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The Meaning of Using the Name of a Figure in the Bible According to the Interpretation in the Jewish Religious Literature

Alon Tov

South-West University "Neofit Rilski", Blagoevgrad, BULGARIA
Department of Philosophy

Abstract

The Jewish spiritual aspect has a very unique approach. The individual person is a very sublime and honorable matter, which affects the essence of the person and is directly related to him. In it, his personality is fulfilled and this attitude in any case directly affects the values and actions of the person. A person's name is like an expression of his soul. From our study, we conclude that calling a person's name is a responsibility, which has connection and discovery, but also a dimension of control and direction. In the reading of the name, there is a divine power that corresponds to a vocation that has already been chosen for a person, but on top of that in the reading of the name, there is also prayer, hope, and expectation that the one who calls the name will act in the light of his name.

Keywords: Judaism, Rambam, Bible, Jewish literature.

1. Using the name of a figure in the bible

The Jewish spiritual aspect has a very pragmatic approach. The individual person is a very sublime and honorable matter, which affects the essence of the person and is directly related to him. In it, his personality is fulfilled and this attitude in any case directly affects the values and actions of the person. A person's name is like an expression of his soul. Each letter in the combination of letters expresses something spiritual, and the combination of letters into one name adds a stronger meaning than the power of each letter, as Rabbi Shimon ben Gamaliel said in the Midrash how "the first ones recited names according to the Holy Spirit" (Segal, 1938; Galily & Petkova, 2022).

Thus, for example, Yehiel Gedalhiu Gompertz states in his article that the Hedo-Germanic and Semitic nations used to name their children in two ways. One way is after a name from an event or the circumstances of the birth such as matters related to the child himself such as external physical features, and a second way is to call a name that expresses an attitude of the hand to the continuity of the family or that his name will express hope and prayer for the future (Gompertz, 1956).

Below we will examine the meaning of calling by name, and not just by name for a specific person. In the reading of the names, various customs are used to this day and are related to the time of reading the name, who reads the name, and how to choose a name, but this work

does not pretend to deal with these topics, in which romance often outweighs logic. Our work will focus on the meaning of reading the name considering the reading of names in Genesis.

The first place in the Torah where the concept of calling by name begins is in the book of Genesis, chapter 1 verse 5:

> "And God called the light of the day, and for the darkness, he called the night, and there was evening and there was morning one day." (Bereshit Rabbah, Vilna Publishing House)

The Ramban defines that the calling of the names in creation is a differentiation between the created and the created since first it is written "And God made a distinction between light and darkness" and immediately in the following verse: "And God called for light by day and for the darkness he called night," because the calling by name is an emphasis on the uniqueness of every creature. The Radak also links the calling by name to the differentiation between the creatures and adds that the name delimits the concept of the creature and precisely distinguishes it from its neighbor. the strongest Points out that six things were called by name by God in creation, and they are: light, darkness, sky, earth, seas, and man, and emphasizes that these six things were called by God because man was not yet created to call them by name, and from this he learned that man's role is to call in the names Another thing that the Hazkoni brings in his commentary is the mention of God's name next to the creature called by name. He points out that a positive thing has the mention of God's name such as: "And God called in the light of day…" whereas in the rest of the verse, God is not mentioned by name next to a negative thing: "And the darkness called the night," nor "And the darkness called God night." This is because there is a connection between the calling by name and the calling by name, and therefore the emphasis on not mentioning God's name comes next to giving the name of darkness which represents a negative thing (Commentary of the Ramban, 2005).

The Rashbam defines that calling by name means an appointment to a position. Every creation given a name has a role in the world that is being created. The Almighty assigns roles to his creatures in the world, and their names distinguish them for their roles. We noted that during creation, God calls out the names of six of the creatures, including man. Adam is mentioned as "Adam" already in chapter 1 verse 27, but the reference to the reading of his name is written only in chapter 5 verse 2: "male and female in Ram… and he called their name Adam on the day of Ram". One could think that it is possible to give up the knowledge that G-d called a person by name, or that this is self-evident, but the scripture chose to emphasize and add that G-d calls a person by name. Applying the interpretation of the Rashbam will explain to us the meaning of the emphasis: man has a role in the world, and his role was given to him by God and he must fulfill his mission in the world.

This distinction is even more important given the Midrash in Bereshit Rabbah in which it is stated that before a man named the animals, this role was assigned to the angels, but they did not fulfill this role and did not know how to match a name to each animal until God came and placed the creatures before Adam and he immediately knew to match a name to every animal. G-d brought a man before the angels and asked them his name, the first Adam jumped up and declared his name "Adam" and in addition gave an explanation, that it was created from the earth (Commentary of the Rashbam, 2005).

Rashbam 's interpretation, it would be possible to think that man is responsible for his function and purpose in the world, and therefore it is important for the Torah to explicitly state that G-d called by the name of the person. On the other hand, later in the midrash, it is stated that a person called G-d by his name. Of course, we cannot apply something like this to the words of the Rabbi and conclude, God forbid, that man gave G-d his role, but we seem to clarify that the Midrash's intention is that man had the power to understand the essence and role of every creature, and from that inner and deep observation he could understand that G-d is above all

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creatures. Adam adapted the name of G-d that already existed, as if "your name is good for you, and you are good for your name…" and thus he could also define the role that had already been given to him by G-d. Because G-d called a person's name to announce that he is his Lord. From this, the person must worship G-d. Another interest in calling the name Kiel is to show G-d's affection for the person. It follows that the reading of the name expresses an attitude of master and control, but at the same time also an attitude expressing affection (Kiel, 1999).

The next source for reading names is also included in the description of creation, in chapter 2, when man is the one who reads names to the creatures.

Calling the name has different purposes. The Ramban explains that in the recitation of the names, on the one hand, the difference between the animals is expressed, but on the other hand, the name includes a group of creatures under a general name, that is, the recitation of the names is a distinction between creatures also in the purpose of their procreation, so that one species fails another species.

A different purpose is made clear in the words of the Radak, which connects the reading of the names by the first Adam with the role of man to control the animal, which is stated in chapter 1 (verse 20). This is also stated in the biblical opinion, that by calling the name the reader informs of his control over the thing that he called by name. K also comments that there is great wisdom in the names given by the first Adam to the animals, that today we do not understand all its intentions and therefore do not understand the purpose of naming the animals (Kimhi, 2005).

One of the main meanings of reading the name is reflected in the connection between the name and essence. Some of the commentators point out, among them Rashi, that every name given by the first Adam is the name of the creature for the rest of the world, and to his words the Hazkoni adds that the person had to match the name of the animal to the essence given to it by the Creator. The name must be matched to the purpose of the creature, and thus there is A kind of completion and completion of the divine creation since God gives man the power to participate in creation by calling the names. The Sphoron, in an even more specific way, interprets that the calling of the names of the animals by the first Adam was adapted to the characteristics of the animals and the name is the soul. The name instructs The attribute of the soul, and this is found in all animals as the spiritual part from which the creature receives life. The name of the animal indicates a spiritual echo of the creature and not necessarily a technical physical attribute.

In the revisions of the Zohar, it is stated that the first Adam knew every name of the ministering angels, who were called everyone according to their mission, hence one of the purposes of reading the name is to define the destiny of the owner of the name, considering its clear essence (Smet, 2009).

In the midrash you can see another floor of the purpose of reading the name: "Remember that a world will die between the years of a generation and a generation," a person will always check the names to call his son who deserves to be righteous because sometimes the name causes good or causes bad.

According to the Midrash, Hashem is not only a symbolic match but is a factor that influences and directs a person's actions and essence. The name indicates a role for the owner of the name, and not only reveals it as a sign.

In the first Adam, the reading of the name did not create the essence of the animals but revealed them, but in principle, the determination of the essence is also correct.

The concept of reading a name comes to express an expectation of success and successful action, the reader of the name is not necessarily the inventor of the name, the name may not be original, but the explanation reveals the reader's intention and thoughts. It is not

necessarily that the chosen name perfectly embodies the reader's desire, but reminds of sound, and therefore the reader chose it, but it reveals the principle. This could explain the inconsistency at times between the explanation and the name, as can be seen, for example, with Noah and Avraham.

