

SILK ROAD

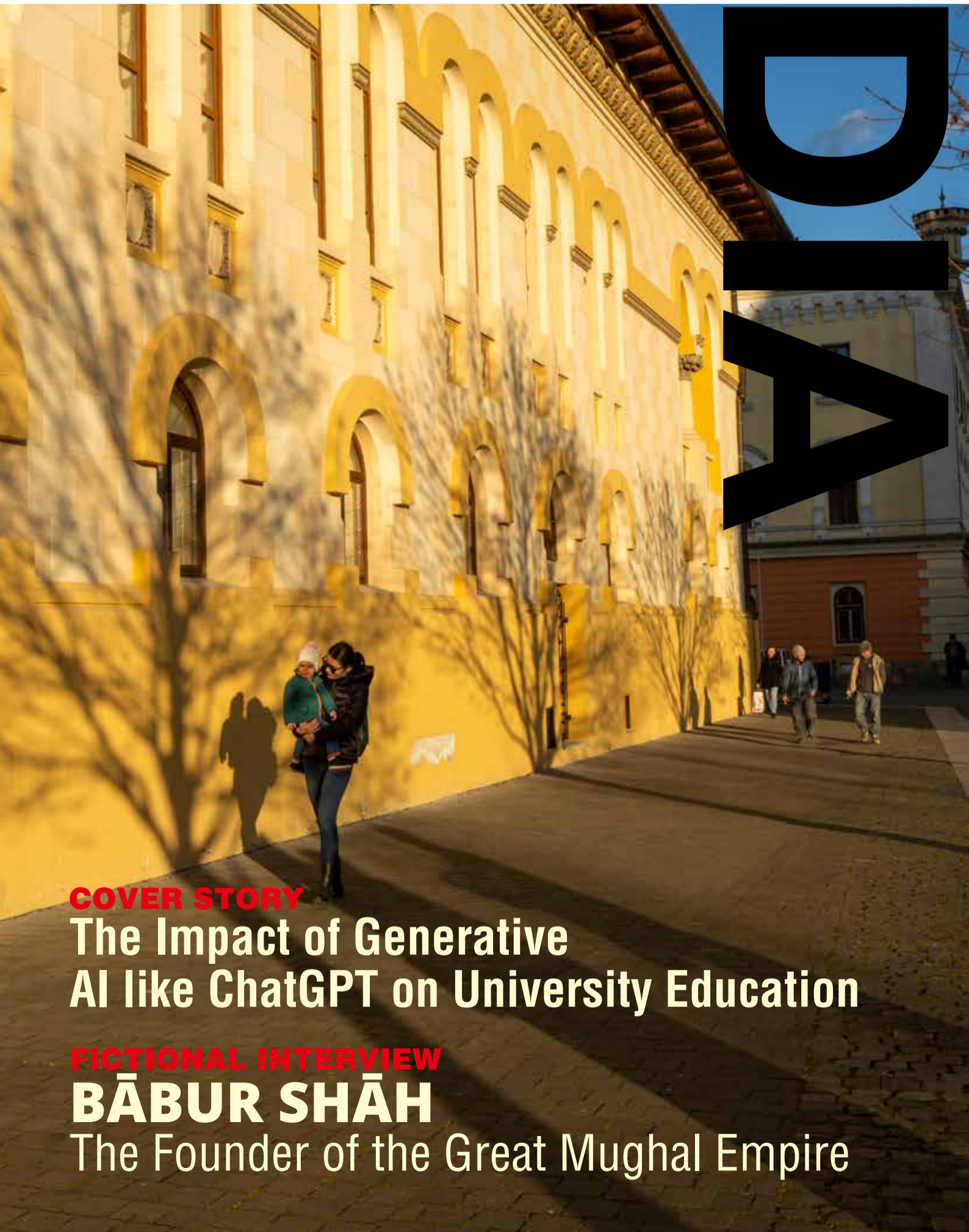
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**SILK-ROAD
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COVER STORY

**The Impact of Generative
AI like ChatGPT on University Education**

FICTIONAL INTERVIEW

BĀBUR SHĀH

The Founder of the Great Mughal Empire

SILKROADIA

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Shi-yong Chon

SUN Takes Lead in Tackling the AI Revolution in Universities

The rapidly unfolding AI revolution, exemplified by the release of the Generative AI model ChatGPT late last year, is heavily affecting human society, including the realm of universities. Not only universities and all stakeholders associated with them, such as administrators, professors, and students, as well as government regulators and education industrialists, are bracing for the impact of AI tools on education.

As we move forward, it is evident that the future of education will be deeply intertwined with the ubiquity of Gen-

erative AI, and it is our responsibility to ensure that its positive effects outweigh any negatives.

Universities, being at the forefront of education, should take the lead in maximizing the positive impacts and mitigating the potential risks posed by Generative AI. In light of this, *SILKROADIA* has chosen “The Impact of Generative AI like ChatGPT on University Education” as the theme for its Cover Story. Our aim was to provide readers with insights into how Generative AI is influencing university education and explore the benefits, challenges, and risks associated with its application.

In this issue, we are privileged to feature an insightful article contributed by Dr. Mohammad Gouse Galety, dean of computer science at the Samarkand International University of Technology in Uzbekistan. Dr. Galety proposes a valuable list of 10 actions for university administrators concerning AI, and among them, I would like to highlight the eighth point: “Join together with other universities to push the limits of AI innovation by sharing ChatGPT and AI best practic-

es and working on research projects.”

Collaborative efforts like these are precisely what the Silk-Road Universities Network (SUN) should strive for. In fact, SUN has already embarked on its AI journey well before the release of ChatGPT. SUN selected “The Role of Universities in the Era of AI and Big Data” as its main topic in early 2022, which remained the centerpiece of both the 2022 and 2023 General Assemblies, as well as the scholarly discussions of the International Association for Silk-Road Studies, the academic arm of SUN.

As Professor Galety pointed out in his article, SUN aspires to be a leader in the AI transformation. Generative AI is one of the most crucial and powerful technological innovations of our time and it demands a complete reinvention of the education system to align with the changes it brings about. Every member of the SUN community, including professors, students, and administrators, should bear this in mind as we march toward the future.

Brightening SUN’s future, a meaningful step was taken during the Eighth

General Assembly hosted by the Canadian University of Dubai in February. The chairmanship of the network has been transferred to CUD from Hankuk University of Foreign Studies, marking the first chairmanship turnover since SUN's establishment in 2015. Additionally, the appointment of Ca'Foscari University of Venice as a co-chair university, with Professor Lippiello Tiziana as the deputy chairperson, is generating anticipation for the new leadership. Professor Lippiello will work closely with the new chair, Dr. Karim Chelli of CUD. The Dubai GA welcomed more appointments, including Professor Patrizia Carioti from L'Orientale University of Naples as the new president of the International Association for Silk-Road Universities and Professor Dorota Sylwa Majewic from the Samarkand International University of Technology as the new advisor for students.

I am hopeful that the new leadership lineup will effectively guide SUN as it embraces the AI revolution and embarks on a path towards significant progress and growth. Let us all work together to lead universities in embracing the poten-

tial of AI for the betterment of education and society as a whole, as well as further development of SUN.



THE IMPACT OF GENERATIVE AI LIKE CHATGPT ON UNIVERSITY EDUCATION



Mohammad Gouse Galety

ChatGPT is an artificial intelligence (AI) application that can write essays that would get A's, draw detailed pictures, have philosophical discussions, and write computer code to accomplish specific tasks. Its deployment has prompted serious questions about the role of AI in the future of education and other fields.

Will AI dumb down or eliminate the need for human intelligence and judgment? Can the educational model survive if students cheat?

The problem with using such tools in the classroom is that pupils aren't gaining or improving their writing skills. Identifying whether a student employs a tool like ChatGPT can be even more challenging because not all schools or educational programs are built with state-of-the-art technologies.

In contrast, ChatGPT and other AI applications have the potential to relieve individuals of tedious and time-consuming duties like email writing and internet re-

search that contribute little to the development of one's mind.

Educators can benefit from AI's help and advancement in several ways:

1. *Are you stuck in a rut while writing?*
Artificial intelligence may help you develop fresh ideas and more sophisticated arguments.
2. Imagine being able to *distill reams of research* into concise abstractions, saving you time and letting you zero in on what's truly important in a matter of minutes.
3. *Preparing for an exam* with the help of ChatGPT's practice tests and questions can help students feel more at ease on exam day.
4. AI can deliver *real-time guided feedback*, which is especially useful for classes with many students.
5. *Lesson planning and preparation:* creating lesson plans and instructional resources to help teachers save time and effort.

The bright future of Learning

Reviewing and updating educational practices to account for new resources is essential. It's important to strike a balance when adopting new technologies; for example, we should probably consider how best to apply AI to improve our current state of affairs.

*What is the appropriate inquiry here?
Is there a pressing social issue we can help solve using AI programs like ChatGPT?*

More efficient use of natural resources to combat climate change, space travel, and the elimination of cancer are just a few examples. Now that we can synthesize and comprehend large amounts of data, we must consider how best to use this skill to address humanity's challenges.

Many existing educational tools and platforms are already utilizing AI with great effectiveness. Among the most well-known are: *Duolingo, ALEKS, Coursera*

AI's Potential and Limitations in the Classroom

The use of AI in the classroom has many potential advantages, but specific ethical issues must be resolved. One major worry is that AI will only reinforce discrimination and bias in schools/universities. There are also worries about how AI may affect students' right to personal information security and privacy.

Responsible implementation of AI and ChatGPT on campus requires action from the administration. Here are ten concrete actions they may take to promote the responsible and fruitful application of these technologies in their respective organizations:

1. Please create an account and explore the features of ChatGPT for yourself by responding to its various questions.
2. Check the efficiency of your IT system to see if it can handle artificial intelligence.
3. Create a plan to use AI's cutting-edge technology for your school/university

- and increase productivity.
4. Don't be shy about bringing in the experts in AI if you find yourself in need of assistance.
 5. Please find out how your students use ChatGPT and navigate the AI world from their perspective. Think in terms of polls and focus groups.
 6. Invest in your faculty's training and development so they can lead the way in AI education. Dispel some myths and impart some knowledge.
 7. School/College/University administrators can benefit from AI's ability to delve deeply into student performance, enrollment trends, and other crucial variables to make data-driven decisions.
 8. Join together with other universities to push the limits of AI innovation by sharing ChatGPT and AI best practices and working on research projects.
 9. Use cutting-edge methods to motivate and recognize your employees. Form a group of AI fans from different departments to discuss new approaches to AI research and

development.

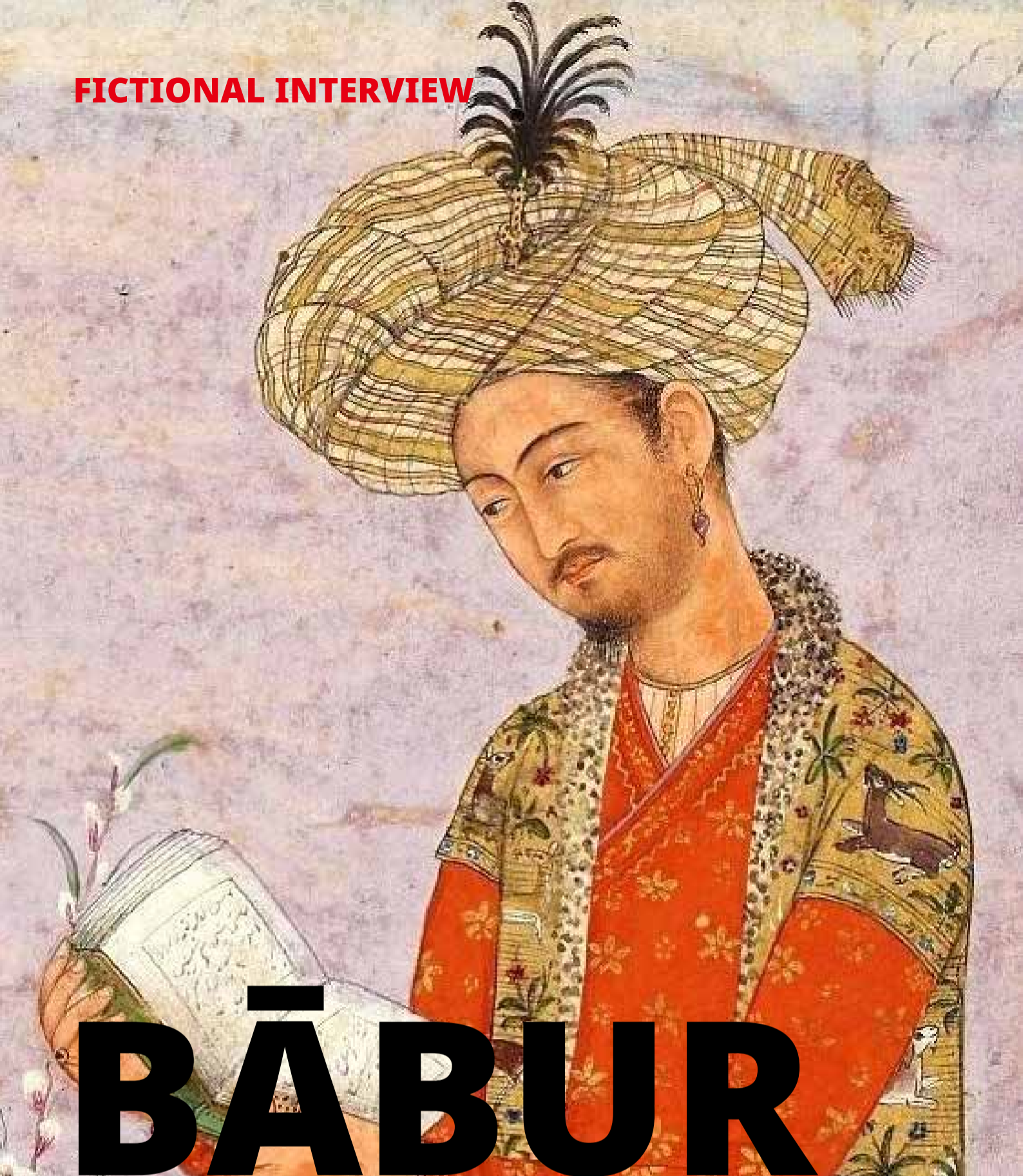
10. Integrate AI with other tools and platforms to create a thriving technological ecosystem on campus.

