancient Athens is evident through the criterion of isonomy, which is quite clearly a direct democracy where -not the oligarchy- **all** the citizens have equal political and legal rights, participate in the decision-making process and vote for all very important matters of social and public concern in order to protect and increase all people's wealth and financial interests. Isonomy is a critical part of true democracy which excludes the complete opposite of oligarchy, monarchy, tyranny. For example, Plato writes in *Republic*:¹⁹

"For example," I said, "a father gets into the habit of becoming like a child and is afraid of his sons, a son becomes like his father and neither respects nor fears his parents, just in order to be free. Resident aliens are equal to citizens and citizens to resident aliens, and foreigners likewise."

"Yes, that's what is happening," he said.

"This and other trivial things like it are happening," I said. "A teacher in such circumstances is afraid of and panders to his pupils; the pupils show contempt for their teachers and likewise for their minders.⁵⁵ And in general the young ape their elders and compete with them verbally and in their behavior, while old men humor the young with banter and are full of wisecracks and imitate the young so as not to appear disagreeable and authoritarian."

"Absolutely," he said.

"Further, the ultimate in freedom for the masses in my view, my friend, is what happens in such a city when men and women bought as slaves are no less free than those who bought them. We almost forgot to mention how great equality before the law and freedom there is for women in relation to men and men to women."

"Οἷον, ἔφην, πατέρα μὲν ἐθίζεσθαι παιδὶ ὅμοιον γίγνεσθαι καὶ φοβεῖσθαι τοὺς υἱεῖς, υἱὸν δὲ πατρί, καὶ μήτε αἰσχύνεσθαι μήτε δεδιέναι τοὺς γονέας, ἵνα δὴ ἐλεύθερος ᾗ· μέτοικον δὲ ἀστῶ καὶ ἀστὸν μετοίκῳ ἐξισοῦσθαι, καὶ ξένον ὡσαύτως.

Γίγνεται γὰρ οὕτως, ἔφη.

Ταῦτά τε, ἦν δ' ἐγώ, καὶ σμικρὰ τοιάδε ἄλλα γίγνεται διδάσκαλός τε ἐν τῷ τοιούτῳ φοιτητὰς φοβεῖται καὶ θωπεύει, φοιτηταὶ τε διδασκάλων ὀλιγωροῦσιν, οὕτω δὲ καὶ παιδαγωγῶν καὶ ὅλως οἱ μὲν νέοι πρεσβυτέροις ἀπεικάζονται καὶ διαμιλλῶνται καὶ ἐν λόγοις καὶ ἐν ἔργοις, οἱ δὲ γέροντες συγκαθιέντες τοῖς νέοις εὐτραπείας τε καὶ χαριεντισμοῦ ἐμπίμπλονται, μιμούμενοι τοὺς νέους, ἵνα δὴ μὴ δοκῶσιν ἀηδεῖς εἶναι μηδὲ δεσποτικοί.

Πάνυ μὲν οὖν, ἔφη. ἰ

Τὸ δὲ γε, ἦν δ' ἐγώ, ἔσχατον, ὦ φίλε, τῆς ἐλευθερίας τοῦ πλήθους, ὅσον γίγνεται ἐν τῇ τοιαύτῃ πόλει, ὅταν δὴ οἱ ἐωνημένοι καὶ αἱ ἐωνημέναι μηδὲν ἤττον

19. Plato, *Republic* (Harvard University Press, 2013).

ἐλεύθεροι ὥσι τῶν πριαμένων. ἐν γυναιξὶ δὲ πρὸς ἄνδρας καὶ ἀνδράσι πρὸς γυναικας ὅση ἡ ἰσονομία καὶ ἐλευθερία γίγνεται, ὀλίγου ἐπελαθόμεθ' εἰπεῖν".

Isocracy

Modern democracies are representative. Power in them is exercised by the elected representatives of the citizens. On the contrary, the Athenian democracy of classical times was a direct democracy. The true democracy of ancient Athens' main features were citizen sovereignty and political equality, isocracy. Aristotle provides information about the lottery process in his work *Constitution*, *Politeia* of the Athenians (Αθηναίων Πολιτεία). All Athenian citizens (men from free Athenian parents, and who had completed the military training of teenagers) were entitled and obliged to participate with equal rights in the assembly of the municipality (the municipality in the inscriptions), the assembly of Athenian citizens. At the assembly meetings they decided by voting on all public affairs. Their decisions, the resolutions, had the force of law. Herodotus writes in his book *History*:²⁰

"92. Thus spoke the Lacedaemonians, but their words were ill received by the greater part of their allies. The rest then keeping silence, Socles, a Corinthian, said: "Verily the heaven shall be beneath the earth and the earth aloft above the heaven, and men shall dwell in the sea and fishes where men did dwell before, now that you, Lacedaemonians! are destroying the rule of equals and making ready to bring back despotism into the cities—despotism, a thing as unrighteous and bloodthirsty as aught on this earth. For if indeed this seems to you to be a good thing, that the cities be ruled by despots, do you yourselves first set up a despot among yourselves and then seek to set up such for the rest; but now, having never made trial of despots, and taking most careful heed that none shall arise at Sparta, you deal wrongfully with your allies. But had you such experience of that thing as we have, you would be sager advisers concerning it than you are now."