It seems that both things are true since the reading of the name is a connection between the divine idea and its practical connection in this world. There is a dimension of prophecy in the reading of the Name, according to the definition: "Prophecy is a phenomenon in which a person with special qualities receives the word of God so that it can be conveyed to an individual or the public…" Whether we explain that the reading of the Name is a revelation or whether we explain that it is a determination of the essence, after all, there is a prophetic symbol in it.

From our study, we conclude that calling a person's name is a responsibility, which has connection and discovery, but also a dimension of control and direction. In the reading of the name, there is a divine power that corresponds to a vocation that has already been chosen for a person, but on top of that in the reading of the name, there is also prayer, hope, and expectation that the one who calls the name will act in the light of his name (Smet, 2009).

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The Offer and the Importance of Culture and Art in the Business Tourism Sector

Maria Manola

University of West Attica, Athens, GREECE
Department of Tourism

Fotini Maniou & Roido Mitoula

Harokopio University of Athens, Athens, GREECE

Abstract

Hotel businesses often look for ways to differentiate themselves and offer a new experience to their guests. Partnering with the creative industry can play an important role. In this context, many hotels are closely linked to various forms of culture and are an important part of the creative industry. This relationship impacts on local cultures as tourism businesses act as an object to enhance and promote the culture of a community and provide a diverse and experiential experience for visitors. In this way, many hotels contain artwork and design elements within their premises, aiming to showcase local culture and encourage creativity. Guests can enjoy a pleasant atmosphere based on local art and design, and the inclusion of painting, music, theatre, music and dance events and gastronomy festivals seem to help occupancy and the possibility of high room rates in the hotel business.

Keywords: local cultures experiential experience, music and dance events, gastronomy festivals.

1. Introduction

Tourism is a multifaceted phenomenon, as different perspectives give different interpretations. The tourist intends to travel with the aim of relaxation and entertainment, and the destination he/she visits will have revenues from this activity; these revenues stimulate business activity in order to enhance economic inputs, while, at the same time, business activity affects the labor sector by providing new jobs (Laloumis, 2018). Tourism contributes to the development of the individual sectors with which it is associated and to the overall development of the country. Infrastructure projects (roads, airports, ports) are carried out to better serve tourists. The construction sector is significantly affected (building of hotels, accommodation, businesses), as well as all services linked to tourism (accommodation services, hotel equipment, etc.). The primary sector is equally affected, due to the increase in demand for agricultural products and raw materials, as well as the movement of their foodstuffs throughout the country. The economy is favored at all levels because jobs are increasing to fill positions in hotels, travel agencies, industries and souvenir and tour guides (Sergopoulos, 2021; Fragiadoulakis, 2019).

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2. Hotels and culture

Hotels as a form of business provide temporary accommodation to travelers seeking comfort and services during their travels. They vary in size, luxury and the provision of services such as catering, leisure, conferences and events.

As businesses, they are closely related to various forms of culture as they function to enhance and promote the culture of a community and provide a diverse and experiential stay for guests. Each form of culture is unique and includes a multitude of aspects that make it particular in the way it expresses and evolves. Hotel businesses that exemplarily incorporate art into their services have a preference for the desires of guests, elevating the hospitality experience. We mention the following.

2.1 *Hotel Du Petit Moulin Paris[1] | Le Marai[2]*

Rated 9 - Excellent. Rated as excellent.

514 reviews Double room price 354-515 4star 100% value for money on booking

Impressive 17th century historic building designed by the French fashion designer Christian Lacroix. Its rich and evocative decoration reflects all the elements that make up the very special district of the Marais: history, art and culture. Each room has different art elements which change the atmosphere and aesthetics, creating theatrical, charming settings. Bold colors inspired by the 1960s, plush fabrics, leather sofas, green corridors covered with polka dot carpets, lead to rooms influenced by Baroque, Rococo and fashion, showcasing Lacroix's artistic eye. Accommodation at the hotel costs €460 per double and in the reviews, guests mention, among other things, its beautiful decoration.

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[1] https://www.google.com/search?q=hotel+lou+pinet+saint+tropez&sca_esv=bf0162ff70821237&sxsrf=ADLYWILIP8_b8dVmOjpYuOkbm74RlCwQqw%3A1716654224274&ei=kBBSZqGt.

[2] https://www.booking.com/hotel/fr/du-petit-moulin.el.html?activeTab=photosGallery.

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2.2 *Domaine Des Etangs in Western[3] France*

With a score of 9,5 - Excellent. Rated as excellent.

350 reviews Double room price 494-2254 5star 92% value for money on booking

A special journey through time and the Romantic era is offered by the Domaine des Etangs, a restored castle, with its turrets and the enchanting backdrop of a dense forest. On the neighboring Haute Charente lakes, visitors can go rowing, cycling and hiking. The bedrooms are divided into independent buildings around the perimeter of the garden. The dreamy yet dynamic décor combines luxurious elements with references to the Romanticism movement that prevailed in France at the end of the 18th century. The hotel also has a spa for wellness sessions, while the Dyades restaurant uses raw materials produced on the hotel's own land.

2.3 *Schlosshotel[4] Kronberg5 in Frankfurt*

Rated 9.4 - Excellent. Rated as excellent.
1298 reviews Double room price 239-405 5star 84% value for money on booking

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[3] https://www.booking.com/hotel/fr/domaine-des-etangs-massignac.fr.html?aid=311089&label=domaine-des-etangs-massignac-1sr7dclDFBhe5fRhQtwKQgS494894707171%3Apl%3Ata%3A.

[4] https://www.booking.com/hotel/de/schlosshotel-kronberg.de.html?aid=311092&label=hotel-72455-de-qSJak9H9q5vxGIq09v2*tgS388961545865%3Apl%3Ata%3Ap1%3Ap21.093.000%3Aac.

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An impressive castle with a long history built in 1893 and was the residence of the German Empress Victoria Friedrich (1840-1901). Today, visitors staying here have the opportunity to admire the collection of works by Rubens, Titian and Gainsborough as well as original antiques, Limoges porcelain, Venetian mirrors and impressive stained glass. The hotel has a golf course, an excellent restaurant, Beauty Cottage beauty salon and many other facilities and services. The 62 rooms and suites on the four floors of the hotel are exuberantly decorated with chandeliers and ornate tapestries. From their windows, the view of the Schlosspark is privileged. Guests can enjoy afternoon tea in the Empress's library, drinks in Jimmy's bar, dinner in the Castle Restaurant and relaxing on the terrace at the Schlosshotel Kronberg.

2.4 *Galleria[6] Vik 7*

With a score of 9,8 - Excellent. Rated as excellent.
1176 reviews Double room price 685-1140 5star 76% value for money on booking

With bold murals, imposing sculptures combine the hotel with the contemporary art gallery. Housed inside the Galleria Vittorio Emanuele II, an architectural landmark of Milan, it is inspired by the creative spirit of the city, transforming its 89 rooms and suites into unique exhibition spaces featuring the works of famous artists. All spaces contain the city's robust artistic heritage, offering a tour of its history, culture, architecture, past and present. Visitors can start from the Duomo and the famous La Scala, to then tour the Osservatorio Fondazione Prada and Massimo de Carlo galleries, which inspire the artistic side of Galleria Vik.

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[6] https://www.booking.com/hotel/it/town-house-galleria.el.html?aid=311101&label=hotel-14877-it-zNn5JHDjuyORhDj17fwnzgS392961136001%3Apl%3Ata%3Ap1%3Ap2%3Aac%3Aap%3Ane.
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https://www.google.com/search?q=galleria+vik+milano+hotel&oq=.+GALLERIA+VIK+&gs_lcrp=EgZja HJvbWUqCAgCEAAYFhgeMgYIABBFGDkyCAgBEAAYFhgeMggIAhAAGBYYHjIICAMQABg.