SUN aspires to be a leader in this transformation. To that end, we have updated our Digital Transformation course to incorporate a discussion of generative AI technologies with an examination of a digital maturity model for businesses to evaluate their current level of digital readiness, as well as exercises in timely engineering and developing a governance framework. With the correct map, we can put this technology to good use, speeding up otherwise laborious processes and paving the way for important discoveries. The proper perspective is to consider how to dramatically boost productivity by accelerating what used to be time-consuming processes in the past.

Dr. Mohammad Gouse Galety, Dean of Computer Science at Samarkand International University of Technology, Samarkand, Uzbekistan, received his Ph.D. in Computer Science in 2012. His research interests span both computer science and information science, including web mining, IoT, and networks. He

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FICTIONAL INTERVIEW



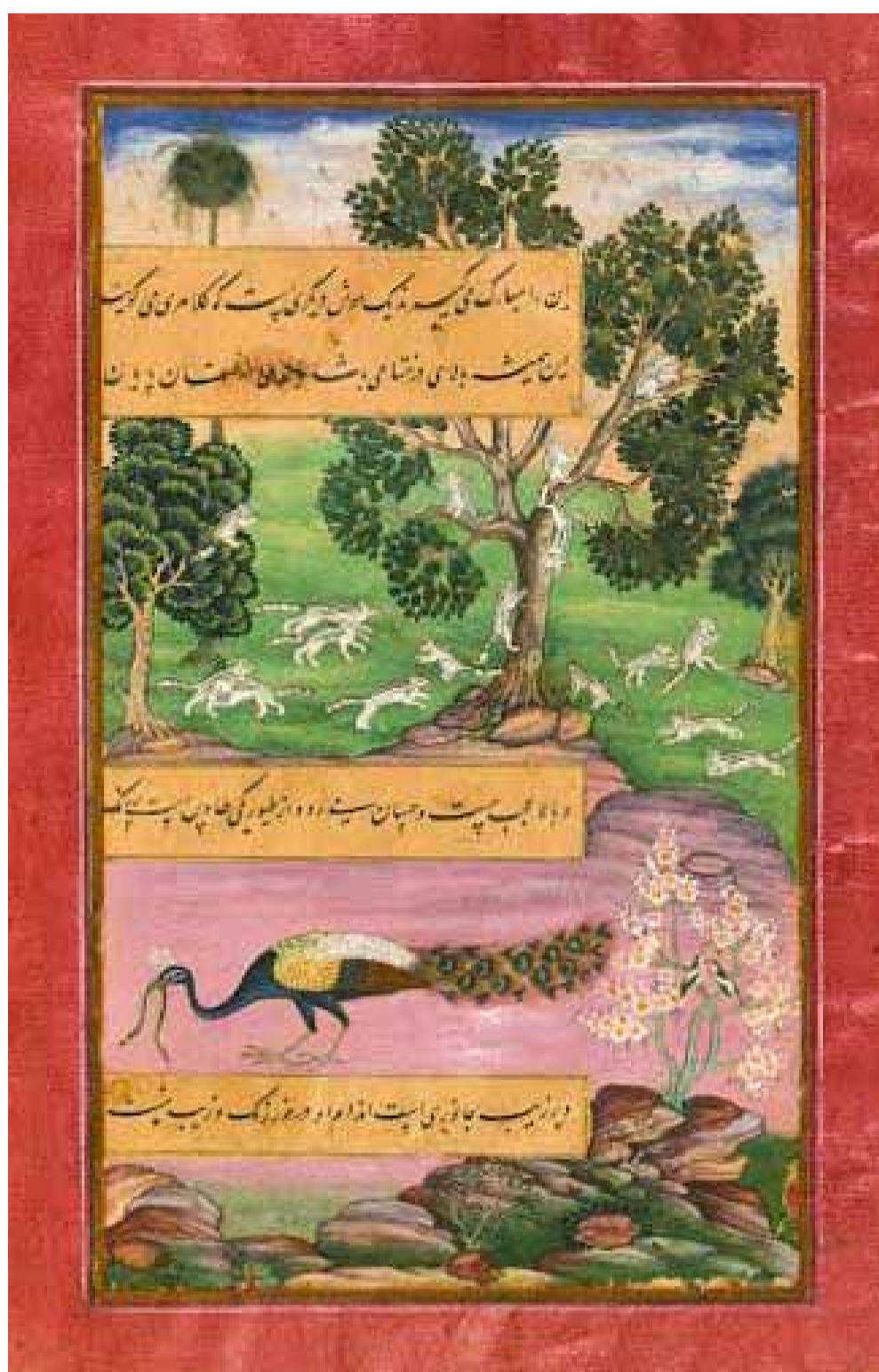
BĀBUR

SHĀH

THE FOUNDER OF
THE GREAT MUGHAL
EMPIRE

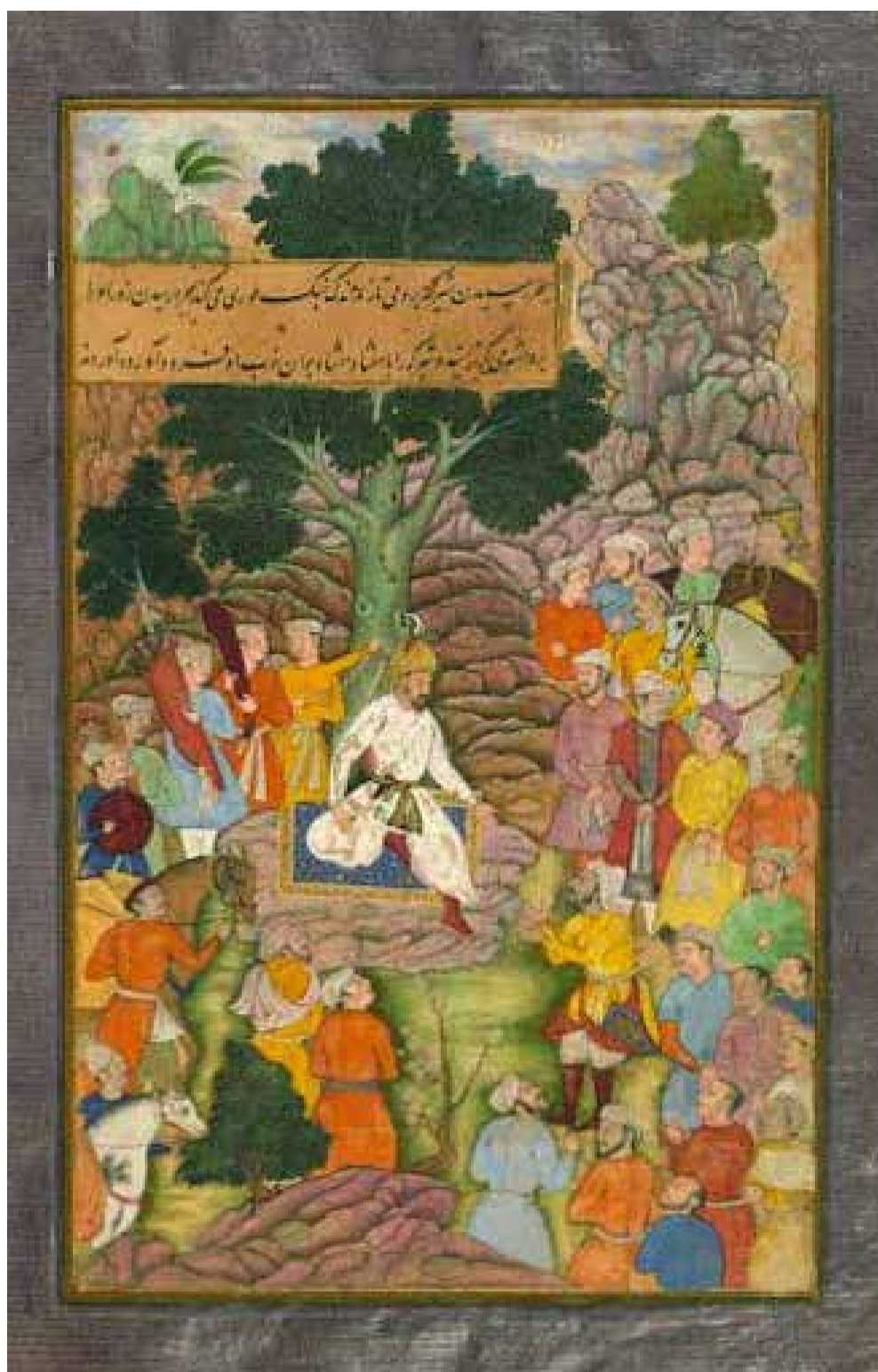


Elisabetta Ragagnin



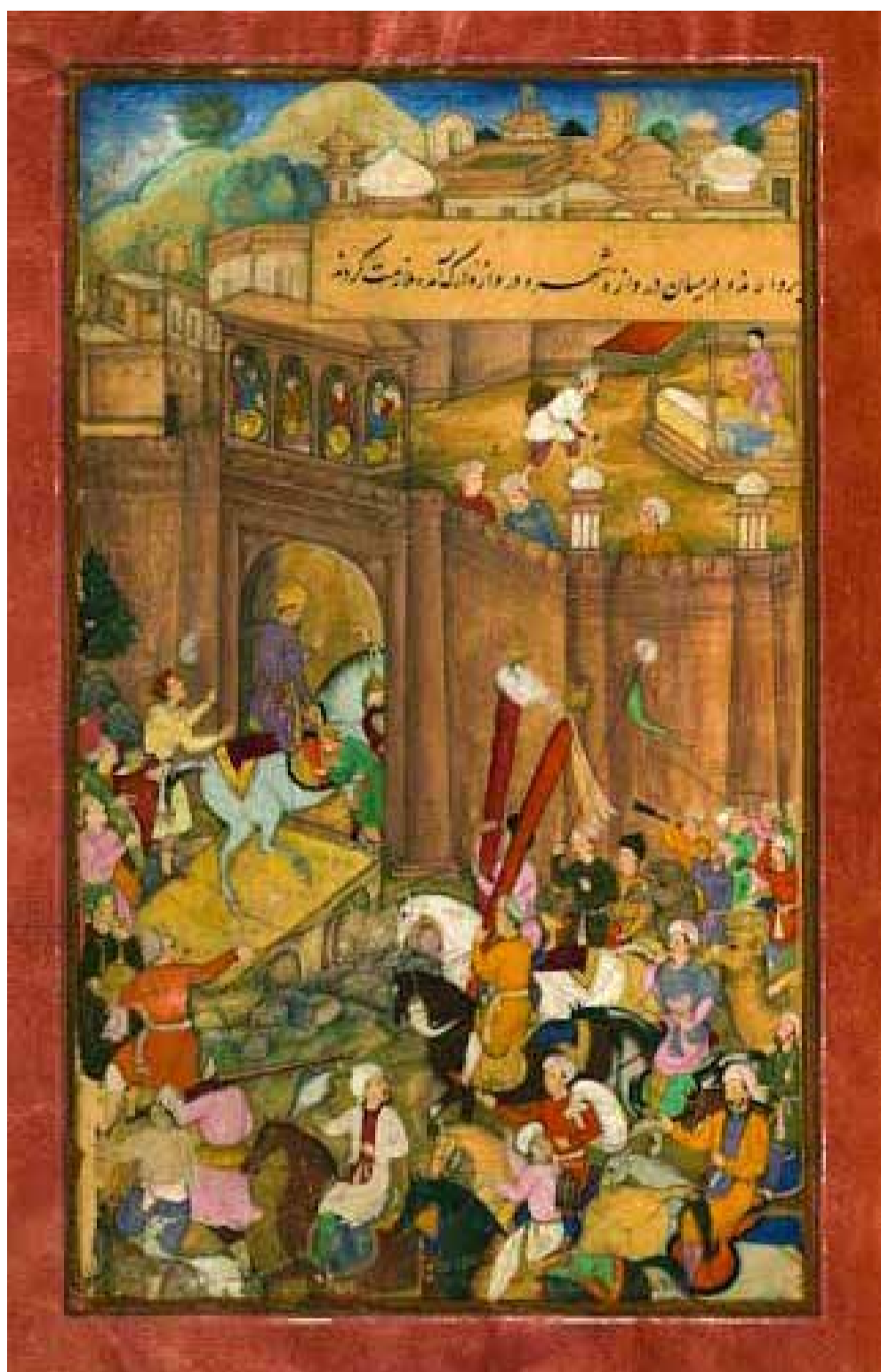
Zahīr al-Dīn Muḥammad Bābur (1483-1530) – better known simply as Bābur Shāh or Bābur – is the founder of the great Mughal empire and the homonymous dynasty that ruled the Indian subcontinent and adjacent territories from 1526 to 1857. He was of both Turkic and Mongolic descent: Timurid on his father’s side and Chinggisid on his mother’s side.

Bābur was an extraordinary person: a world conqueror, charismatic and loyal leader, military genius, and great connois-



seur of arts, architecture, nature, music and much more.

His native language was Turkî, as Bābur writes himself, i.e. the literary and transnational Central Asian Turkic variety generally referred to with the term “Chaghatay”, from the name of the second son of Chinggis Qa’an (often called ‘Genghis Khan’), who inherited those parts of the Mongolic empire represented by Turkic-speaking Central Asia.



Bābur left us the masterpiece of Chaghatay literature: the *Bāburnāma*. Besides being of primary importance from a linguistic point of view, the *Bāburnāma* is a mine of information about the Central Asian and Indian world of the 16th century. In this biographical work, Bābur, alongside the narration of the battles he fought to gain and maintain power, meticulously writes about history, spiritual, and material culture, including flora, fauna, music and poetry. Babur's own poetic verses in

both Turkî and Persian adorn this literary masterpiece. The *Bāburnāma* occupies a prominent position in the Muslim world, as it represents the first autobiography in Islamic literature. At the same time, it is a gem in world literature.