"92. Οἱ μὲν ταῦτα ἔλεγον, τῶν δὲ συμμάχων τὸ πλῆθος οὐκ ἐνεδέκετο τοὺς λόγους. οἱ μὲν νυν ἄλλοι ἡσυχίην ἤγον, Κορίνθιος δὲ Σωκλῆς ἔλεξε τάδε. "Ἡ δὲ ὅ τε οὐρανὸς ἐνερθε ἔσται τῆς γῆς καὶ ἡ γῆ μετέωρος ὑπὲρ τοῦ οὐρανοῦ, καὶ ἄνθρωποι νομὸν ἐν θαλάσῃ ἔξουσι καὶ ἰχθύες τὸν πρότερον ἄνθρωποι, ὅτε γε ὑμεῖς ὦ Λακεδαιμόνιοι ἰσοκρατίας καταλύοντες τυραννίδας ἐς τὰς πόλεις κατάγειν παρασκευάζεσθε, τοῦ οὐτε ἀδικώτερον ἐστὶ οὐδὲν κατ' ἀνθρώπους οὔτε μαιφονώτερον. εἰ γὰρ δὴ τοῦτό γε δοκέει ὑμῖν εἶναι χρηστὸν ὥστε τυραννεύεσθαι τὰς πόλεις, αὐτοὶ πρῶτοι τύραννον καταστησάμενοι παρὰ σφίσι αὐτοῖσι οὕτω καὶ τοῖσι ἄλλοισι δίξῃσθε κατιστάναι· νῦν δὲ αὐτοὶ τυράννων ἄπειροι ἐόντες, καὶ φυλάσσοντες τοῦτο δεινότατα ἐν τῇ Σπάρτῃ μὴ γενέσθαι, παραχρᾶσθε ἐς τοὺς συμμάχους. εἰ δὲ αὐτοῦ ἔμπειροι ἔατε κατὰ περ ἡμεῖς, εἴχετε ἂν περὶ αὐτοῦ γνώμας ἀμείνονας συμβαλέσθαι ἢ περ νῦν."

20. Herodotus, *The Persian Wars* (Harvard University Press, 1920).

Isoteleia

Isoteleia in ancient Athens is based equality on duties, civic duties, taxes, liturgies and tributes, according to individual citizens' wealth and properties. Isoteleia is a privilege that the politeia would bestow on foreigners e.g., metics to alleviate them from the additional taxation they were required to pay compared to the full citizens. Isoteleia is an honor and reward to raise metics from their normal status, but without granting them full citizenship. Xenophon writes in his book *Hellenica*:²¹

"The Thirty thereupon retired to Eleusis; and the Ten, with the aid of the cavalry commanders, took care of the men in the city, who were in a state of great disquiet and distrust of one another. In fact, even the cavalry did guard duty by night, being quartered in the Odeum and keeping with them both their horses and their shields¹; and such was the suspicion that prevailed, that they patrolled along the walls² from evening onwards with their shields, and toward dawn with their horses, fearing continually that they might be attacked by parties of men from Piraeus. The latter, who were now numerous and included all sorts of people, were engaged in making shields, some of wood, others of wicker-work, and in painting them. And having given pledges that whoever fought with them should be accorded equality in taxation³ with citizens even if they were foreigners, they marched forth before ten days had passed, a large body of hoplites with numerous light troops; they also got together about seventy horsemen; and they made forays and collected wood and produce, and then came back to spend the night in Piraeus. As for the men in the city, none of them went forth from the walls under arms except the cavalry, who sometimes captured foraging parties made up of the men from Piraeus and inflicted losses upon their main body."