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2.5 *Hotel[8] Lou Pinet[9]*

With a score of 9,8 - Excellent. Rated as excellent.
1176 reviews Double room price 685-1140 5star 76% value for money on booking

With bold murals, imposing sculptures combine the hotel with the contemporary art gallery. Housed inside the Galleria Vittorio Emanuele II, an architectural landmark of Milan, it is inspired by the creative spirit of the city, transforming its 89 rooms and suites into unique exhibition spaces featuring the works of famous artists. All spaces contain the city's robust artistic heritage, offering a tour of its history, culture, architecture, past and present. Visitors can start from the Duomo and the famous La Scala, to then tour the Osservatorio Fondazione Prada and Massimo de Carlo galleries, which inspire the artistic side of Galleria Vik.

2.6 *Hotel[10] Lou Pinet[11]*

Rated 8.9 - Rated as excellent.
112 reviews Double room price 910-1834 5star 79% value for money on booking

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[8]
https://www.google.com/search?gs_ssp=eJzj4tVP1zc0TMs2TssyMzE3YLRSMagwNEpOTTZPS04zMrVISjS1tDK0SE4zSDIzs7A0NrRIM7VM9JLJyC9JzVHIyS9VKMjMSy1RKE7MzCtRKCnKL0itAgDm.

[9] https://www.loupinet.com/suites-rooms.

[10]
https://www.google.com/search?gs_ssp=eJzj4tVP1zc0TMs2TssyMzE3YLRSMagwNEpOTTZPS04zMrVISjS1tDK0SE4zSDIzs7A0NrRIM7VM9JLJyC9JzVHIyS9VKMjMSy1RKE7MzCtRKCnKL0itAgDm.

[11] https://www.loupinet.com/suites-rooms.

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Surrounded by tall pine trees that protect it from prying eyes, Lou Pinet evokes the spirit of the French Riviera: culture, gastronomy, well-being. The owners' dream of reviving the glory days of St Tropez was made a reality by interior designer-architect Charles Zana. Elegant vintage references, artwork and sculptures throughout, and custom-designed furniture create a haven for eclectic tastes. Wood, stone, textiles, terracotta and wicker dominate the 34 rooms and suites. The stark image of natural materials is balanced by abstract colorful graphic designs on the walls, giving a lighter effect.

2.7 *Byblos Art Hotel Villa[12] Amista[13] in Verona*

With a rating of 8.8 - Rated 8.8 - Rated as excellent.
347 reviews Double room price 301-1081 5star 82% value for money on booking

The palazzo that houses the eccentric Villa Amistà is built on the remains of a 15th century mansion. Its Venetian references, still preserved today, were added by the Italian architect Ignazio Pellegrini. Inside, traces of both periods can be seen, but what strikes the visitor is the marriage of old architectural elements with contemporary design, signed by Alesssandro Mendini. The renowned architect and designer has created a "Furniture Salon" with creations by famous designers such as Ron Arad, Philippe Starck, Marcel Wanders, Ettore Sottsass, Eero Saarinen, Eero Aarnio and others. But apart from design, Byblos Art Hotel Villa Amistà also loves contemporary art. Each of the 58 rooms, as well as all the public areas, are decorated with paintings and sculptures by internationally renowned artists.

Music, gastronomy and cultural events are also forms of culture that are linked to the hotel business and make it particularly competitive in the tourism sector. Hotels often host musical events, concerts or other forms of entertainment that reflect the music and culture of the region. They cooperate with local organizations and provide support for social and cultural projects. They showcase local culture through gastronomy, offering local dishes and giving guests the opportunity to explore local flavors.

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[12] https://www.booking.com/hotel/it/byblos-art-villa-amista.el.html?aid=311101&label=hotel-83820-it-4jCqiaJan336CsjHoYfV1gS392397380378%3Apl%3Ata%3Ap1%3Ap2%3Aac%3Aap%3Ane.

[13] https://www.google.com/search?q=BYBLOS+ART+HOTEL+VILLA+AMISTA&oq=BYBLOS+ART+HOTEL+VILLA+AMISTA&gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIICAEQABgWGB4yCAgCEAAYFhgeMgg.

2.8 *Elysium Resort & Spa¹⁴ in Rhodes15 -Local Gourmet Festival*

Rated 9 - Rated excellent.
539 reviews Double room price 166-516 4star 82% value for money on booking

It held a gastronomy festival in 2018 which focused on the evolution of Rhodian cuisine and aimed at promoting and promoting local gastronomy. An important element was the participation of Rhodes producers as the ingredients used in the menu dishes came from the local market. The festival lasted 6 days with local Rhodian callings, a festival of Cretan specialties, from the fairytale gourmet from Macedonia, while the last day included a tasting event with a menu of 12 Rhodian dishes. Celebrity chefs from all over Greece attended and created dishes for guests (rodiaki.gr). Many hotels encourage guests to participate in local events and festivals, offering information and support for participation.

3. Ways of interacting with culture

Hotels influence and are influenced by local culture, contributing to the diversity and experience of their guests. Through these connections, they can offer a more authentic and interesting stay.

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[14] https://www.booking.com/hotel/gr/elysium-kallithea-rhodes.el.html?aid=318615&label=New_Greek_EL_GR_27026349385-QXtLJSPeIP_80J0br3yCkwS217289183938%3Apl%3Ata%3Ap1%3A.
[15] https://www.google.com/search?q=ELYSIUM+RESORT+%26+SPA+%CE%A3%CE%A4%CE%97+%CE%A1%CE%9F%CE%94%CE%9F&oq=ELYSIUM+RESORT+%26+SPA+%CE%A3%CE%A4%CE%97+%CE%A1%CE%9F%CE%94%CE%9F+&gs_lcrp=EgZjaHJvbWUyBggAEEUYOTIHCAEQIRigATIHCAIQIRigAdIBCTk1NjFqMG0xNagCCbACAQ&sourceid=chrome&ie=UTF-8#lpg=ik:CA0SLEFGMVFpcE0wTGxrZ3hHNFd4MnRjVFg3SEd5SlR4UFF6MlhJcGhEQUlENnpV.

3.1 *Hotel[16] to Kalesma[17] Mykonos*

Rated 9 - Rated excellent.
21 reviews Double room price 820 4star 79% value for money on booking

In this context, in 2023 and every July it organizes and presents "The Light of Apollo" a performance that combines contemporary dance, music and movement. The show was an important and special cultural event for the Greek hotel business. The hotel receives many more guests after this initiative 18.

Some of the ways in which hotel facilities interact with culture and contribute to the creative industry are:

- The Promotion of Cultural Tourism. Many hotels offer cultural tourism packages to visitors such as visits to museums, historical monuments, cultural corridor packages, nature walks, traditional gastronomy courses and in this way, they promote the culture of the region while creatively engaging their customers (Li et al., 2022; Manola & Koufadakis, 2020).

- Collaboration with Local Artists and Arts. In this way they promote local arts within their facilities.

- Organization of Cultural Events. Many hotels organize cultural events such as music festivals, theatre performances and local art exhibitions.

- Combination of Architectural tradition and Culture. Architectural design can highlight local tradition.

- Education and Information. The hotels provide information about local culture. (Manola et al., 2022; Manola, 2019).

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[16] https://www.airnews.gr/wp-content/uploads/2023/06/Light-of-Apollo_03.jpg.

[17] https://www.booking.com/hotel/gr/kalesma-mykonos.el.html?aid=356938&label=metagha-link-LUGR-hotel-6085384_dev-desktop_los-1_bw-3_dow-Thursday_defdate-1_room-0_gstadt-2_r.

[18] https://www.google.com/search?q=%CE%9E%CE%95%CE%9D%CE%9F%CE%94%CE%9F%CE%A7%CE%95%CE%99%CE%9F+%CE%A4%CE%9F+KALESMA+MYKONOS&sca_esv=274f1da98f794c68&hotel_occupancy=2&sxsrf=ADLYWIJmeMoWhqiZhrZvgCiw7KVq55xPNQ%3A1716.