The *Bāburnāma* has come down to us in four manuscripts and one printed version. It has been translated into many modern languages. Moreover, several related miniatures are scattered around the world in diverse collections. However, Bābur's original manuscript has never been found.

SILKROADIA: Bābur Shāh, your Highness, Your Excellency, founder of the Great Mughul Empire, great-great-great-great-great-grandson of Temerlane and offspring of Chinggis Qa'an.....we are so honoured that you have accepted to be interviewed by *Silkroadia*. Thank you very much for having found time in your extremely busy schedule. Our readers are waiting so much to hear from you. As for me, I am a big fan of yours and I am extremely excited in interviewing you today.

Bābur Shāh: It is a great pleasure for me as well to be here with you today and thank you very much for having organised the interview in this extremely elegant Venetian Garden. So, dear interviewer what do you want to know? Any special wishes? Which are the Central Asian secrets you'd like to disclose?

SILKROADIA: I have a very long list of questions, but I will try to concentrate on three of them. I do not want to tire you too much, nor to take advantage of your mercy.

Bābur Shāh: You need more than 3 questions to make me tired. Don't you know that my name "Bābur" means 'tiger'? I never get tired, no worries at all, dear Interviewer-*Khonom*.

SILKROADIA: Thank you very much for your kind words, Bābur Shāh. To start with, can you tell us something about the women of your family?

Bābur Shāh: With great pleasure! The la-

dies of our family are great Ladies, the pillars of our dynasty. Starting from my grandma, Aisan Daulat Begum: what a charismatic person! She had always been my true master in military strategies. I conquered half of the world following her judgment and counsel. She was such a wise and far-sighted person. Most affairs of mine were carried through under her advice. She is also the one who gave me the nickname “Bābur”. Moreover, she had a fantastic sense of humour. After winning battles we always had great parties with all our commanders. The world needs more women like her. Actually, I should tell her to go back on Earth in disguise to help you down there with some urgent geopolitical matters.

And then my beloved daughter Gülbadan, a very talented story-teller. She wrote a nice memoirs-book for her brother, my son Humāyun. Professor Mano has recently published a Japanese translation of it, on Earth. Great job Eiji Mano-San, be your hands blessed. My daughter Gülbadan – my sweet nightingale, as I call her – has her own reading club here in

the Celestial City. Next meeting is tomorrow evening. Queen Elizabeth will also be there. I am pretty sure there will be a lively discussion concerning XIX and XX century India!

SILKROADIA: Bābur Shāh, would you describe yourself as a vegetarian? We read in the *Bāburnāma* how much you love fruits, especially melons.

Bābur Shāh: You are right, I enjoy fruits very much, and I have a special love for Central Asian melons. You surely read about the superb *Mīr Timurī* -type in my Memoires.

However, no, I am not a vegetarian. As a man of my time, I used to hunt and to enjoy roasted meat, especially mountain white deer and antelopes. But, honestly, I can live very well also without meat. The pleasure I get in eating fruit is actually bigger.

In the summer – in my private Mughal Celestial Gardens on this side of the clouds – I regularly get melons from Akhsi, a small place near Andijan in present-day

Uzbekistan. I enjoy them listening to the poetry of Navā'ī and Central Asian lounge music.

Besides eating them in slices, as everyone still does around the world, our skilled cooks prepare melon *sherbet* – the favourite of Qubilay Qa'an - as well as a special melon cold soup. In the hot summer evenings, it is a real pleasure for the palate. It recalls the Hungarian cold cherry soup; I am sure you know it. Our chefs, together with both Yuan and Timurid cooks, invented a special new *fusion* recipe, adding some secret ingredients from the Mughal kitchens and a little bit of freshly squeezed pomegranate juice: simply delicious! Attila enjoys it a lot as well.

SILKROADIA: It sounds mouth-watering. Would I have a chance to taste it? Or, to get its recipe?

Bābur Shāh: You know how cooks are. They are always very jealous of their recipes and especially of their new inventions. I can give you some slices of dried melon and a dozen of pomegranate seeds I hap-

pen to have in my pocket. Here you are interviewer-*Khonom*. You can try to prepare your own recipe.

SILKROADIA: Thank you very much my Lord. If I succeed, but I honestly doubt it, I will invite you for dinner. My next question is more Turcological. Are you happy with scholars' work on *Bāburnāma*?

Bābur Shāh: Yes, I am extremely happy. Professor Claus Schönig, a great expert of my *Bāburnāma* and a first-class Turcologist, who recently joined our world, explained to me so much about my own “diary”. I am actually studying Turcology and Mongolistics with him: fantastic private lessons. I am very happy Claus Beg joined our club here, he is such a fun guy, and so learned, a real scholar. Students on Earth really lost a lot. However, at the same time, we gained a lot in getting him here. When I wrote down my personal diary, well, I really did not think that it would have hold such a privileged position in Central Asian and Turcological Studies. If I would have known it, I would have written more. I ac-

tually love writing. I also enjoy a lot conversations with Madame Ingeborg (Hauenschild), another new-comer in our world. She wrote a very detailed monograph on all animals and plants I mentioned in my personal diary. If only I would have known that generations of scholars would have engaged in such scientific works! I have just noted down some aspects of the great culture and nature of our beautiful Central Asia.

SILKROADIA: What about the missing pages of your Memoires? When will we have a chance to see the complete *Bāburnāma*, or possibly, your own hand-written version?

Bābur Shāh: I have to speak with Claus Beg. I gave him my personal notes, he is working on it day and night with full enthusiasm and great pleasure.

Meow.....meow...meow.....

SILKROADIA: Uh....who is meowing so loudly?

Bābur Shāh: Oh, sorry for the little noise. This is *Manul*, my lovely cat. You probably know him as “Pallas cat”. We have been together since my first campaigns in Afghanistan. I remember our first exchange of sight...it was freezing cold, and smart *Manul* was looking straight in my eyes, analysing my moves from a distance. He had put his paws on his thick tail to protect them against the cold. Didn't you read about it in my Memoires? I wrote down a very detailed description of this extraordinary and adorable feline. Ah, no.....you don't have those pages, sorry Interviewer-*Khonom*, my mistake. I beg your pardon.

SILKROADIA: You don't need to excuse yourself Bābur Shāh. Thank you very much indeed for mentioning it. Would it be too much of a request to ask you to send your notes on *Manul* to us?

Bābur Shāh: Sure, no problem at all, with pleasure. I am happy to see that there are still some few places on Earth where this incredibly beautiful feline lives. I hope my

description would help the planet in preserving the Pallas cat. Too many animals, plants and languages are disappearing. I am thinking I should go for a new world campaign to protect them. I have recently started writing a blog on such topics. You can follow me at: #Baburforever. I will send you the special password required to access it.

SILKROADIA: Thank you very much, Bābur Shāh, *raxmat, bayarlalaa, say bol, motashakkeram!*

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Bong Joon-ho: Film Auteur of the Silk Road



Cameron Shirvani Steiner

If the French concept of the auteur still has any value after more than 60 years of push and pull, then no filmmaker more profoundly embodies this spirit than Korean director Bong Joon Ho. His purposefully Korean films are not just valued by critics worldwide and successful at the global box office, they each reflect a continuity of style and content, with a quintessentially Silk Road focus on the local that somehow speaks to the universal.

Auteurism is a theory of filmmaking developed in France that places the director as the key figure responsible for the

thematic and stylistic choices in a film, or across the whole set of films by one director. Rooted in the French word for “author,” the notion of “auteurism” in filmmaking began to propagate in the 1950s with the film journal *Cahiers du Cinéma*. The editors and writers of that journal believed that the best directors were able to make films with a unique personal vision through their mastery of film techniques. These auteurs were true artists, differing from the more ordinary “metteurs-en-scène” director who, while competent as technicians and functionally able to produce films, were not auteurs because they did not manage to put any of their individual personality into their films (Hayward 2000, pp. 19-27).

The basic idea is dated from a 1948 essay by Alexandre Astruc, “Du Stylo à la caméra et de la caméra au stylo,” in which he argued for the value of cinema from the perspective of a true cinephile – that movies were not just “a fairground attraction, an amusement analogous to boulevard theatre, or a means of preserving the images of an era” (Astruc 2011 [1948], p. 352).

Instead, he said, “the cinema is quite simply becoming a means of expression, just as all the other arts have been before it, and in particular painting and the novel” (id.). Astruc observed that film was “gradually becoming a language” – one that allowed an artist to express even the most abstract of thoughts or obsessions into the visual form – and formally declared:

That is why I would like to call this new age of cinema the age of camera-stylo (camera-pen). This metaphor has a very precise sense. By it I mean that the cinema will gradually break free from the tyranny of what is visual, from the image for its own sake, from the immediate and concrete demands of the narrative, to become a means of writing just as flexible and subtle as written language... It can tackle any subject, any genre. The most philosophical meditations on human production, psychology, metaphysics, ideas, and passions lie well within its province” (id.)

Astruc’s more controversial and influential

declaration, however, was found in his description of who held his theoretical “camera-pen”:

... in this kind of film-making the distinction between author and director loses all meaning. Direction is no longer a means of illustrating or presenting a scene, but a true act of writing. The film-maker/author writes with his camera as a writer writes with his pen. In an art in which a length of film and soundtrack is put in motion and proceeds, by means of a certain form and a certain story (there can even be no story at all - it matters little), to evolve a philosophy of life, how can one possibly distinguish between the man who conceives the work and the man who writes it? Could one imagine a Faulkner novel written by someone other than Faulkner? And would Citizen Kane be satisfactory in any other form than that given to it by Orson Welles? (Astruc 2011 [1948], p. 353-354).

Astruc helped to define this emerging the-

oretical approach to reading cinema, but this approach would later find its name under the writings of director and critic Francois Truffaut, who believed that “it needs to be made perfectly clear that directors are and want to be responsible for the scripts and dialogue they illustrate” (Truffaut 1954). He contrasts that directorial control with the “the metteur-en-scene” filmmakers, who are handed scripts and then merely “decides on the framing;” he would declare “auteurs who often write their own dialogue and in some cases think up the stories they direct,” to be “*cinema d’auteur[s]*” (Truffaut 1954).

The American critic Andrew Sarris further defined “auteurism” by outlining what he claimed to be the three premises of auteur theory. The first of these components is “technical competence,” which essentially puts forward that the director should be at the top of their craft with the film’s technical operations. An average film or an un-directed film has no weight in a scale of filmic values, and thus the filmmaker must be cast from the pantheon of directors (Sarris 2004 [1962], p. 562).

“Distinguishable personality” defines the following premise – that an auteur is separated from others by an unmistakable and “recurrent characteristics of style, which serve as his signature” (id.). This pillar of auteur theory is the greatest unbecoming of the “metteur-en-scene” director, who translate from script to screen with little interrogation of the source. And the final premise concerns “interior meaning,” in which filmmakers breach beyond the limits of pure entertainment and use film to display their perspectives and ruminations on the human condition. This meaning often arises from the nature of material being translated by directors with unique personalities. Sarris makes it a point, however, to provide a clear distinction of his definition with that of the earlier French critics:

“This conception of interior meaning comes close to what Astruc defines as *mise en scene*, but not quite. It is not quite the vision of the world a director projects nor quite his attitude toward life. It is ambiguous, in any literary

sense, because part of it is imbedded in the stuff of the cinema and cannot be rendered in noncinematic terms. Truffaut has called it the temperature of the director on the set, and that is a close approximation of its professional aspect. Dare I come out and say what I think it to be is an elan of the soul?” (Sarris 2004 [1962], pp. 562-563).

The next challenge of the auteur theory is the question of what defines a great director; what balance do we emphasize between a single film and a director’s filmography as a whole? While it is expected of a director to make a great film every so often, the ultimate calculation is that single works do matter much; “[a]s Renoir has observed, a director spends his life on variations of the same film” (Sarris 2004 [1962], p. 564). These “variations” encompass continuing patterns in a great director’s collective work, including filmic elements and thematic content, that brand the director as instantly recognizable and worthy of critical appraisal.