"24 Καὶ οἱ μὲν τριάκοντα Ἐλευσινάδε ἀπῆλθον· οἱ δὲ δέκα τῶν ἐν ἄστει καὶ μάλα τεταραγμένων καὶ ἀπιστούντων ἀλλήλοις σὺν τοῖς ἱππάρχοις ἐπεμέλοντο. ἐξεκάθειδον δὲ καὶ οἱ ἵππεῖς ἐν τῷ Ὡιδείῳ, τοὺς τε ἵππους καὶ τὰς ἀσπίδας ἔχοντες, καὶ δι' ἀπιστίαν ἐφώδευον τὸ μὲν ἀφ' ἐσπέρας σὺν ταῖς ἀσπίσι κατὰ τὰ τεῖχη, τὸ δὲ πρὸς ὄρθρον σὺν τοῖς ἵπποις, ἀεὶ φοβούμενοι μὴ ἐπεισπέσοιεν 25 τινες αὐτοῖς τῶν ἐκ τοῦ Πειραιῶς. οἱ δὲ πολλοὶ τε ἤδη ὄντες καὶ παντοδαποί, ὅπλα ἐποιοῦντο, οἱ μὲν ξύλινα, οἱ δὲ οἰσύνια, καὶ ταῦτα ἐλευκοῦντο. πρὶν δὲ ἡμέρας δέκα γενέσθαι, πιστὰ δόντες, οἵτινες συμπολεμήσειαν, καὶ εἰ ξένοι εἶεν, **ἰσοτέλειαν** ἔσεσθαι, ἐξῆσαν πολλοὶ μὲν ὀπλίται, πολλοὶ δὲ γυμνήτες· ἐγένοντο δὲ αὐτοῖς καὶ ἵππεῖς ὥσπερ ἑβδομήκοντα· προνομὰς δὲ ποιούμενοι, καὶ λαμβάνοντες ξύλα καὶ ὀπώραν, ἐκάθειδον 26 πάλιν ἐν Πειραιεῖ. τῶν δ' ἐκ τοῦ ἄστεως ἄλλος μὲν οὐδεὶς σὺν ὅπλοις ἐξῆει, οἱ δὲ ἵππεῖς ἔστιν ὅτε καὶ ληστὰς ἐχειροῦντο τῶν ἐκ Πειραιῶς, καὶ τὴν φάλαγγα αὐτῶν ἐκακούργουν."

21. Xenophon, *Hellenica* (Harvard University Press, 1918).

Isopoliteia

Isopoliteia in ancient Athens is the equality of citizens before the law. The author concurs with Papanikos²² who provides a more complete definition of isopoliteia which encompasses and also includes the meaning of equality between city states such as Athens and Sparta. According to the principle of equality, laws have the same consequences for everyone, regardless of the social, economic position of the person they protect or punish. Isopoliteia is also the equality of political rights based on a treaty between two city states. Diogenes Laertios writes in his book *Solon Philosophers Bioi*:²³

Solon to Pisistratus

"I am sure that I shall suffer no harm at your hands; for before you became tyrant, I was your friend, and now have no quarrel with you beyond that of every Athenian who disapproves of tyranny. Whether it is better for them to be ruled by one man or to live under a democracy, each of us must decide for himself upon his own judgement. You are, I admit, of all tyrants the best; but I see that it is not well for me to return to Athens. I gave the Athenians equality of civil rights; I refused to become tyrant when I had the opportunity; how then could I escape censure if I were now to return and set my approval on all that you are doing?"

Σόλων Πεισιστράτῳ

"Πιστεύω μηδὲν κακὸν ἐκ σοῦ πείσεσθαι. καὶ γὰρ πρὸ τῆς τυραννίδος φίλος σοὶ ἦν, καὶ νῦν οὐ μᾶλλον διάφορος ἢ τῶν ἄλλων τις Ἀθηναίων ὅτῳ μὴ ἀρέσκει τυραννίς. εἴτε δὲ ὑφ' ἑνὸς ἄρχεσθαι ἄμεινον αὐτοῖς, εἴτε δὴ δημοκρατεῖσθαι, πεπεισθῶ ἢ ἐκάτερος γινώσκει. καὶ σὲ φημὶ πάντων τυράννων εἶναι βέλτιστον. [1.67] ἐπανήκειν δέ μοι Ἀθήναζε οὐ καλῶς ἔχον ὁρῶ, μή μέ τις μέμψηται, εἰ διαθείς Ἀθηναίοις ἰσοπολιτείαν, καὶ παρὸν τυραννεῖν αὐτὸς οὐκ ἀξιώσας, νῦν ἐπανελθὼν ἀρεσκοίμην οἷς σὺ πράσσεις."

Conclusions

My main conclusion is that the five criteria of democracy were well understood by Athenian people as this is demonstrated by the passages of the ancient Greek sources cited in this paper. To a certain extent these criteria shaped the minds of people who actively participated in the democratic process. Of course, these criteria can be quantified using a scale, which can be used to measure how democratic are modern day political systems and how they differ from the political system of ancient Athens.

22. Papanikos, "The Five Ancient Criteria of Democracy: The Apotheosis of Equality," 2022.

23. Diogenes Laertius, *Lives of Eminent Philosophers. Book I Chapter 2 Solon* (Harvard University Press, 1925).

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