4. Tables and charts for data comparison

4.1 Table 1. Data summary of the above hotels

Hotel	Location	Rating	Comments	Stars	Double room Price	Quality / price ratio
Hotel du Petit Moulin	Paris	9	514	4	354-515	100%
Domaine des Etangs	Western France	9.5	350	5	494-2254	92%
Schlosshotel Kronberg	Frankfurt	8.9	1298	5	239-405	84%
Galleria Vik	Milan	9.8	1176	5	685-1140	76%
Hotel Lou Pinet	Saint-Tropez	8.9	113	5	910-1834	79%
Byblos Art Hotel Villa Amista	Verona	8.8	347	5	301-1081	82%
Elysium Resort & Spa	Rhodes	9	539	4	166-516	82%
To Kalesma	Mykonos	9	21	4	820	79%

4.2 Chart 1. Comparison of ratings
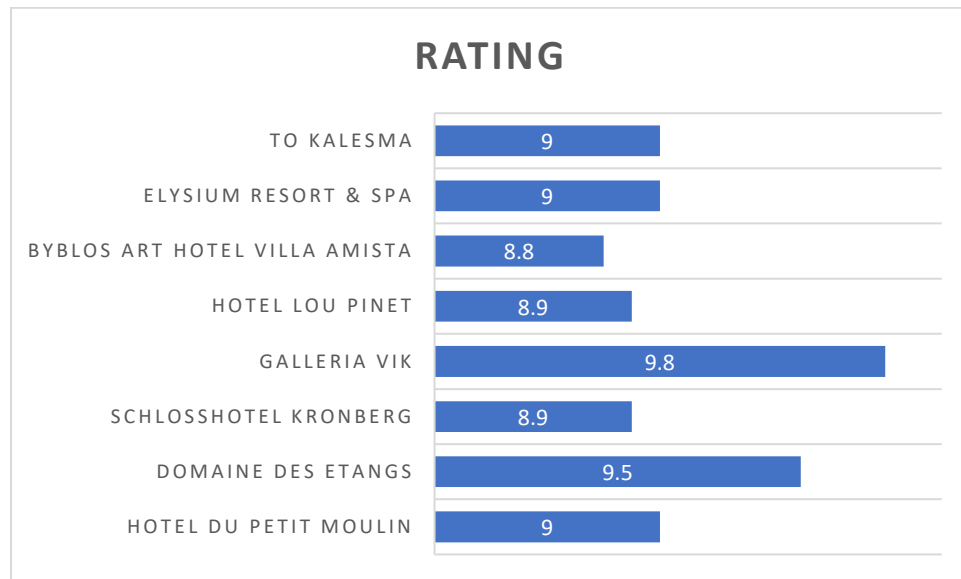
The scores of the surveyed hotels range from 8.8 to 9.8, indicating that all hotels offer high quality accommodation services that satisfy their clientele. Therefore, it is reasonable to say that cultural characteristics are a determining factor with a positive sign in the accommodation evaluation process.

4.3 Chart 1. Quality and price comparison

QUALITY / PRICE RATIO

Hotel du Petit Moulin — 100
Domaine des Etangs — 92
Schlosshotel Kronberg — 84
Galleria Vik — 76
Hotel Lou Pinet — 79
Byblos Art Hotel Villa… — 82
Elysium Resort & Spa — 82
To Kalesma — 79

Hotel du Petit Moulin has an excellent value for money (100%), which guests feel they are getting excellent value for money.

Domaine des Etangs (92%), **Schlosshotel Kronberg** (84%), **Byblos Art Hotel Villa** (82%) and **Elysium Resort & Spa** (82%) also show good value for money.

Galleria Vik shows the lowest value for money (76%), which may suggest that its high prices are not always justified by the experience, and possibly that the value for money is not being returned with the quality of the services/goods provided.

4.4 Chart 3. Comparison of comments

COMMENTS

Hotel du Petit Moulin — 514
Domaine des Etangs — 350
Schlosshotel Kronberg — 1298
Galleria Vik — 1176
Hotel Lou Pinet — 113
Byblos Art Hotel Villa Amista — 347
Elysium Resort & Spa — 539
To Kalesma — 21
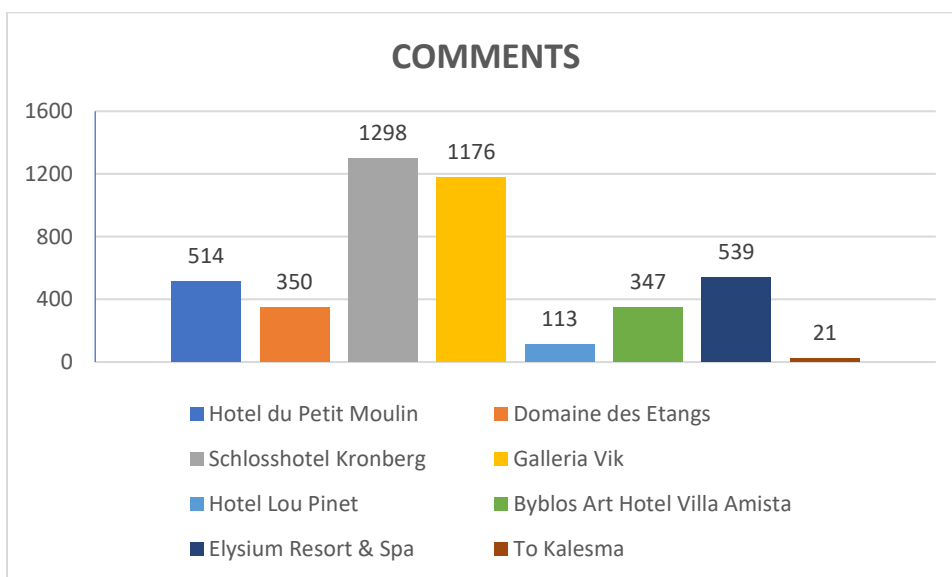
Hotel **Schlosshotel Kronberg** has the highest number of comments (1298), which indicates a high popularity and interest from visitors. At the same time, the **Galleria Vik**, which had the highest booking score and the lowest value for money comparison, receives an equally

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significant number of comments (1176), making it popular. In theory, most of these hotel properties pique the interest of visitors and provide a trigger for them to convey their experience in the form of a review. **To Kalesma** with the lowest number of comments (21), while located in an area with high tourist arrivals – Mykonos – should implement practices to encourage guests to provide feedback on their stay at the accommodation.