Bong Joon-ho with
Prof. Nam Lee
Source: Chapman
Film Studies Schol-
ar Dissects the Art-
istry of 'Parasite'
Director | Chap-
man Newsroom

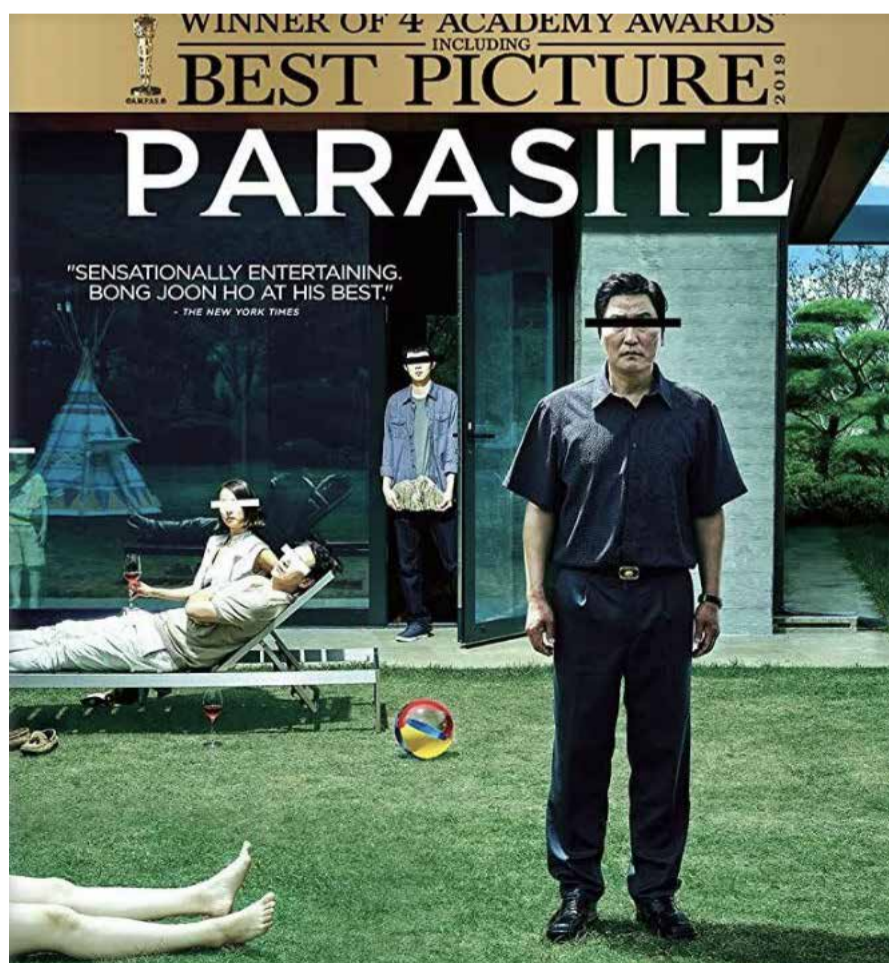
Bong Joon-ho: the Korean Exemplar of the French Auteur

It is worth remembering that the auteur theory was not developed to reinforce an appeal to snobbery in filmmaking; in a significant way, auteur theory's goals were the opposite of that:

The *politique des auteurs*—the auteur theory, as Andrew Sarris calls it—was developed by the loosely knit group of critics who wrote for *Cahiers du Cinema* and made it the leading film magazine in the world. It sprang from the

conviction that the American cinema was worth studying in depth, that masterpieces were made not only by a small upper crust of directors, the cultured gilt on the commercial gingerbread, but by a whole range of authors, whose work had previously been dismissed and consigned to oblivion” (Wollen 2011 [1972]. p. 363).

Hayward similarly addresses the cultural context surrounding the first auteur theorist, who would not only praise American filmmakers but additionally “attack the French cinema of the time which they considered sclerotic, ossified... scripted, redolent with safe psychology, lacking in social realism and of being produced by



Source: Chapman Film Studies Scholar Dissects the Artistry of 'Parasite' Director | Chapman Newsroom

the same old scriptwriters and filmmakers whose time was up (Hayward 2000, p. 21).

A similar analysis can be made studying the career arc of Bong Joon-Ho. Chapman University Professor Nam Lee has noted that before *Parasite*, Korean films were not always welcomed in the international sphere (Reul, 2021); where Bong Joon-ho found supporters beyond his local market was in the writings of cinephile critics hoping to shine recognition onto a true developing artist:

“Memories of Murder won immediate critical and popular acclaim on its release, and its box-office take of over five million admissions not only established Bong as a leading filmmaker, but also demonstrated the commercial potential of such highly individualistic, director-orientated films. Soon local journalists were proclaiming ‘well-made’ (transliterated from English) to be the newest industry buzzword. Kim So-hui (2004), editor of film magazine *Cine21*, described ‘well-made’ in this context as a commercial feature that makes use of defined genres and the star system, but

which contains both a distinctive directorial style and commentary on social issues” (Paquet 2009, p.95).

Beyond the confines of a certain pathway to critical recognition, Bong Joon-ho’s filmography encapsulates and neatly mirrors the tenets of the auteur theory as described by Sarris. He displays technical competence through his position as one of the screenwriters on each of his films (along with credits for conceptualizing the story), and several filmic elements coalesce into Bong’s distinct “personality,” particularly the inclusion of social themes, the mixing of contrasting film genres and the sudden tonal shifts between drama, bleakness, and slapstick/dark humor. *The Host* (2006) is perhaps Bong’s most distinctive example of the last of these stylistic trademarks – in the scene immediately following the monster’s first attack, we are initially aware of the film’s overwhelming grief in the Park family’s sadness at the loss of their young daughter. What follows afterwards, however, is akin to parody, as characters cry and moan in exaggerated

fashion, and the authorities that later enter the scene to announce the quarantine are presented as clumsy and unserious. The tonal shift in this scene and others can be described as “experimental slips” (Utin 2016, p. 53), forcing the viewer to reorient their understanding of the story’s presentation.

Where we can truly understand Bong’s auteur distinction, however, is in the analysis of the pattern of interior meaning present in Bong’s collective works. The essential core of Bong Joon-ho’s filmography is their interest in articulating “narratives about recent history, specifically the tribulations of the underprivileged” (Sellers 2015, p.168), rooted in both Korea’s post-war military dictatorship and the aftermath of the late-90s economic collapse. Bong’s focus on the underprivileged place his films within the revolutionary “min-jung” movement, in which the conflict arises between the exploited, subservient, “wretched” majority and the repressive international elite. Characters and settings speak to history and culture – the Han River monster of *The Host* represents the forc-

es of authoritarian and corporate power and recklessness that abused regular Koreans, and the train of *Snowpiercer* (2013), with its divided cars, stands in as a metaphor for the artificial nature of poverty and the sectioning of classes.

Professor Lee additionally notes other elements in relation to thematic content that are less visible but to those with discerning critical eyes. The first of these is horizontal solidarity, or the connecting of characters of certain social classes to achieve common goals. Horizontal solidarity appears as a particular connecting link in Bong's filmography - "In *Barking Dogs Never Bite*, part-time lecturer Yoon-ju unites with the apartment's management office employee Hyun-nam to find his lost dog; in *Memories of Murder* (2003), a rural detective and an urban detective cooperate despite their mutual hostility; and the Park family in *The Host* (2006) could finally kill the monster with the help of a homeless man who joined them and poured gasoline over the monster" (Lee 2020, p. 140). And to further expand this theme, *Snowpiercer's* transracial and un-gendered diversi-

ty is no mere coincidence; rather, despite language, cultural, and personal barriers, the underclass bands together in solidarity against their oppressors.

Another thematic element – more pertinent to his local Korean films – is the “narrative of failure”; the protagonists’ journeys end in bitter failure, in a manner constituting biting critiques of Korea’s elite power structure. The purpose of these narratives is furthering Bong’s perceptions of “the inability and/or unwillingness of Korean authorities to protect ordinary citizens. In this sense, these films are political allegories disguised as popular genre films” (Lee 2020, p.64).

Why Auteurism?

By the 1960s, according to Thomas Schatz, the studios had become “no longer studios, really. They were primarily financing and distribution companies for pictures that were ‘packaged’ by agents or independent producers,” or even “by the stars and directors who once had been at the studios’ beck and call” (Schatz 1998, p.4). Some critics complain that the film industry has

merely been exploiting auteurism for marketing purposes. A film may be denied an open interpretation as “the reverberations of directorial names across titles” work to create “a kind of brand-name vision;” the marketing announces that “an intentional and authorial agency governs” and signals to the audience “the way a movie is seen and received” (Corrigan 2011 [1991], p. 418). An extratextual emphasis, then, is placed upon the filmmaker to extrapolate a film’s meaning, with the marketed “auteur quality” becoming an interpretive que. Bong Joon-ho’s filmography can certainly be understood in this light; a knowing audience, viewers and critics alike, is likely to interpret any single work – a “Bong Joon-ho film” – within the constraints of an already-established thematic pattern, and outside or left-field interpretations are understood to be less correct.

The fundamental conflict in the auteur theory is a question of credit – what recognition is deserved, and to whom, in the creation of any one work, or body, or film. To what extent is film a collaborative effort, compared to one where a certain

vision is realized? Can anyone who creates anything be considered some form of auteur? This article alone cannot answer these questions, but we can gauge with clarity that Bong Joon-ho occupies a unique position in the world of filmmaking, one in which local cultural phenomena is blended with global themes and metaphorical symbolism to create far-reaching commentaries on the modern condition. Bong Joon-ho, and his impressive body of work, exemplifies perhaps the closest case today of the auteur theory in action.

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The Delightful Ramadan



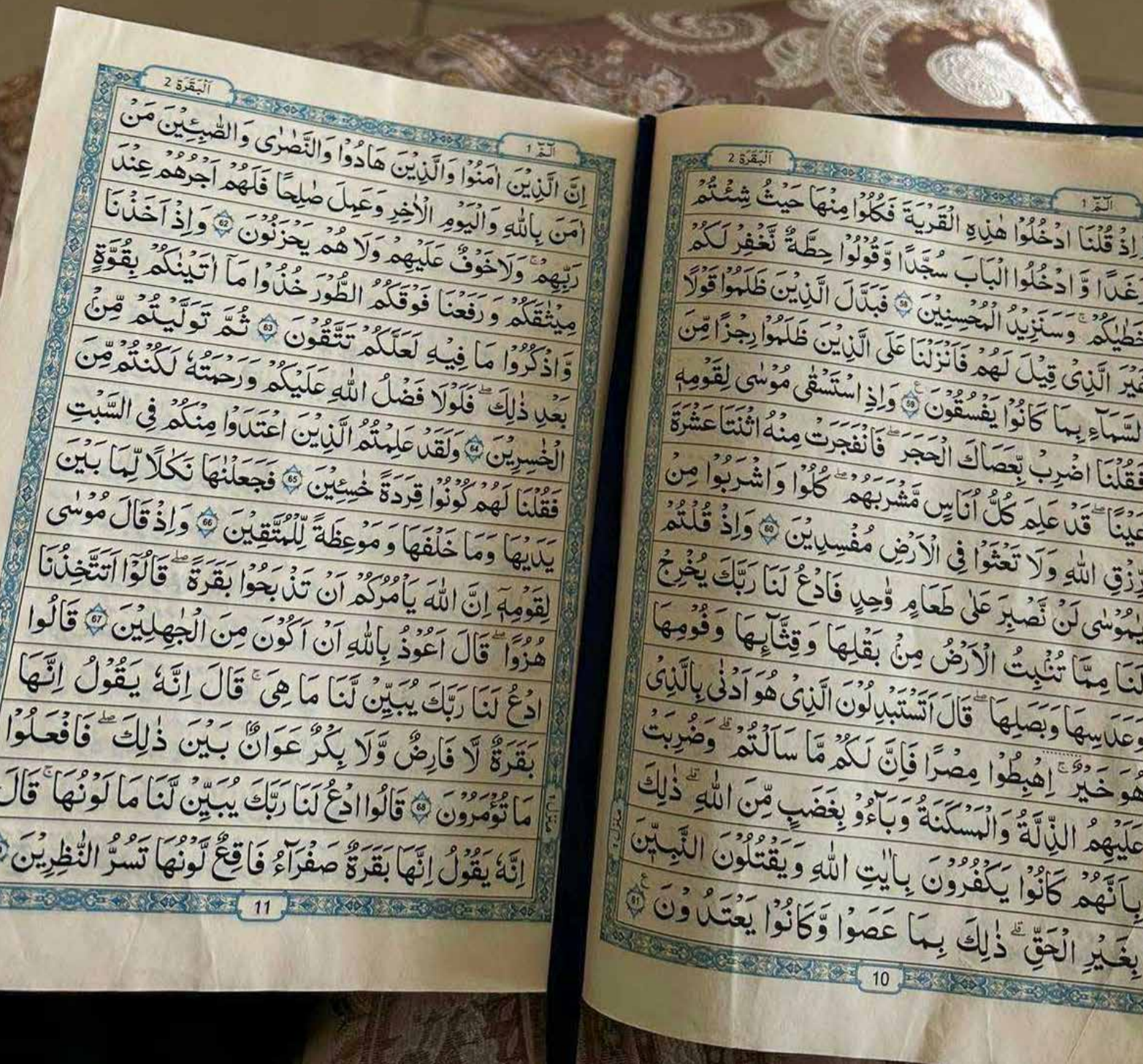
Rabiya Akhter

Introduction

Muslims all over the world celebrate Ramadan as a major religious occasion. It is considered a time for spiritual reflection, self-improvement, increased devotion, and worship. The word “Ramadan” comes from the Arabic root word “ramida” which means scorching heat or dryness. It is the ninth month of the Islamic lunar calendar. Muslims refrain from eating, drinking, and meeting their other physical needs during this month from dawn until dusk. All healthy adult Muslims are required to fast during Ramadan, which is one of Is-



lam's Five Pillars. This holy month is also a time for giving back to the community, spending time with family, and getting together. Eid al-Fitr, which marks the end of Ramadan, is a joyous celebration that is a significant holiday for Muslims all over the



Source: Rabiya Akhter

world. Ramadan is also a time for forgiveness and letting go of grudges, with many Muslims reaching out to their loved ones and neighbors to reconcile.

Let's Know More About Ramadan In UAE

The majority of the people in the United Arab Emirates are Muslims, making it a Muslim nation. Islam's holiest month, Ramadan, is celebrated with great rever-



Ramadan display at CUD. Source: Rabiya Akhter

ence and devotion by Muslims all over the world, and is a significant holiday in the United Arab Emirates, where people from various nationalities assemble to celebrate religious and cultural customs. Ramadan is most famous for its fasting, which

is mandatory for all adult Muslims to observe from dawn until dusk, while abstaining from eating, drinking, and smoking. There are, however, exceptions for people who are ill, nursing, pregnant, or on the road. Fasting helps to cleanse the mind and body while serving as a test of faith and self-control. Iftar, a meal that is traditionally shared by families and friends to break the fast, is served at sunset.

The Iftar is a time when UAE residents welcome guests from all backgrounds to share in their meal because the people of the UAE are renowned for their generosity and hospitality.

Some Mandatory Elements to Follow During Ramadan

Another important aspect of Ramadan is charity apart from fasting. Muslims are required to pay Zakat, a mandatory annual charitable contribution based on a person's income and wealth. During Ramadan, people donate to charity and provide food to the poor and needy. The UAE is taking a number of measures to ensure that everyone can enjoy the spirit of Ramadan



Exterior of a local mosque where Taraweeh and other prayers are performed, and interior of the mosque. Source: Rabiya Akhter



during the holy month. The “Ramadan Refrigerator” initiative was launched in the United Arab Emirates.

Residents can leave refrigerators full of food, drinks and other necessities outside their homes so that the poor and needy can get what they need.

The Taraweeh prayer is an important part of Ramadan in the UAE. Taraweeh is an additional prayer performed in the mosque at night after the morning prayers.

Taraweeh prayers are recited from the Holy Quran and divided into sections, and Muslims have a goal to finish the Quran before Ramadan ends.

Things to Avoid While Fasting

Along with fasting, there are certain things that Muslims should also avoid during Ramadan.

- Muslims should refrain from eating or drinking during the hours of fasting, even water.
- Smoking: Smoking is not permitted during the fasting period.
- Muslims should abstain from all sexual activity while fasting.
- Gossiping and swearing are prohibited for Muslims during Ramadan, as is the use of any foul language.
- Not attending prayers: Muslims should attend all five of their daily prayers without missing a beat.
- Time wastage: Rather than wasting their Ramadan time on pointless pursuits, Muslims should make the most of the opportunity to do good deeds.

- Getting angry or acting aggressively is not appropriate for Muslims to do during Ramadan.
- Muslims should avoid feeling jealous of others during Ramadan and instead concentrate on developing their own spiritual selves.

Iftar time Source: Rabiya Akhter



Post Ramadan Celebrations: Eid Al-Fitr

The Islamic calendar's first day of the tenth month is when Eid al-Fitr is observed. On the tenth day of the last month following the Islamic calendar Eid al-Adha is observed. Dates in the Islamic calendar are determined using the lunar phases because it is a lunar calendar which is followed by Muslims.

After a month of fasting we celebrate the Eid known as Eid Al Fitr. Eid al-Fitr marks the end of Ramadan and is a joyous event for Muslims to celebrate with family and friends. UAE celebrates Ramadan and Eid with great enthusiasm, generosity, and sincerity.

- A day before Eid girls put henna on their hand (this practice is mostly followed in Asian and Middle Eastern communities).
- Muslims wake up early to offer Eid prayers at local mosques or designated outdoor locations.
- On Eid day, one must take a bath and wear new clothes.
- Zakat al-Fitr (charity) to the poor and

needy is offered on Eid.

- Muslims visit their relatives and friends, exchange gifts, and share traditional food or sweets.
- People engage in festivities such as carnivals, fairs, and fireworks.
- Younger ones get money as an Eid bonus; it is considered part of the Eid celebration.

Eid where Muslims Sacrifice for the Sake of Almighty: Eid Al-Adha

Eid al-Adha, also referred to as the Festival of Sacrifice, is a Muslim holiday that honors Ibrahim (Abraham) for his willingness to offer his son Ishmael as a sacrifice in submission to Allah. Ishmael was initially scheduled to be sacrificed, but at the last minute, Allah substituted a ram, saving the child, according to Islamic tradition. This is celebrated every year beginning on the tenth day of Dhu al-Hijjah, the last month of the Islamic calendar. It signifies the conclusion of the annual Hajj pilgrimage to Mecca, which is required of all Muslims who are financially and physically able to

make the trip.

Muslims congregate in mosques or public spaces on the first day of Eid al-Adha for group prayers and a sermon. Following that, they frequently sacrifice a creature (typically a camel, sheep, goat, or cow) in remembrance of Ibrahim's offering. The meat is divided into three portions, with one third going to the needy and underprivileged, one third going to friends and family, and one third being kept for the household. On the occasion of Eid al-Adha, Muslims take some time to ponder their religion and spread their joy. Additionally, it is a chance to make amends, find common ground, and show compassion for others, especially the less fortunate.

Conclusion

Ramadan is a month of spiritual reflection, immense kindness, and generous giving. The UAE and people around the world observe Ramadan with great respect and dedication where they take pride in upholding Islamic values and traditions. Fasting, charity, prayer, and hospitality form the core of Ramadan, and the UAE people

embraced these aspects with open hearts and minds. They celebrate Eid al-Fitr and Eid al-Adha as the time of joy and thanksgiving, with their loved ones, marking the completion of a month of devotion and reverence.

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Music of the Strings: Sarangi



Sunita Bugga

In this modern world of anxiety, worries, stress and speed, man has lost his balance. During a single day, a man experiences numerous sounds of traffic, loudspeakers, media links on TV and phones, and so on. In order to bring back solace to the mind, relaxation to the body, and peace to the soul, music plays an extraordinary role. Rhythmic notes and melodies soften the tense tissues in our body and create an aura of soothing and harmonious tones and sweep away all negativity from the body.

Ancient Indian culture and traditions have survived which promote perform-

ing arts, including music, dance, and drama. Music, due to its myriad varieties and qualities, always remained as a backdrop of Indian art and culture. Even drama and pieces of literature were enacted and sung through music and dance. The sound of music brings life even to lonely hearts.

Both vocal and instrumental music flourished in Indian society. It requires continuous and dedicated sessions of practice to acquire perfection of these arts. A renowned musician is thus called a *Sangeetacharya*, a highly skilled musician, commonly known as a *maestro* in Italian language.

Today, we shall be talking about Instrumental music and our instrument is the *sarangi*. The origins of the *sarangi* as a musical instrument date back to the 11th and 12th centuries C.E., when it played an important role in Jain religious music. The *sarangi* relates to folk music and references to it are found written in the Prakrit language, which is a folk language. Later through the documentary history known as the *Ain-e-Akbari*, we get references to this musical instrument in Akbar's regime.

Many sarangi recitals were inspired by the poet Surdas, a Krishnaite devotional poet of 16th century. It remained in use even in the later Moghul emperors' courts.

The sarangi is an instrument with a combination of strings and keys on a hollow wooden block in a single piece of about two feet long, covered with a parchment. A bridge is placed on its belly in the middle. In order to facilitate bowing, the sides of the sarangi are pitched. There are four main strings of varying thicknesses; while three are made of gut, the fourth one is metallic, usually brass. This fourth string is used as a drone, a cord used to sustain a sound for a long period. The gut strings (or cords) were earlier made of animal flesh, but lately these strings are also being manufactured out of steel and other metals. There also are a number (about 15 or more) of supporting/ sympathetic strings attached to the side of the instrument and the role of these cords is to support the notes from the main cords. A musician tunes the sympathetic strings according to the scale of the raga played.

Due to the sarangi's adaptability to a



The sarangi is played with its uppermost head placed on the performer's lap.

Source: Metropolitan Museum of Art, New York, USA
Albert and Victoria Museum, London, UK

wide range of musical styles, from classical and almost all others, and its ability to produce a large spectrum of tonal colors and its flexible pitch, it is often said that the very term means “of a hundred colors” (sad rangi). The sarangi has a tremendous capacity to imitate the tonal quality of a musical sound (timbre). The rise and fall of a singing human voice as well as the intensity of emotional expressions is another intrinsic quality of the rhythm of Sarangi.

According to the great violinist Yehudi Menuhin “ Sarangi remains not only the authentic and original Indian bowed stringed instrument but the one which expresses the very soul of Indian feeling and thought.” It is the most important bowed instrument of South Asian art and music.

Although originated from the basic folk music, the stringed instruments have now reached the heights of concert glory, giving moments of ecstasy and delight to listeners. The light metallic strings, when played in a rhythmic manner, can create sounds which are capable of an enchanting experience for the listeners. It touches the heart of listeners and their minds vibrate

to the melodious tones of the strings.

It is often said that the tone of the sarangi most nearly resembles that of the viola than any European instrument, and when played, there is a charm about the instrument that is not easily forgotten. The rich emotional nuances of the sarangi's notes continue to conquer modern audiences even in an era when western musical styles are dominating. The quality and sensuality of the sarangi will continue to buzz in the Indian as well as the international circles of music. The never fading frequencies of the notes created by the strings of the sarangi match the beat of the heart with qualities of both delight and melancholy.

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Yoga: A Global Trend Combines Soul and Body



Yu-jeong Lee

Yoga is an essential component when discussing wellness, which is a combination of well-being and happiness.

Yoga is a traditional practice that originated in India and is now widely known around the world for its combination of physical activity and meditative techniques. It has gained widespread recognition and acceptance among various nationalities and cultures. Korea is also embracing the global trend of practicing yoga and reaping its benefits.

Due to the impact of COVID-19, there has been a significant increase in the demand



for yoga. This can be attributed to the rise in home-based training and the shift towards a prevention-focused medical approach. The size of the yoga market is steadily increasing worldwide, with both genders participating, and research on the effects of yoga is being reported in various academic fields.

Many studies have demonstrated that yoga has numerous benefits for both physical and mental health, including its positive impact on brain health. Understanding that the mind already plays a significant role in the occurrence and treatment of diseases in modern medicine, the interest in healing is emerging as a new field of in-

dustry. Furthermore, the demand for healing is steadily increasing as people try various methods to achieve inner peace and peace of mind.

For many modern individuals, yoga is regarded as one of the most effective physical practices for body correction, weight management, and stress relief. However, yoga is much more than just a physical exercise. It is a journey towards self-discovery that combines physical movement, breathing techniques, and meditation. Yoga is rooted in Indian science, philosophy, and art, and encompasses a holistic approach to wellness.

The history of yoga is still a topic of discussion in academia. However, it is believed that yoga has been practiced for over 5,000 years, based on the discovery of a seal depicting people in a yoga meditation posture among the relics of the Indus civilization (approximately 3,300 to 1,700 BC). However, in India, yoga is believed to have originated much earlier than that. The tradition of yoga training has been passed down through the Shasha system, a priestly lineage. In 200 BCE, Saint Patan-



jali divided the teachings of yoga into academic theoretical systems and practical practices, which he compiled into a scripture called the Patanjali Yoga Sutra. Saint Patanjali insisted that he was not the originator of the philosophy and practice of yoga, but rather a compiler of existing ancient teachings.

However, academic circles are still debating the origins of yoga and the lineage through which it was passed down and have yet to reach a definitive conclusion. According to Indian mythology, it is believed that the god Shiva taught his wife, Parvati, the essence of yoga, which includ-

ed 84 yoga postures related to the teachings of the Vedas. At that time, Shiva believed that humans were incapable of comprehending the teachings of yoga. He was hesitant to share the secrets of the universe with them. Therefore, he decided to pass on the knowledge to his wife, Parvati, under the water. At that time, a man named Matsyendra, who lived inside a fish's mouth, overheard Shiva teaching yoga to Parvati. Through him, yoga became known to mankind.

Yoga originates from the Sanskrit word “Yuj”, which means to unite or join. It aims to achieve a state of balance and harmony between the individual self and the universe. The practice of yoga combines physical postures, breathing techniques, and meditation to promote overall well-being and inner peace. The origins of this practice are unknown, as is the identity of its creator. Furthermore, its meaning has evolved over time, reflecting the diverse perspectives on yoga throughout history.

In one of the ancient Indian texts, the Katha Upanishad, yoga is described as a means of gaining control over the five

senses that cause the human mind to fluctuate. Another text, the Bhagavad Gita, stated that having a calm mind towards success, failure, and the duality of good and bad is the essence of yoga. It is an art to understand that these experiences can be detached from the amalgamation of pain. The Brahma Sutras state that yoga is a means of recognizing the true nature of reality.

With the growing popularity of yoga worldwide, H.R. Nagendra, the founder vice chancellor of Swami Vivekananda Yoga Anusandhana Samsthana (S-VYASA), a deemed university located in Bangalore, is at the forefront of promoting evidence-based yoga as a scientific tool. He highlights its excellence and necessity and collaborates with various institutions upon request, including international organizations such as the UN and WHO, to offer guidance to the global yoga community. Mental health experts have increasingly accepted meditation as a tool to alleviate the anxiety caused by the COVID-19 pandemic.

Have you ever heard of the UN's Inter-



national Day of Yoga? The United Nations officially announced in 2014 to spread the word of the power of yoga. Every year, June 21st is celebrated as International Day of Yoga. In 175 countries around the world, events are held to celebrate International Yoga Day. Hundreds to tens of thousands of people gather together to practice yoga and participate in various activities.

The proposal for an international day of acknowledgement for yoda was made by the representatives of the country of India at the suggestion of India's Prime Minister Narendra Modi. The proposal was approved in 2014 with co-sponsorship from 177 of the UN member states. In his speech at the United Nations, Modi argued that yoga can combat global climate change

and promote the realization that humans, the world, and nature are interconnected. He emphasized the integration of nature, mind, and body, as well as the principles of moderation and fulfillment.

The purpose of UN World Yoga Day is to promote the practice of yoga as a means of improving individual mental and physical well-being. Promoting peace and tranquility in the minds of people worldwide, and the achievement of international peace, are the ultimate goals of the UN World Yoga Day.

In Korea, the World Yoga Day Korean Event Organizing Committee was established, and since 2015, annual World Yoga Day celebrations have been held at City Hall Plaza and Olympic Park Peace Gate Square. This year Korea's UN World Yoga Day celebration was scheduled on June 17th at Olympic Park.

Let's all have a healthy 2023 physically and mentally through yoga.

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TRAVEL

Masks – magic of the Venice Carnival
Source: Franz W. from Pixabay <https://pixabay.com/photos/venice-carnival-masks-women-people-6017314/>

Venice Carnival – A Celebration of the Whimsical Magic of 18th Century in a Floating City



Amali Ranavi Thantrige



A breathtaking view of the city of Venice

Source: Viktor Hanacek on Picjumbo <https://picjumbo.com/author/viktorhanacek>

Who doesn't love carnivals? There are thousands of carnivals happening around the world showing various sides of the beauty of cultural diversity and historical commemorations. Among them, the carnival of Venice has a significant place due to its whimsical uniqueness, coming from the 18th century blending well with the people wearing fabulous masks. In fact, Venice Carnival is considered one of the oldest festivals in the world. The origin of the carnival goes back to 1162 C.E. and the time that the Republic of Venice celebrated its victory over its neighboring island, the Patriarchy of Aquileia. The very

first carnival was said to have been held in the famous Saint Mark's Square where the citizens of Venice gathered to celebrate their victory by singing and dancing. Despite having a rich combination of the magic of traditional symbols and modern costumes, dances, and inspiration, there are a few main attractions of the carnival we should note: History, Masks and Costumes, and Foods.