4.5 Chart 2. Minimum double room price comparison
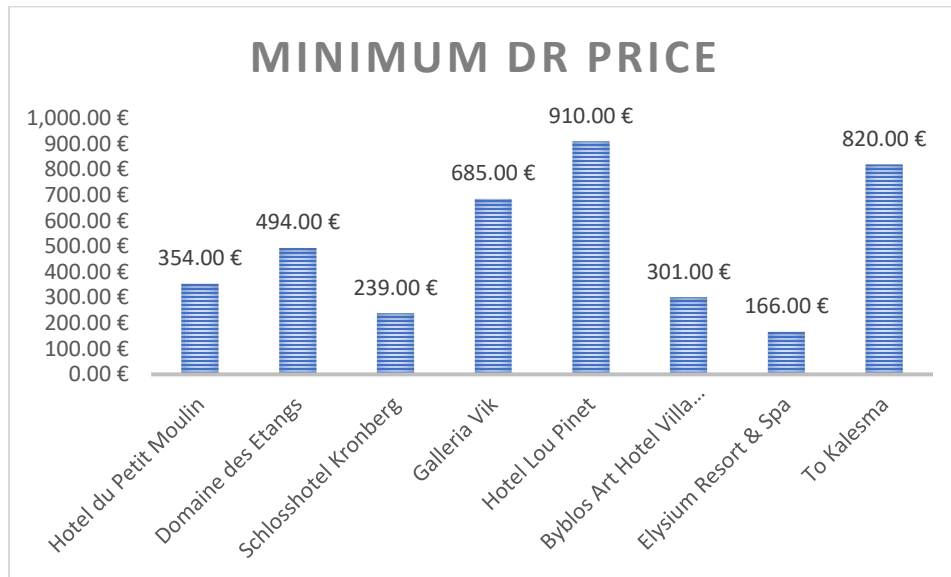
4.6 Chart 5. Maximum double room price comparison
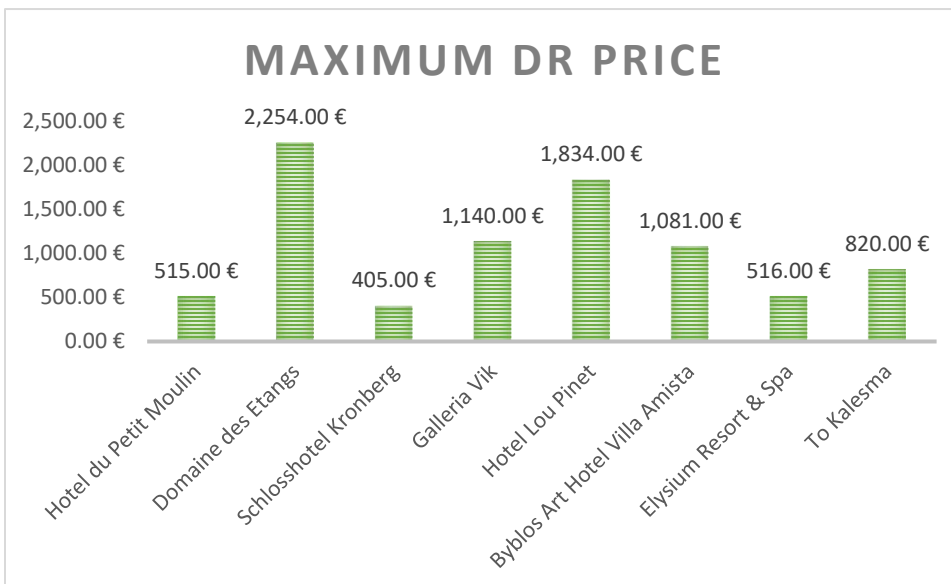
- The highest prices are recorded at **Domaine des Etangs** (494-2254 €) **Hotel Lou Pine**t (910-2050 €) and **Galleria Vik** (685-1140 €), suggesting a luxurious and potentially unique accommodation experience.

- **Schlosshotel Kronberg** and **Elysium Resort & Spa** have the lowest prices (239-405 € and 166-516 € respectively), deeming them more affordable compared to other hotel accommodation.

- **To Kalesma** has a fixed price policy as the maximum and minimum price are identical at 820 €.

- While some others show a wide price variation **Hotel du Petit Moulin** and **Byblos Art Hotel Villa Amista**, characterizing them as medium priced and considering them attractive for different categories of visitors.

4.7 *Conclusions of the above research*

There is a clear correlation between the type of cultural experience on offer and rental prices. Luxury-focused hotels have higher prices, as they offer personalized services and unique experiences. Whereas, historic and traditional hotels typically offer affordable rates for luxury accommodation, making them attractive to visitors looking to combine history and luxury with a more affordable budget.

Additionally, although many properties have a relatively low value-for-money comparison rate, the ratings and reviews do not reflect any dissatisfaction. On the contrary, the ratings in the hotels surveyed are characterized as excellent, and in most of them, there is an abundance of comments. Therefore, the culture "justifies" the high rental prices of the accommodation.

To recapitulate, culture has a key role in upgrading the hotel business. The emphasis on history, tradition, art and wellness creates a superior level of accommodation that not only justifies higher prices but also enhances customer satisfaction and loyalty. Together, culture is emerging as a critical factor in the upgrading and success of accommodation.

5. Creative industries and new technologies

In the creative industry, businesses often produce products or services based on a high level of creative and artistic skills. The concept of the creative industry refers to a sector of economic activity that focuses on creativity, design, and innovation. This sector includes various industries such as art, fashion, communications, advertising, music, film, cinema, new technologies and other sectors where creative expression and innovation play a central role.

The creative industries combine with new technologies such as virtual reality, artificial intelligence, and others to create innovative products and experiences. It represents an important sector that combines the economy with art and innovation. Some ways in which hotels can combine their activities with the creative industry include:

- Interior Design: Working with interior designers and artists can enhance the design of rooms and public spaces, adding artistic elements and special details that make the hotel special.

- Events and Cultural Programs: Organizing cultural events, art exhibitions, concerts and other events can provide guests with a rich experience and enhance the hotel's reputation.

- Collaboration with Local Artists: Some hotels work with local artists to create unique works of art, while others showcase local talent through special exhibitions.

- Technological Innovations: Some hotels are implementing technological innovations, such as virtual reality, to provide a unique experience for their guests.

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Technology today includes fast Wi-Fi in rooms and public areas, smart locks on doors that can be unlocked with a smartphone, technology for contactless payments, kiosks or mobile apps for digital check-in, video conferencing systems in meeting rooms and even robots that deliver room service.

The aim is to improve the guest experience, meet their needs to the maximum extent possible, optimize hotel operations, increase revenues and of course differentiate the hotel from the competition.

6. Technology and hotel business

The use of technology in a hotel is important because it can enable greater efficiency and reduce human error. Important in the hotel industry is the management system through which all hotel operations go through. Hoteliers use a PMS to manage reservations, check guests in and out, and perform billing. Also, important technological applications in hotel operations are contactless payments. Smart Rooms that allow guests to easily customize their room to their needs are a huge benefit to the guest experience as they also benefit hotels, due to the fact that they can reduce operating costs related to energy use. In addition, Internet of Things is considered one of the top new technology trends in the hospitality industry. as it allows various devices to be connected via the internet and controlled from a central source, such as a phone or tablet. Guests can thus control the temperature and lighting or coordinate the alarm clock, curtain opening, and lights together. Not to be omitted is Big data, which is a large collection of data that businesses can collect from consumers (Manola &Raftopoulos, 2024; Manola, 2024a).

In this way, a hotel can adapt its services according to the needs and interests of its guests. These trends and applications of hotel technology can free up employees' time to focus on higher quality and personalized services. Room sensors, which operate according to the movement in a room, and in this way the hotel saves on wasted energy and the corresponding costs. Another important application is the virtual tours of tourists to the locations they want to visit before they enter the process of realization (Manola, 2024b).

7. Local economy and sustainability

Entrepreneurship, tourism and culture are directly linked and interdependent concepts. Tourists are motivated to travel to a country taking into account both the cultural factor and their desire to come into contact with cultural elements of the destination country. Their visit and satisfaction with the services provided creates a positive experience and the desire to repeat the trip or motivate friends and acquaintances to travel (Maniou, 2024b; Maniou, 2024c). The needs of these travelers should be met by products and services enhancing the development of entrepreneurship and creating new jobs. The tourist who is interested in contact with the culture of the country is also a solution to the seasonality phenomenon, as he is willing to travel outside the summer months (Maniou, 2023; Maniou, 2024a; Manola & Balermpas, 2020; Argyros & al., 2024).

Working with local communities and local creators can boost the local economy and create an authentic experience for visitors based on personal contact and hands-on experience. Hotels are closely linked to various forms of culture and are an important part of the creative industry. This relationship influences both hotel institutions and local cultures (Mitoula & Astara, 2012). Some ways in which hotel facilities interact with culture and contribute to the creative industry are: An important factor for a good accommodation is sustainability. Reducing waste, using renewable energy sources, adopting environmentally friendly practices and offering cultural activities are some key components contributing to the preservation of the environment and local

communities (Economou & Mitoula, 2018). Package tours and experiences that highlight local culture, gastronomy, nature help customers to have more authentic experiences often better than their expectations (Mitoula, 2014; Manola & Papagrigoriou, 2020.

8. Conclusion

Culture is an integral part of the tourism product and has shaped an entire market for services. The revenue generated by tourist arrivals is used for accommodation, catering, visits to archaeological sites and monuments, and more generally for their shopping (souvenirs, leisure activities, etc.), while at the same time promoting the development of entrepreneurship.

In conclusion, culture and art are an attraction for tourists with economic benefits for the country in all sectors and boosting entrepreneurship especially if there are accommodations that offer comfort and quality environment for travelers. The use of modern technology in tourist accommodation offers personalized experiences for visitors that help to provide better service.