History

According to some historical sources, the story of the Venice carnival goes back to the time of the Patriarch of Aquileia, known as a legendary enemy of the Venetian Republic. When Venice defeated its enemy, the people of Venice gathered in the iconic Saint Mark's Square to celebrate their victory. They feasted for several days, dancing and eating various delicious foods in the streets of Venice.

There is another story about the origin of the Venice Carnival which connects it to the observance of Lent. Lent is celebrated by Christians before Easter to commemorate the 40 days of fasting of Christ. Chris-

tian traditional asks that people avoid luxurious meals such as meat, sweets, and alcohol during the 40 days before Easter. Preparing for Lent, people needed to get rid of all their luxurious food and drink, to do that they have frequently had a feast where they would eat, drink, and dance for the last time in 40 days. This last day before Lent came to be called 'Mardi Gras' or 'Fat Tuesday'. For this reason, the Carnival kicks off in February and people celebrate it for around two weeks.

However, this celebration and its famous masks were banned beginning in 1797 during the period of Francis II, at that time the Holy Roman Emperor. The Emperor thought the celebrations were too raucous and that people were wearing masks during the celebration to hide their identities. Nevertheless, it seems people still tried to carry this tradition secretly until the Italian government allowed the city of Venice to restart the festival, intending to strengthen the cultural and economic aspects while proudly presenting their festival's heritage.

Masks



Masks and stunning costumes – people getting away from reality
Source: Eugene Zhyvchik on Unsplash

It is a common sight to see various masks, from the most artistic to very simple masks. In the past, people have worn different types of masks based on their social status. For example, simple white masks which have a large nose and jaw but no mouth are commonly known masks, while a half-length mask namely the ‘colombina’ also was quite popular particularly among women. Another simple mask was named the ‘moretta’ and it was an oval-shaped black mask worn by men and women. However, an interesting but a bit strange thing is there aren’t any lips in women’s masks.

Among diverse masks, the white mask recognized as the 'bauta' style is highlighted as the most traditional one. It is known as a mask people once used during the whole year intending to hide their true identity. There are some stories saying that there were people who were involved in political killings or unlawful gambling behind these masks. Furthermore, these Venetian masks have helped people to participate in great feast without worrying about the class to which they belong. Yes, masks have a special place as they bring a bit of magic to the festival. Not only masks, but people sometimes wear stunning costumes along with the masks to add extra color. That tradition seems to have continued throughout years, and seems to have become more modernized in recent years. In addition to masks and a variety of costumes, a large rat decoration about 7 meters long and made of pulp, acknowledged as the 'Pantegana', plays an important role in the carnival.

Foods

Since the carnival is all about feasting, en-

joying food also has a significant place. The food of the Venice Carnival has deep roots in Roman times, and wine and food, in addition to the masks, have been the protagonists of the festival. Among many traditional foods, people have enjoyed ‘frittella’ a traditional Italian sweet made with eggs and flour. Due to its uniqueness, this has even become a way the modern carnival meets the tastes of the 21st century. In addition, many deep fried traditional and modern sweets can be seen in the streets during the carnival, including Chiacchiere (a thin deep-fried dough), Sfinci Siciliani (a traditional carnival dessert enriched with raisins and has decorated with sprinkled

Venetian Fritters (frittella) – the traditional taste of Fat Tuesday
Source: Foodloversodyssey <https://foodloversodyssey.com/2014/03/frittelle-venetian-carnival-fritters-pastry-cream/>



sugar), and cannoli from Sicily (an original carnival food made from fried wafers filled with ricotta cheese).

With elegant costumes and delicious foods, the Carnival of Venice has provided a tremendous opportunity not only to Venetians but also to people from around the world to experience world from before the 18th century of Venice. Surely, the Carnival has gathered everyone into a floating city to celebrate while admiring the cultural heritage of Venice. Among many interesting features, the modern Carnival has a different theme each year and the theme for 2023 was “Take your time for the Original signs” which has allowed people to be both creative and realistic. Although Carnevale di Venezia 2023 has passed, 2024 is waiting for its visitors. Mark your calendar for a magical experience in Venice, Italy!

Amali Ranavi Thanthrige is a young individual with interest in discovering the beauty of cultural diversity and heritages. She graduated from Hankuk University of Foreign Studies, Seoul South Korea, majoring in International Studies, and currently is involved in a program offered by the UNESCO New Delhi office called “Youth As Researchers” (YAR).



TRAVEL

Kebab: A Symbol of Diversity and Love along the Silk Road



Sercan Yeşilköy

Turkish cuisine is one of the world's most famous and is one of the top three cuisines in the world, alongside the French and Chinese cuisines. Kebab is widely regarded as one of the most rep-



Doner Kebab
Photo by Mike González

representative and well-known dishes from Turkish cuisine and is enjoyed around the

world today.

Before we dive into the history of kebab, let's clear up a few misconceptions. As well as Turkiye, there are several hundred varieties of kebab available in other countries in the Middle East and Central Asia region, such as Iran, Iraq, Syria, Uzbekistan, Kazakhstan, Azerbaijan, Pakistan, India, and Bangladesh (“Kebab”). The majority of people who hear the word ‘kebab’ envision a large mass of beef, lamb, or chicken that is continuously rotating. But that is actually only one type of Kebab, which is the Doner Kebab (photo 1) from Turkiye. Doner kebabs have grown in popularity since they are convenient, fast, delicious, and

Kebab

Photo by Marcel Gnauk



affordable, and are referred to as ‘kebabs’ in restaurants. In recent decades, kebab have gained popularity around the world and have become well known street foods (Sirkeci)

Let’s move on to the origin of kebab; where did it actually come from in history? It is now time to explore kebab more deeply. So, what do history and linguistics say about kebab’s origin? The term “kebab”(in Arabic: kabāb, كَبَاب) itself comes from Arabic and was borrowed into Turkish as “kebap”. The Turkish language borrowed the word ‘kebab’ from Arabic due in part to the fact that Ottoman Turkish (which is officially main language is Ottoman Empire from 1299 to 1928) incorporated many Arabic and Persian words prior to the establishment of the Republic of Turkey. The word essentially means “roast”, and has been used in these languages to describe meat cooked in this manner. As to the origins of kebab, it is hard to say exactly, due to its broad definition and the ancient practice of grilling meat on skewers or spits, which can be found in many cultures around the world

(Goren-Inbar et al.; Pennisi). This practice of grilling on skewers or spits has been observed in many cultures around the world for thousands of years. In spite of this, it is widely accepted that the tradition of kebabs as we know them today has its roots in the Middle East and Central Asia (“Origin of Kebabs”).

According to Ibn Battuta, a Moroccan traveller, kebab was served in the royal houses during the Delhi Sultanate (1206–1526 CE), and even commoners would enjoy it for breakfast with naan (Achaya). In Ibn Sayyar al-Warraq’s 10th-century Baghdadi cookbook. *Kitab al-Tabikh* (Arabic: كتاب الطبخ), a compendium of much of the legacy of Mesopotamian, Persian, and Arab cuisine, there are descriptions of kebab as cut-up meat, either fried in a pan or grilled over a fire (Nasrallah).

What about Turkiye, is there any connection between kebab and Turkiye? There is, of course! The Ottoman Empire (the predecessor of modern-day Turkiye), spanned from 1299 to 1922 and covered parts of Southeast Europe, Western Asia, and North Africa, and included the culi-

nary traditions heavily influenced by various cultures, including Persian, Arab, and Byzantine. The Empire was known for its lavish banquets and diverse cuisine, which included a variety of kebabs (Keles and Yilmaz). Ottoman chefs developed many different styles of kebabs, often named after the region or city where they originated. For example:

Shish Kebab

This is probably the most familiar type of kebab in the West. It involves skewering pieces of meat (often lamb, but also chicken or beef) and grilling them over a fire.



Photo by Anna Guerrero

Doner Kebab

The world-famous Turkish kebab means ‘rotating’ kebab in Turkish and is often known simply as ‘Kebab’ around the world. This style of kebab involves stacking marinated slices of meat on a vertical spit and slowly roasting them as

the spit turns. Thin slices of the meat are then shaved off for serving. The modern version of the Doner Kebab was popularized in Istanbul in the 19th century.

Adana Kebab

Named after the city of Adana in Southern Turkey, this kebab consists of minced meat (usually lamb), combined with various spices, and shaped around a flat, wide skewer.



Photo by Engin Akyurt

Cağ Kebab

This kebab is commonly accepted as the ancestor of the modern döner kebab. It is made from lamb meat cooked on a horizontal rotisserie before being sliced off and grilled on a skewer (Kara). This grilled lamb is usually



Photo by Raymediagroup

eaten with lavash bread (which is similar to Naan from Pakistan/India) and personally it is my favorite of all the kebab styles I have ever eaten.

Iskender Kebab

Named after its creator, Iskender Efendi (“History”), this kebab involves thinly sliced lamb cooked on a vertical rotisserie, served over pieces of pita bread, and topped with tomato sauce and melted butter. After the invention of the Iskender kebab during the middle of the 19th century, it influenced all major cities and by the beginning of the 20th century had become one of the most famous kebabs in Turkiye cuisine.

Meat-based kebabs might not be your favorite food; some people may find them oily. Because I am not a medical doctor or a dietitian, I am not here to state that kebabs are healthy. However, there are healthier and vegan-friendly alternatives to meat-based kebabs such as mushroom kebab, potato kebab, tomato kebab, and eggplant kebab. These days, some chefs

make new types of kebabs, such as tofu kebabs, cauliflower kebabs, lentil kofta kebabs, etc.

I would like to note how, even outside of Turkiye, kebab has become a favorite street food. There are several reasons for this:

1) Migration: As people from Turkey migrated to various parts of the world, they brought their culture and food with them, setting up restaurants and street food stalls selling kebabs. This is how kebabs first became popular outside of Turkey. For example, Turkish immigrants in Germany made kebabs into one of the most popular street foods. Approximately 3 million to 7 million Turks live in Germany, which has greatly influenced the kebab culture in Germany. Some people even say that German kebab (doner kebab) is far tastier than the kebab in Turkey.

2) Adaptability: Kebabs are incredibly versatile and can be adapted to suit local tastes. For example, in Germany,

Netherlands, Belgium and France, the “Döner Kebab” was adapted to suit local tastes and became incredibly popular. It is served in bread with salad and sauces, similar to a sandwich, making it an easy and convenient meal on-the-go.

3) Affordability: As street food, kebabs are often affordable and provide a high-value meal for the cost. This is an important factor in their global popularity.

4) Ease of preparation and serving: Kebabs can be prepared in advance and quickly cooked when ordered. This makes them ideal for street food vendors. The traditional vertical rotisserie also adds a visual element that can attract customers.

5) Dietary flexibility: Kebabs can cater to various dietary needs. For example, chicken or vegetable kebabs can be offered as a healthier or vegetarian option.

6) Familiarity: Despite being a specific Turkish dish, the concept of grilling meat on a skewer is familiar to many cultures. This has helped kebabs to integrate into different culinary landscapes.

As a final point, I want to emphasize that it may be difficult to adapt to life with immigrants in one's home country, and on the other hand, it may also be challenging if we become immigrants in another country. However, there are a number of advantages in to immigration as well. These include the diversity of society and the diversity of cuisine, as well as the opportunity to experience and learn about different cultures, foods, and perspectives. Accord-

Kebab Shop in Dhaka, Bangladesh
Photo from Wikipedia



ing to my research for this article, the origin of kebab are unclear. In this sense, I can say that kebabs come from the Balkans, Anatolia, the Middle East, the Caucasus region, Mesopotamia, Central Asia, and South Asia. From now on, kebabs will represent uniqueness, diversity, and respect in my mind as a common food among Silk Road cultures and, in my opinion, this is the secret behind kebab's success around the world and why it is so popular. I hope that after reading this article you are also reminded of similar things by kebab. It is my wish that wherever you go to visit or to live, you will have the opportunity to taste many different types of kebabs during your journeys. Choose the kebab that suits you the best, and share your experience with your friends, to make it a more memorable food for you.

Source

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SUN NEWS

SUN Holds 8th General Assembly in Dubai

The Silk-Road Universities Network (SUN) held the 8th General Assembly 13-15 February 2023 in Dubai, United Arab Emirates. The GA was hosted by Canadian University Dubai under the theme “The Roles of Universities in the Era of AI & Big Data.”

Welcoming Dinner

On the first day, February 13, the host university organized a dinner for all participants of the General Assembly. The Secretary General of SUN, Prof. Sungdon Hwang, extended a warm welcome to presidents, rectors, professors and students, appreciating their conviction and cooperation with SUN despite the challenges thrown by the COVID Pandem-



ic. Welcoming the guests, Prof. Karim Chelli, President of the host university, hoped that the meeting of the SUN family at the 8th General Assembly would be the guiding path for the future.

Opening Ceremony

A well planned and organized opening ceremony of the 8th General Assembly of SUN was held in the conference center of the world's famous Mohammad Bin Rashid li-





brary, Al Jaddaf, Dubai, UAE. At the start of the formal ceremony, the 8th General Assembly of SUN observed a moment of silence to mourn the loss of lives and properties due to the Turkiye-Syria earthquakes.

As per the custom of the opening ceremony of the SUN General Assembly, a flag-raising ceremony was observed to show our sense of pride and loyalty to the various universities to which we belong; raising together the flags of the member universities symbolizes our sense of togetherness and willingness to collaborate for co-prosperity. In this unique event, presidents/rectors/representatives of the member universities participated in wearing the official convocation dress of their respective universities. Also Honourable Chancellor of the Canadian University of Dubai, His Excellency Mr Buti Saeed Mohammed Al Ghandi, and President of the Canadian University of Dubai Prof Karim Chelli once again welcomed the dele-

gates, and all enjoyed watching a performance of Emirati Traditional dance. The first part of the 8th General Assembly of SUN concluded with the inaugural lecture delivered by Prof Emeritus Myung Soo Kim titled “Living as an Intellectual in South Korea”. In his scholarly lecture, Prof. Kim reminded his listeners of several problems and challenges created by humans for humans, and envisaged a greater role of the SUN and its member universities as a united forum of intercontinental intellectuals to safeguard the life and dignity of citizens across the nations, and to promote a new multilateralism in the world order.