Acknowledgements

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"Jia you (Add oil, let's go!)": A Speech's Critical Discourse Analysis on the Use of Metaphors to Empower the Asian Community Against Hate Amid Covid-19

Ariana Castañeda Uzeta

University of Guanajuato, Guanajuato, MEXICO
Division of Social Sciences and Humanities

Abstract

Following Fairclough's three-dimensional model, this paper presents a critical discourse analysis of the speech "We are GOLDEN" delivered at a Stop Asian Hate rally held in the U.S. in 2021.The analysis focuses on the use of adjectives and metaphors at the text, discursive practice and social practice levels, which demonstrate the speaker's strong criticism and opposition to violence, systemic racism, hegemony, and the power of white supremacy that became evermore present amid COVID-19. The results unveil the use of cultural and historical intertextuality from a resilient perspective to empower the Asian American and Pacific Islander community to promote social change and stand against hate.

Keywords: critical discourse analysis, metaphors, Asian-hate, COVID-19, USA.

1. Introduction

Racism and the marginalization of some ethnic groups have been consistent throughout the world's history, but in particular in the United States with the so-called *White Supremacy* phenomenon. Fredrickson (1982) explains that it positions "attitudes, ideologies, and policies associated with the rise of blatant forms of white or European dominance over nonwhite populations" (p. xi). Some of the greatest racist demonstrations date back early in history with the slavery and segregation of the African-American community (Marks, 1987). Nevertheless, in recent times, racism had a significant peak during the year 2020 after the COVID-19 was firstly reported in Wuhan, China. Because of this, almost immediately after the news were shared, a wave of racism and hate acts surged that greatly impacted the Asian community, not only in the United States, but also at a worldwide scale (Putri & Irawan, 2022). As a response to this wave of Asian hate, and the accumulated fear of the virus that was leading to a general sentiment of anger, the Asian American and Pacific Islander (AAPI) community based in the USA, began a movement of nation-wide rallies known as *Stand Against Hate Rally* to protest against the attacks suffered by members of the Asian community. These rallies became an outlet not only to expose the bullying, but they were also a vehicle to fight back and demand racial equality. Among many advocates,

Correspondence: Ariana Castañeda Uzeta, University of Guanajuato, Division of Social Sciences and Humanities, Guanajuato, MEXICO.

Alice Tsui participated as a speaker during the rally held in Chinatown, in New York city in March 2021. Besides being filled with emotions, her speech displays symbolic linguistic devices, such as metaphors in an attempt to confront the oppressors and empower her fellow members of the AAPI community.

- Racism had a significant peak during the year 2020 after the COVID-19 was firstly reported.

- The COVID-19 pandemic not only harmed global health, but also served as a catalyst for a range of socioracial problems to grow.

- The *Stand Against Hate Rally*, organized by the AAPI community, was a vehicle to fight back and demand racial equality.

- Alice Tsui's speech *We are GOLDEN* displays symbolic linguistic devices, such as metaphors to confront the oppressors and empower her community.

This article's main objective is to analyze how linguistic metaphors are used in Alice Tsui's speech titled "We are GOLDEN" to express harsher truths regarding political views, and the speaker's previous experiences with hate, racist comments and actions. In addition, this study aims to explore how the metaphors included empower the AAPI community to stand together against racism. This speech was chosen because it gives an idea of Asian hate incidents that the community faces on a regular basis and how these acts have caused resistance to the oppression by defending their rights and beliefs. With this in mind, this article begins by discussing previous literature addressing Discourse Analysis (DA) studies about Asian-hate. Literature about Critical Discourse Analysis (CDA) is also discussed to better understand Fairclough's three-dimensional framework used for the analysis of the speech, followed by the discussion of the data. Finally, the conclusion focuses on the implications of the findings.

1.1 *Background of the speaker*

According to the website *alicetsui.com* created by Alice Tsui 徐晓兰 (pronounced \tɕʊɪ\). She is a pianist scholar and music educator born and raised in Brooklyn, New York. Identifying herself as Asian American/Chinese American, Tsui is the founding music teacher and arts coordinator at PS 532 New Bridges Elementary. She has a Bachelor of Music in Piano Performance and an MA in Music Education degree by New York University (NYU), and is currently pursuing a PhD in Music Education at Boston University.

During her career as a musician, Tsui has worked in the public education system. She is also a Grammy Finalist music educator who promotes the freedom of expression through music. With her background as a public-school educator, and as a member of the AAPI community, she is a passionate advocate of Anti-Bias/Anti-Racist (ABAR) public music education and has exercised her activism participating as a speaker at rallies such as the Stop Asian Hate rally in New York.

2. Literature review

Racist remarks and acts of hate towards the AAPI community have been constant in the United States, showing a prominent augmentation ever since the outbreak of the COVID-19. There is a significant body of research focusing on diverse aspects of linguistic features related to Asian hate. The most prominent studies analyze the discourse used either by famous and influential individuals, or by the general public to express their negative sentiment towards AAPIs (Yeh, 2021; Wang & Santos, 2022; Nghiem & Morstatter, 2022; Zheng & Zompetti, 2023; Nguyen et al., 2020). For example, Zheng and Zompetti (2023) write about how Donald Trump's blame

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on China through his social media served as a snowball effect on blatant xenophobia, racism and violence towards the Asian American and Pacific Islander (AAPI) community.

Other articles focus on the effects that anti-Asian discrimination has had in the AAPI community not only during the COVID-19 outbreak, but also to the present time. These emphasize societal changes that have sharply increased anti-Asian hate crimes, particularly in the USA. An example includes people refusing to receive medical care by Asian health providers (He et al., 2021; Chen et al., 2020; Hswen et al., 2020; Han et al., 2023; Lee, 2021). As a result of the consistent marginalization of AAPIs, Wu et al. (2020) studied the impact that the pandemic had in Asians' mental health to raise awareness on the importance to tackle hate, discrimination and violence. In particular, research utilizing critical discourse analyses has focused on exploring written and oral texts, as well as visuals to analyze the negative aspects of how discourse has been used, changed and/or modified through racists remarks (Wu & Wall, 2021; Hu et al., 2024; Chaufan & Hemsing, 2023; Wang & Catalano, 2023). Nevertheless, there is a lack of CDA research from a more optimistic perspective. In this line, we have Putri & Irawan (2022) who explored the use of discourse topics and strategies that the AAPI community include in their discourse while defending themselves against racism.

Since this article aims at analyzing features of discourse, it is pertinent to define the conceptual framework that guided the analysis.

2.1 *Conceptual framework*

2.1.1 *Discourse analysis*

According to Stubbs (1983) discourse is "language above the sentence or above the clause" (p. 1), but it is also considered to refer to language in use. Usually, it is considered to be a process that has to do with language use in social contexts (Candlin, 1997). Fairclough (1992), however, sees discourse as language that is eminently "shaped by relations of power, and invested with ideologies" (p. 8).

In this article, we take these three descriptions to understand that discourse, and therefore discourse analysis, refer to the attempts to study language in use in social contexts, which bear a subjective meaning to the ideologies of the speaker(s). Language that in turn, may be written or spoken, or language that goes beyond utterances and is represented with graphics, gestures, and (isolated) sounds that are understood in a particular situation, by a particular group of people.

2.1.2 *Critical Discourse Analysis (CDA)*

Critical Discourse Analysis is one of several approaches to the study of discourse. Rogers (2011) identifies CDA as a "problem-oriented and transdisciplinary set of theories and methods" (p. 1) that serve as tools to study language from a critical lens. CDA is grounded on the idea that discourse is more than expressing reality, and that it is a way of constructing a certain ideology. Thus, discourse is seen as a social practice that constructs reality, social identities, social structures, and social relations (Fairclough, 1992). Moreover, Jorgensen and Philips (2002) mention that critical discourse analysts see discourse as "a form of social practice which both constitutes the social world and is constituted by other social practices" (p. 61).

Subsequently, in CDA, language-as-discourse is a form of action in two ways: 1) one through which people intend to make a change in the world, and 2) one that is socially and historically situated, which also has a connection with other social aspects. Hence, CDA is often used to research discourse derived from social contexts such as feminism, hegemony, racism, etc.

Simply put, the main focus of CDA is to engage in finding associations between language use and social practice. This is also supported by Van Dijk (2015) who explains that CDA essentially studies the ways in which "social-power abuse and inequality are enacted, reproduced, legitimated, and resisted" (p. 466). Therefore, its principal objective is to contribute to social change in order to promote more equal power relations in society and in communication.

2.1.3 *Intertextuality*

Jorgensen and Philips (2002) describe intertextuality as "the condition whereby all communicative events draw on earlier events" (p. 73). In other words, when other people's words and phrases are used as a link to prove or reinforce what is being said. Fairclough (2011) emphasizes that intertextuality can be, in the most obvious way, quotations taken from other texts. However, the less obvious forms of intertextuality can be presented in indirect quotes, such as making use of reported speech to rephrase or summarize what someone else has said or written.

2.1.4 *Interdiscursivity*

Interdiscursivity is considered a form of intertextuality, which happens through the merging or articulation of different types of discourse and genres in the same communicative event. These can be identified in two forms of discursive practices: (1) in a creative form, where diverse types of discourse are combined in new and perhaps more complex ways, and (2) in a conventional manner to try and stably preserve the dominant discourse and social order (i.e. following a format that is well known and well received by the target audience) (Jorgensen & Philips, 2002).

3. Methodology

This study followed Fairclough's (1992) CDA framework to analyze the speech *We are golden*. The three-dimensional model is a useful resource to answer the target research questions for this article:

What is the speaker's sentiment towards the social change post COVID-19 denoting Asian-hate?

How are metaphors used to empower other members of the AAPI community?

3.1 *Fairclough's CDA three-dimensional model*

Fairclough's three-dimensional model has as central focus the analysis of discourse and how discourse shapes society's ideological standards. This approach allows researchers to concentrate on the signifiers that construct a text, in addition to the particular linguistic choices, format, genre, etc. Figure 1 depicts the three dimensions considered in Fairclough's CDA model, which are known as text, discursive practice, and social practice.

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│   ┌───────────────────────────────────┐   │
│   │          Text production          │   │
│   │     ┌─────────────────────┐       │   │
│   │     │                     │       │   │
│   │     │                     │       │   │
│   │     │                     │       │   │
│   │   TEXT│                   │       │   │
│   │     └─────────────────────┘       │   │
│   │          Text consumption         │   │
│   │   DISCURSIVE PRACTICE             │   │
│   └───────────────────────────────────┘   │
│   SOCIAL PRACTICE                         │
└───────────────────────────────────────────┘
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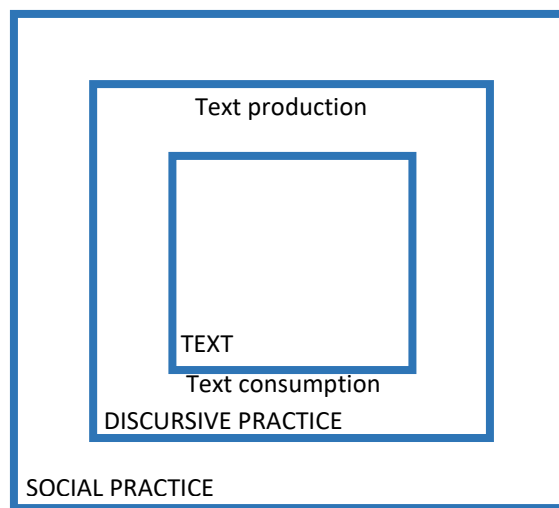
Figure 1. Fairclough's three-dimensional model for Critical Discourse Analysis

Fairclough (1995, 2012) sees the critical aspect of this analysis to making "visible the interconnectedness of things" (p. 36) (i.e. lexical choices, grammatical structures, pronunciation, etc.) within language. As a result, the main concern of this model is to offer a framework that can organize and separate the analysis of discourse at three different levels, to later identify when and how the intersections of language occur, and what connections are visible to the social context (Jorgensen & Philips, 2002). The three dimensions are therefore described below:

Dimension one: Text

The first step is conducted at a word-level. It focuses on the text as a product, which could be in the form of a speech, written text, images, videos, or a combination of all the aforementioned. This dimension is also acknowledged by Fairclough (1989) as *description* and is defined as "the stage which is concerned with formal properties of text" (p. 26). These encompass linguistic features such as lexical choices (vocabulary wording), language structures (grammar), and text structure (topic, genre, layout). At this level, the analysis is conducted in a more detailed and systematic manner.

Dimension two: Discursive practice

The second step is conducted at a text level. It deals with discourse as the production and consumption of texts in society. Here, the central focus is on the interpretation of the text, the relationship among the discourse, its production, and its consumption. Additionally, as part of the discursive practice, attention should be put towards not only the text's purpose and intertextuality, but also to who is producing the text, and to whom this text is intended for.

Dimension three: Social practice

The third step focuses on the contextualization of the text. It is about the rationale behind the use of a text. The meaning that a text acquires from the standards, ideologies, traditions, culture, and context of society (Jorgensen & Philips, 2002). This dimension is also identified by Fairclough (1992) as "the social matrix of discourse" (p. 237). In particular, this dimension intends to analyze whether the discursive practice and linguistic choices served their purpose of contributing to the maintenance of social behaviors or provoking social change by challenging unequal power relations and positions.

3.2 Analysis process

To conduct the analysis, I first visited Alice Tsui's website, to access the transcript of her speech. Then, I divided the speech into lines in order to easily identify where each sample was located. I then started to manually analyze the text at a word level, keeping a record of codes in a systematic way (using labels such as: verb, tense, vocabulary, metaphor, etc.). After that, I started to keep a record of the extracts in excel with sections such as dimension, extract, line in text, code, and interpretation. This document helped organize the extracts and count the total number of items found in each dimension.

It is important to mention that I also looked at the whole speech's transcription in an effort to identify the general genre and layout in a more reliable way. In addition, I categorized the samples by dimension in order to discuss those which are relevant to answer both research questions. Therefore, the following section includes the discussion of the data as well as the findings in the same order as in Fairclough's three-dimensional model.

4. Discussion of findings

During the analysis of the data, there were four sections found in the speech that characterize different style and structure of the text: (1) as a poem, (2) sharing the speakers' personal experiences facing racism, (3) a call for action, and (4) the use of affirmations. Each section served a particular purpose, where the speaker organized the way she wanted to address the audience. In general, there were twenty tokens identified at the text level analysis, seven regarding the speaker's discursive practice, and six for social practice, from which only six were linked to metaphorical references. Here, I begin to discuss the main themes following the order in which Fairclough's three-dimensional model is structured in each one. In addition, this section aims to answer the research questions stated at the beginning of the methodology section. The objective is to provide examples of how the APPI community has dealt with hatred, social change, and mental health prior, during, and post COVID-19.

4.1 *"When you looked at my face and shied away from my gaze"*

This first theme makes reference to the poetic structure found within the initial section of the speech. The speaker makes use of a variety of vocabulary words to create rhymes and a stronger meaning of the message to deliver. Taking the title of this section as an example, the words *face* and *gaze* besides sharing a similar pronunciation, word stress and intonation, when they are put together in the phrase *"When you looked at my face and shied away from my gaze,"* it could be interpreted as society's rejection towards individuals from a particular community, in this case everyone with stereotypical Asian features. This phrase makes reference to her gaze as people were demanded to use face masks, and thus, the only visible facial feature were people's eyes.

Another example is "used to regard me by my Asian *persuasion*, I remind us that we're all part of one *nation*" used to showcase the use of labels to divide and differentiate social groups based on looks and the rejection of such categorization. Later, we find the use of *peas/peace/please* and *introspection/reflection/direction*, the combination of these are further examples of the speaker's wordplay not only to create rhymes, but also to expose and criticize how people continue to marginalize the Asian community.