Secretary General’s Report

The Secretary General of SUN, Prof. Sungdon Hwang tabled the report of the activities of the previous year, the audited financial report, and plans for the coming year before the House for approval. Also Prof. Hwang gave an important and detailed annual report of the academic





activities (the IASS conferences) and cultural activities (PHOCOS, WRICOS, S-DECOS, etc., including events those organized to commemorate the 1600th anniversary of Venice jointly organized by the Ca'Foscari University of Venice and SUN), as well as the audited financial report of SUN for the year 2022. On behalf of the Secretary-General of SUN, SUN Treasurer Prof Jeong O Park placed the income and expenditure details of SUN for the year 2022 before the House. The said accounts of SUN are duly audited by its independent auditors, Prof. Mukhmbetkali Burkitbayev and Prof D. A. P. Sharma. Also Prof. Hwang apprised the House that, as part of expansion activities, Samarkand International University of Tech-

nology, Uzbekistan has become the newest member university of SUN, bringing the total number of member universities to sixty-three. The House and delegates welcomed the new member with applause.

Accompanying Meetings

During the General Assembly, held 13-15 February 2023, SUN conducted various important meetings as part of administration of SUN and academic meetings such as the International Association of Silk Road Studies (IASS), United Presidents of SUN (UPSUN) workshop, Board of Directors Meeting of SUN, and also held an Election of the Chair University of SUN.



Election of the New Chair University

Canadian University of Dubai Takes Over as New Chair

The election of the chair university of the Silk Road Universities Network took place during the 8th General Assembly in Dubai, 13-15 February 2023. This was an important election for SUN's future and the synergy in the SUN network. The 8th General Assembly of SUN unanimously elected the Canadian University of Dubai to the chair of SUN and Ca'Foscari University of Venice to the co-chair of SUN for the next three years. Consequently, the President of the Canadian University of Dubai, Prof Karim Chelli, will act as the Chairman of SUN and the Rector of the Ca'Foscari



University of Venice, Prof Lippiello Tiziana, will be the Deputy Chairperson of SUN. We are pleased to share this successful election news and congratulate Prof Karim Chelli and Prof Lippiello Tiziana on their appointments.



SUN Awards Winners of WRICOS, PHOCOS, S-DECOS

Signature programs of SUN include WRICOS (Writing Contest of SUN), PHOCOS (Photo Contest of SUN) and S-DECOS (Speech & Debate Contest), and each of these contests aims to make SUN more active, more committed, and closer network. Also, these three contests help SUN show its power and diversity, and the importance of art, literature, and liberty. Previous years' contents include topics such as "Fighting Against COVID-19 On The Silk Roads" for PHOCOS, "My Hometown: What does your hometown mean to you?"

“Kudat, A Speck, A Haven”
(written in English)



for WRICOS and “Students’ Perspectives in the Era of AI and Big Data: Opportunities and Challenges” for S-DECOS. There were several interesting topics that caught the attention of students at member universities. Winners were chosen by the respective committee for those three contests and the winners received their prizes during the 8th General Assembly of the Silk Road Universities Networks held in Dubai from 13-15 February 2023. The details of this year’s (2023) WRICOS, PHOCOS, and S-DECOS will be available on the SUN website soon, so please stay tuned with us and don’t forget to check our website!

SUN Stands with Türkiye and Syrian People

Earlier this year, Türkiye and Syria experienced the most tragic events following an earthquake in which thousands of people lost their loved ones, homes, and much more. As an organization devoted to promoting peace and embracing diversity, SUN and the Students of SUN (United Students of SUN – USSUN) sent their deepest condolence and sympathy.

In Solidarity With Turkey And Syria



February 2023

USSUN NEWS

A Letter from the New USSUN President



Greetings,

Allow me to introduce myself. I am Gulzhanar Khairolla, a graduate student hailing from Kazakhstan, currently enrolled at HUFS. I completed my undergraduate studies at Al-Farabi Kazakh National University in Kazakhstan. Since 2019, I have been serving as a coordinator at the Silk Road Universities Network, where I have taken on leadership roles in various projects such as the IASS and Gener-

al Assembly, and managed membership fees. During the 8th General Assembly in Dubai, I had the privilege of being selected as the USSUN President for a one-year term. It is indeed a tremendous honor to hold this position within the USSUN.

USSUN is an association comprised of student representatives from member universities of SUN. We embarked on its inaugural journey in 2015, and since then, we have been actively organizing meetings where students from member universities come together to celebrate and exchange our respective cultures. Through shared experiences such as food, music, and literary works, we aim to express our own cultural heritage while simultaneously fostering an environment of cultural learning and appreciation for one another. Embracing the richness of diversity as a cause for celebration, students strive for peace and prosperity through mutual understanding. By fostering the exchange of intellectual, religious, and cultural ideas, we aim to spread harmony to future generations. This has been a consistent endeavor throughout the years of USSUN's existence.

As a native of Central Asia, born in the

heart of the Silk Road, I possess a genuine appreciation for the cultural heritage and recognize the paramount importance of preserving its traditions. I am committed to dedicating my efforts towards enhancing the organization and empowering students across all member universities. We have an inclusive chat group that unites students from around the globe, allowing us to share our achievements, joys, concerns, and exchange plans and ideas for advancing the organization.

I sincerely hope that the collective endeavors, ideas, and plans of USSUN members will fortify the significance of USSUN, foster stronger relationships, understanding among all members, and create a sense of family within USSUN for all of us.

Best regards,

Gulzhanar Khairolla

USSUN-HUFS participates in campus club fair

In May, USSUN-HUFS participated at HUFS global campus club exhibition. Participation in the club fair hosted by the Global Campus Club Association with a booth providing experiences on traditional games from five different countries. The five games were 딱지치기(Korea), だるま落とし(Japan), La Bocca della Verità (Italy), chuồn chuồn (Vietnam), and 空竹(China). Participants who tried more than 3 games out of 5, were able to draw a prize with a 100% chance of winning. The drawing game name was “Find USSUN- HUFS.” In the draw, participants had to draw the right spelling of the game name. Most had the wrong spelling, but still, they could receive a prize. This activity aimed at introducing



concepts related to the role of USSUN.

Field trip to Insadong, Blue House

After the midterm exam, we went on a field trip to the Seoul Craft Museum, Insadong, and Cheong Wa Dae (Blue House, the official residence and workplace for the Korean President in the past). International students from Hankuk University of Foreign Studies were invited to apply for the event. Club members and international students were able to get to know each other while talking about Korean culture. After visiting the special exhibition at the Seoul Craft Museum - "Art Viewed with Mother-of-Pearl Inlay", participants had the chance to taste Korean food and share opinions about K-food and culture.

A short break was given in Insadong, where students can contact Korean culture with its



surroundings. Then, students took the shuttle bus to Cheong-wa-dae and had a tour of the building. A postcard with the image of the Denny Taegeukgi, the oldest and largest remaining prototype of Korea's national flag, was given to each participant as a gift at the end of the tour.

After field trip, we interviewed foreign friends. The interview was given to foreign residents who have lived in Korea for more than a year or to international students. By looking into their life experience in Korea, we aim to identify the true picture of Korea and its society from the perspective of peer foreigners. Alina from Russia and Victoria from Ukraine shared their real-life experiences and future dreams from their time studying in Korea.

Research on artworks of the Silk Roads

As the last activity of the first semester, we held an academic presentation on the subject, "Artworks of Silk Road." Mainly led by the Research team, students investigated a wide range of artworks along the Silk Road. Topics included a history of art, each country's music and their exchange, and episodes of the original discovery or robberies were covered. Each topic will be made into card news and published into one webzine. This will be uploaded to Instagram during the summer vacation.

NEWS FROM **MEMBER UNIVERSITIES**

Aristotle University

AUTh Lab offers medical check to refugee football players

The Laboratory of Sport Medicine of AUTh's Physical Education and Sport Science Department was visited by the football players of the ARSIS Football Club, a team promoting social integration and consisting of refugee children and youth.

The medical check, which comprised of examinations such as cardiogram, body mass index check, ultrasound, etc. was performed on more than 50 children and young people from

ARSIS refugee footballers getting check-ups in AUTh's Laboratory of Sport Medicine



Afghanistan, Iraq, Syria, Pakistan, Egypt, etc. who wish to play football, with the aim of issuing them athlete health cards.

The members of the group are children who reside in unaccompanied children shelters in the areas of Oreokastro, Peraia, Tagarades and in social housing in Thessaloniki.

Sources:

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Conference for supporting interventions in Roma communities

Within the framework of the Program “Supporting interventions in Roma communities to strengthen access and reduce the dropout of education by children and adolescents in Central and Western Macedonia”, a Conference was held at Aristotle University. The Conference was attended by partners of the program, members of the academic community, education officials, teachers and principals of the cooperating

Photo from the Conference "We Stay in School"



school units, students, Roma children and their parents, representatives of institutions cooperating with the program and other interested parties.

According to the contributors, the implementation of the program primarily sought to address educational inequality and the marginalization faced by this particular social group, through the improvement of the conditions for the participation and inclusion of Roma children in the Greek educational system.

The program details include educational, pedagogical, didactic, psychosocial and motivational activities and actions. These aimed at: a) strengthening the access of Roma children to all levels of education, from kindergarten to high school, but also encouraging young and/or Roma adults who have not completed compulsory education to participate in educational activities or re-connect with the educational system, b) the psychosocial and educational support of the Roma community, c) raising the awareness of institutions, the educational community and of the wider society, d) the organization, operation and strengthening of the access of teenagers and adults who have not completed compulsory education to lifelong learning and education structures, as well as e) connections to local society, school, and family.

Sources:

<https://www.auth.gr/conferences/imerida-paraskeyi-31-mar->

Converting Aristotle University's Faculty of Sciences facility into a model building with almost zero energy consumption

Starting July 2021, AUTH has begun upgrading the Glass Building of the Faculty of Sciences, from an energy class D to B+ and its transformation into an exemplary zero-energy building.

These interventions are accompanied by the installation of an intelligent system that will be recording building measurements, such as those of environmental quantities (temperature, humidity, radiation etc.), and publishing them on the internet in real time.

Aiming to raise awareness regarding energy saving techniques within AUTH's university community as well as among all citizens, scheduled programming will include informative events, development of living labs, educational aware-

AUTH's Glass Building of the Faculty of Sciences





Interior of AUTH's
Glass Building of the
Faculty of Sciences

ness-raising conferences, etc.

“AUTH recognizes in practice the importance of saving primary energy and reducing its ecological footprint by implementing energy-upgrade actions in its buildings”

Sources:

<https://www.auth.gr/press/metatropi-ktirioy-tis-scholis-thetikon/>

Ca' Foscari University

University offers two new degree courses on ancient civilizations, environment-ecology

Internationalization, innovation, and a focus on global challenges: Ca' Foscari University of Venice, founded in 1868 and currently divided into four macro-areas of study (economics, humanities, linguistics, science), offers two new



degree courses for the coming academic year.

1. Ancient Civilizations for the Contemporary World is a first level inter-university degree course, jointly organised by Ca' Foscari University of Venice and Università Statale di Milano. Milan and Venice are particularly attractive in the Cultural Heritage field, blending outstanding skills and heritage in a unique and prestigious programme, delivered entirely in English.

The course focuses on the study of the ancient civilisations that developed in the Western and Eastern Mediterranean and in Western, Southern and Eastern Asia. It provides students with a solid knowledge base and gives them critical awareness and a complex, rich vision of their field of study. The Humanities cannot but play a crucial role in the current international debate on the value and role of knowledge of

past civilisations.

In short: how can we rethink and reframe the study of ancient civilisations in order to build a dynamic and inclusive society? The course offers an intersectional and comparative perspective on all the civilizations under scrutiny, so as to outline a complex web of relations and highlight contacts and differences.

Students will delve into history, archaeology, anthropology, philosophy, history of religions, of languages, of literature. They will learn about the technical aspects connected to finding, cataloguing and conserving cultural heritage. An extensive variety of workshops will be an integral part of the training, ranging from archaeological excavations to cultural and digital communication.

2. Ecological transition is a concept that is now repeated like a mantra in Italian and European companies. It is an unavoidable concern for anyone wishing to be competitive, and at the same time it requires specific, high-level skills. Ca' Foscari is taking up the challenge by offering a new interdisciplinary course in Environmental and Ecological Transition Engineering aimed at training professionals in line with the needs of companies engaged in the ecological and energy transition process. Graduates will be ready to take on roles in management and



design of complex processes, in dialogue with technicians and engineers specialised in chemistry, physics and energy-related disciplines.

The new degree offers a course program intended to also meet the needs of companies requiring an ever-growing set of new skills to remain competitive on the Italian and European market. Life cycle analysis, for example, will influence the choices of companies – alongside environmental law, information technology applied to the monitoring and control of production chains and of chemical and biochemical engineering, and much more.

University of Malaya

UM signs MOU with Malaysia, Turkiye universities

A Memorandum of Understanding (MOU) was inked between ten Universities which include Universiti Malaya under the Consortium of Malaysian Universities (CMU) with Malaysian Industry-Government Group for High Technology (MIGHT), TUSAS Malaysia Sdn. Bhd. and TUSAS Akademi, Turkiye at the event held at MIGHT headquarters in Cyberjaya, Malaysia on 7 April 2023.

The consortium comprises of ten Malaysian universities, namely Universiti Malaya (UM), Universiti Teknologi Malaysia (UTM), Universiti Putra Malaysia (UPM), International Islamic University Malaysia (IIUM), Universiti Sains Malaysia (USM), Universiti Malaysia Perlis (UniMAP), Universiti Pertahanan Nasional Malaysia





(UPNM), Universiti Teknikal Malaysia, Melaka (UTeM), Universiti Teknologi Petronas (UTP), and Universiti Kuala Lumpur (UniKL).