Besides the strong reliance on lexis and rhymes, it was found that the speaker predominantly uses the present simple tense in this section. The use of the present simple indicates statements and truths. According to Jorgensen and Philips (2002), the modality of truth implies that the speaker is committed to the statement, where her claims are a result of

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experiences. Another way of modality to express truth could be linked to the speaker's often energetic intonation, where the speaker shows no hedging throughout her words.

4.2 *"Remember the sun doesn't shine in only one direction"*

The second section of the speech relates to the speaker's personal experiences with facing racism. The speaker shares how in her workplace, which is a public school in Brooklyn, she was not exempt from being labeled. She recalled "a 5th grader stopped me and said 'Ms. Alice, someone said you had coronavirus'", and in another occasion "a 4th grader called me 'China'". After sharing these occurrences, she explicitly elaborated on how she felt at that moment by using the expressions "I could feel my extreme rage... at the systems of our world that have led my students to say this," "the toxicity of systemic racism," and "specifically – white supremacy for dividing the two Black girls who said this and me." From these samples, it is evident that the speaker had two different objectives. The first one aiming to cause a reaction in the listener by using lexical resources such as intensifiers (adjectives) to display the serious negative effects that derive from the constant slandering of AAPIs. The second objective was to convey her frustration as a teacher and as a member of society to have witnessed the speed with which such offensive remarks were being normalized among children. What is more, it uncovers the strong hegemony and power that stakeholders have at school to censure this matter, in addition to how their compliance allows broader social practices of racism and discrimination to be reproduced within schools.

Through stating her frustration and her experiences, it is also noticeable how the speaker turns the narrative from negative to positive by using the metaphor *"the sun doesn't shine in only one direction"* as a way to position her ideology regarding equality and inclusivity of all human beings, as opposed to just one superior group. Here, it is understood that she uses the word *sun* to say that the when the sun shines, the sunlight distributes light and warmth equally to the world. Later the phrase *"and instead of hate, we can shine in one direction"* uses the verb *shine* once more to refer to the sun in the aforementioned metaphor to request equal treatment. This second phrase calls for unity and challenges the stablished roles in society to have a positive change and to make the world a better place.

Within this section, the author also uses wordplay in the sample *herose, sherose, theyrose* and *they rise, we rise* combining vocabulary, pronunciation, and the use of the verb "rise" changing from past to present. At first with the word *herose*, when said, it has a similar pronunciation to the word *heroes*. However, the wordplay takes place by combining the personal pronoun "he" with the verb in simple past "rose". There are two interpretations here: (1) the speaker showcases gender equality within her speech by also using the pronouns *SHE* and *THEY*, and (2) uses grammatical structures of the verb "rise" from past to present tense to express how the spike in anti-Asian hate crimes is still relevant at the present time (in 2023 when the speech was delivered).

In addition, features of intertextuality were found in the speech. The author mentions the names of two famous activists in history, Maya Angelou and Yuri Kochiyama. Angelou was an American activist, poet, singer, essayist and scholar, who is recognized in Black history for defending and fighting for the Black community's civil rights. She received awards and above fifty honorary degrees during her lifetime. Kochiyama, an American activist from American-Japanese descent, was known for her political civil rights involvement. Although she is considered a hero among the AAPI community, her activism and advocacy spanned struggles for other social groups such as the Latin American community. She believed that there was a major need for solidarity to fight against inequalities. Mentioning these two historical personalities could be recognized as a tribute to the women activists who may have inspired Alice Tsui to follow their legacy and take action against the growing problem of hatred during the COVID-19 outbreak.

4.3 *"My racially occupied mind POUNDS with rage"*

The third section of the speech emphasizes on calling the AAPI community to join forces and to act against violence and racism. In this part of the speech, the speaker addresses the audience directly to invite them to take action in order to actually have a change in society. Taking into consideration the use of expressions such as "My call to action to you, everyone here…," "Acknowledge and teach Asian American history, lives and arts – including and beyond Lunar New Year," "To my fellow Asian American educators – take up SPACE", it is a clear *exposé* of the systemic racism, hegemony, and the power of white supremacy that colonizes education in the U.S. The speaker uses the phrase *"including and beyond Lunar New Year"* as an example of the stereotypical perception of Asia in the west. Thus, the speaker makes it clear that her demand for the acknowledgement of Asian culture in schools should not be limited to just one holiday.

Furthermore, these phrases could be an indicator of the speaker's ideology as an educator and activist. At the text level, all the extracts use verbs in the present tense, which are also known as imperatives. The use of imperatives is related to give instructions and/or commands. Therefore, these may be examples of the strong position of the speaker as a person with authority over a group. The rationale behind the use of imperatives in this section may be linked to the pressure and frustration over the violent acts that were taking place in 2023 against elderly people across the USA or in X state in particular. Considering the latter, the speaker also turns to other members of the audience who are not from Asian descent by saying "To the allies, accomplices, and co-conspirators, I see you as we stand together in solidarity". This expression includes the word "co-conspirator" which may be interpreted in its partially negative connotation of plotting in secrecy, nevertheless, according to the Cambridge Dictionary (n.d.), this word also takes the meaning of a person that joins efforts towards a particular goal. With this in mind, it confirms that the main purpose of the speaker is to challenge the power-relations in society and to make the AAPI community be respected.

4.4 *"You shine bright with your GOLDEN LIGHT"*

The final section of the speech comprises the use of affirmations to build a connection with the audience through empathy, and to empower the AAPI community. Some samples of affirmations include "I want to tell you that you matter," "Your feelings matter," "Your identity matters," "Everything about who you are matters," which are used as a medium for motivating and convincing her fellow AAPI members that regardless of the way they are being treated and how society perceives them, they are worthy of affection, care, and peace. To solidify these past affirmations, the utterances "You shine so bright with your GOLDEN light," "I shine bright with my golden light," and "We are GOLDEN" are used as a metaphor to make her community feel empowered and valued, first as an individual and then as a group.

In the previous three utterances, there is a repetition of the word *golden*. According to Wei and Deydier (2001), in ancient Chinese, the color golden means power, wealth, longevity, and happiness. By considering the meaning of the word in Asian culture, this phrase could be interpreted as the speaker's wishes for others to grow mentally stronger, so that they prevent that their value and own perception of themselves change or diminish in any way.

5. Conclusion

After analyzing this speech, it is evident that the COVID-19 pandemic not only harmed global health, but also served as a catalyst for a range of socioracial problems to grow and get out of control. Nevertheless, the author of this speech takes on the responsibility to advocate for her

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community, to send a message of hope and resilience. The main style used throughout the text is the expression of emotions through metaphors.

At a text level, there is a high use of adjectives that represent anger, frustration, resistance and desperate need of change. On the other hand, there is use of metaphors that evoke eagerness, motivation and empowerment over oppression and marginalization. Furthermore, the rhymes included depict a strong link towards the anti-Asian sentiment from its historical backgrounds until the present cause (the post COVID-19 era/context). And it is clear that the only two tenses used, present simple and past simple, represent a stronger sense of the reality of an unclosed past. Within the discursive practice level, this text is a speech that was delivered during an anti-Asian hate rally. The text was produced as a reflect of the hefty burden of the constant violence the AAPI community has experienced ever since the pandemic. The consumers are in first instance, the Asian community that resides in the U.S. and allies of the cause. Secondly, this text was also directed to the oppressors and to the bystanders condemning the hegemony. Regarding the social practice, this text contributes to social change and challenges power positions by mentioning the violent acts members of the AAPI community are subject of. It questions the power relations and positions of the ever-present white supremacy. It uses metaphors and intertextuality by referencing other recognized civil-rights activists in order to have a stronger impact on the audience. The speaker also shares her personal experiences to build a bond with the community who could perhaps relate and sympathize with her. Also, this speech is used as a call for action to persuade and move a social group to make a change in society in and beyond the U.S., as her speech is shared in social media and streaming platforms.

All in all, the text exposes a strong sense of the speaker's idealism regarding the inclusivity and acknowledgement of different social groups and her passion towards pursuing race and gender equality. Finally, rather than portraying a victim position, this text takes a stand against the further spread of a more dangerous virus in humanity – hate.

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