Each of these universities has a reputable and excellent research capability, which will benefit from this unique cooperation, especially in the areas of student and academic staff industrial placement and training, joint supervision and/or advisory for student-related projects, joint organisation of student competitions and/or related activities, and joint research activities.

The collaboration was officially sealed with the signing of the documents by Professor Dato' Ir. Dr. Mohd Hamdi Abd Shukor, Vice-Chancellor of Universiti Malaya and Chairman of CMU, Professor Emeritus Tan Sri Dr. Zakri Abdul Hamid, Joint Chairman of MIGHT; Mohd Shahiman Sulaiman, Chief Executive Officer of TUSAS Malaysia Sdn. Bhd.; and Professor Dr. Ahmet Pınarbaşı, President of TUSAS Akademi.

The MOU signing was also witnessed by

Dato' Dr. Haji Megat Sany Megat Ahmad Supian, Deputy Secretary-General (Policy), Ministry of Higher Education Malaysia representing the Higher Education Minister and His Excellency Emir Salim Yüksel, Ambassador of the Republic of Türkiye to Malaysia.

According to the CEO of TUSAS Malaysia Sdn. Bhd, Mohd Shahiman, with the coupled access to TUSAS Akademi in Ankara, Türkiye which is headed by Professor Dr. Ahmet Pinarbasi, will further enrich and speed up the learning process of the CMU students and lecturers in aerospace technologies.

TUSAS Malaysia Sdn Bhd (Turkish Aerospace Malaysia) is a wholly owned subsidiary of Turkish Aerospace Industries Inc. Incorporated in 2019, the company's operation was changed into an aerospace engineering design centre in 2022. Turkish Aerospace Malaysia prides itself as the first Aerospace OEM Design Centre in Malaysia.

The collaboration between Malaysia-Türkiye universities via this MoU strengthens academic and commercial relations between Türkiye and Malaysia and further facilitates the utilisation of each other's strengths, reducing learning curves and time to market. This synergy will also motivate the growth of specialised areas for every university, aligning with their envisioned future.

University of Social Sciences and Humanities, Ho Chi Minh City

Successful Green University Program highlighted

The environment has emerged as a critical global issue that needs great efforts of all people and organizations in the world. In that context, the new mission of universities is to integrate environmental protection into the process of education, research, and all activities of the institution, in order to contribute to addressing the common issues of humanity. The Green University model, established at the University of Social Sciences and Humanities, Viet Nam National University Ho Chi Minh City,



is a pioneering example within the university sphere for environmental preservation and sustainable development in Vietnam.

Since May 2019, the Green University Program has been successfully implemented by the USSH, VNUHCM, following a structured three-phase approach: Green Awareness (2018-2022), Green Action (2022-2026), and Green Culture (2026-2030). Inspired by the global green campaign, this program endeavors to operate and cultivate eco-friendly practices. It encourages active participation from all members of the university community, fostering a sense of responsibility in constructing and nurturing an environmentally conscious campus and promoting a civilized way of life. The university has effectively integrated the principles of green action into various aspects of its governance. The innovative concept of a green university has instilled a strong sense of belonging among its members, leading to a harmonious work environment for staff and contributing to the overall development of the institution.

The USSH, VNUHCM can further leverage the notion of social innovation and incorporate its core values of creativity, leadership, and responsibility into the Green University model. According to Assoc. Prof. Dr. Ngo Thi Phuong Lan, President of the University, "A Green University must embrace a holistic approach, from

raising awareness to taking tangible actions, in order to foster a sustainable and green lifestyle among lecturers and students. By doing so, we can create enduring values and promote a wide- spread green ethos within society.”

After nearly 5 years of implementation, the Green University model at the USSH, VNUH-CM has emerged as a prominent and praised model by the Viet Nam National University Ho



Chi Minh City. The most inspiring aspect is the impact of this model, evident in the voluntary adoption of environmentally friendly behaviors by both students and staff members of the university. Students have become more actively engaged in activities such as tree planting, environmental advocacy, waste collection, and sorting. Meanwhile, the staff members have made efforts to transform their offices into eco-friendly spaces, reducing the use of single-use plastics in events and daily activities. This collective and enthusiastic participation in green initiatives is gradually fostering a distinctive and humanistic culture that embraces a harmonious relationship with nature, thereby fostering a stronger sense of environmental stewardship. Through these practices, the university will create a new generation that actively innovates new solutions to address current and future environmental issues and target the UN sustainable development goals.

Contributed by

Associate Prof. Dr. Ngo Thi Phuong Lan, Dr. Pham Thi Bch Ngoc and Le Thi Ngoc Phuc.

Chapman University

Chapman Professor Lan Cao Awarded Honorary Doctorate from Mount Holyoke College

Lan Cao, Betty Hutton Williams Professor of International Economic Law at Chapman University's Fowler School of Law, was awarded an honorary doctorate from Mount Holyoke College in May 2023. Prof. Cao earned her bachelor's degree from Mount Holyoke in 1983 before receiving her Juris Doctor from Yale University.

Prof. Cao, who specializes in international business and trade, international law and development, emigrated from Vietnam in 1975, an experience she has written about in her novels "Monkey Bridge" and "The Lotus and the Storm," and in "Family in Six Tones," a memoir co-authored by her daughter.



Prof. Lan Cao.
Photo courtesy of
Chapman University.

Prof. Cao described herself as “Made in Vietnam, Assembled in the United States.” She spoke of Mount Holyoke as the place where she “gained the confidence to be a writer, a scholar whose research focuses on culture and international human rights, particularly women’s rights, and a novelist who writes about war, trauma and migration, about Vietnam, as a country with a thousand-year history, and not as a twenty-year American experience.”

Before coming to Chapman in 2013, Prof. Cao served on the faculty at William & Mary Law School, and was a clerk for Judge Constance Baker Motley of the U.S. District Court for the Southern District of New York. She practiced with Paul, Weiss, Rifkind, Wharton and Garrison in New York City. She was a Ford Foundation Scholar in 1991. Her academic monograph “Culture in Law & Development: Nurturing Positive Change” was published by Oxford University Press in 2016.

Chapman Education Student Earns Fulbright Scholarship to Teach in South Korea

Motivated by a passion for breaking down educational barriers, Chapman University graduate student Sarah Wilson has earned a Fulbright Scholarship to teach English in South Korea. Wilson is the fifth Chapman University student of Educational Studies in the past decade to



Sarah Wilson.

Photo courtesy of Chapman University.

earn a grant from the prestigious Fulbright U.S. Student Program, which offers research, study and teaching opportunities in more than 140 countries.

Through her English Teaching Assistantship, Wilson will assist in English language development at a middle and high school in South Korea. Starting in January 2024, she will provide English instruction while incorporating cultural perspectives to expand student learning.

“Throughout my time at Chapman, I became interested and passionate about female educational access: learning more about education for girls in other countries, deconstructing the barriers prohibiting educational access, and investigating potential laws and legislation at the intersection of gender and educational equity,” said Wilson, who is graduating from Chapman with a Master of Arts in Curriculum and Instruction.

“My grandmother, Soonhyun Kim, did not have a formal education in South Korea beyond sixth grade, which is the grade I now teach in the U.S. 81 years later,” Wilson said in her Fulbright Statement of Grant Purpose. “When I tutored English and a college and career preparatory class, I was reminded that she was never able to experience learning in a middle school or high school classroom.”

Wilson said she is looking forward to serving her host community, including by creating a local book and writing program for girls. She also hopes to connect with other Fulbright grantees and learn about her own family heritage.

Chapman University Announces “Innovation Hub” at Its Dodge College of Film and Media Arts

A recent gift of \$2.5 million will support the establishment of an “Innovation Hub” at Chapman University’s Dodge College of Film and Media Arts, which is ranked the 4th best film school in the United States by The Hollywood Reporter and The Wrap.

“There are a few moments in history when technology can reshape an art form, and this is one of those moments,” said Stephen Gallo-way, Dean of the College. “With AI and virtual production, we’re seeing a technological leap that will completely change how the content



Chapman students working with virtual production technology in the Digital Media Center.

Photo courtesy of Chapman University.

we watch gets created. We already provide the best facilities of any film school in the country. This generous gift will help move us into an even higher realm of technological innovation.”

The Innovation Hub will help as Chapman “develops student filmmakers, writers and entertainment artists to impact society through the most transformative medium of communication in the world,” Dean Galloway added. “By providing students with extensive access to the best equipment and trade tools in the industry, we’re committed to ensuring our graduates are prepared not just for today but for the future.” The goal is to equip students with the latest technology for the future of filmmaking.

In 2021, Dodge College became the first film school to install an LED virtual production wall, now in high demand for teaching and student

film production in the Digital Media Arts Center on campus. Students have embraced the technology because it allows them to blend the live-action and digital filmmaking worlds – a hybrid form pioneered by Disney’s “The Mandalorian.”

A big part of this technological revolution is preparing students to thrive, the Dean noted. “We have these advances, so let’s experiment with new ways to create art that we can’t yet imagine,” he added.

Write for us

SILKROADIA is the official webzine of the Silk-Road Universities Network (SUN). We have more than 800,000 subscribers including professors, researchers, students, presidents, rectors, and chancellors of universities & research institutions located along the land and maritime Silk Roads. We welcome your articles and images on any of the topics related to the Silk Roads. The topics are those mentioned below but not limited to:

Culture on the Silk Roads: religion, local cuisine, artwork, jewelry, toys, pottery, dance, music, musical instruments, traditional / contemporary dress, types of dwelling, festivals, rituals, weddings, funerals, taboos.

Heritage on the Silk Roads: archaeological / historical heritage sites, literature, paintings, statues and sculptures.

Travel on the Silk Roads: natural wonders, markets, hotels, caravanserais, transportation.

Any interesting and diverse stories about people, places and events in your area, including the life of ordinary people and interview.

*All articles and images shall be original and not infringe upon copyright rules. The working language is English and contributors' contact information must be included.

Please send to sunwebzine@gmail.com



SILKROADIA seeks student reporters

SILKROADIA is looking for students who are willing to write articles about the Silk Roads and other topics of their interest.

What SUN student reporters do?

- Report Silk Roads-related activities and events in their country
- Report important activities and events in their university
- Work on articles or images as requested by the SUN Secretariat

Qualifications

Students of the member universities of SUN

Must be fluent in English

Must send at least two writing samples in English to sunwebzine@gmail.com

SUN student reporters are usually expected to work for one semester.

What they get

Articles and images published on SUN webzine and website.

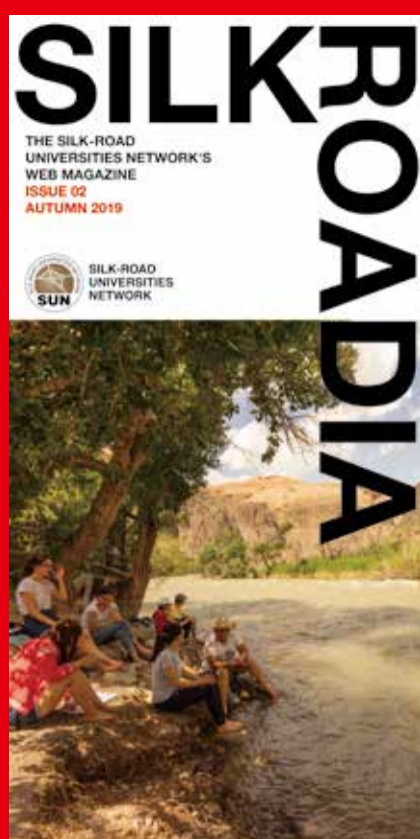
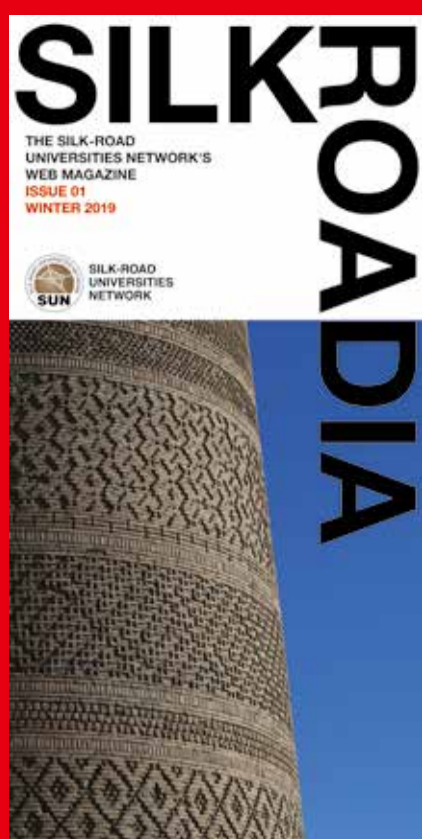
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The student, who is annually selected as the best reporter by the SUN secretariat, will be invited to attend the annual General Assembly of SUN with full coverage of the air travel and accommodations.

How to apply

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Advertise on **SILKROADIA**

**The official webzine of SUN
to carry advertisements from
next issue**

SILKROADIA, the official webzine of the Silk-Road Universities Network, is a biannual publication which was launched in 2019. All the editions published so far are available at the SUN website.

As the official publication of SUN, **SILKROADIA** aims to serve as an effective medium of communications among the SUN Family members and between SUN and the outside world.

In order to fulfill its mission, **SILKROADIA** features a variety of interesting, informative and insightful articles and images, most of them provided by professors and students of the SUN member universities and institutes. The contents vary from in-depth academic articles and com-

mentaries authored by experts to easy-to-enjoy stories on heritage and travel on the Silk Roads. We are proud of having published genuinely original contents – like the imaginary interview which highlighted people like Marco Polo and Ibn Battuta, the legendary travelers and adventurers who are identified with the ancient Silk Roads.

Such an abundance of interesting contents on **SILKROADIA** draws a lot of readers from around the world. The webzine already boasts of a regular audience of about 800,000 people, including the faculty members and students of the 82 member universities and institutes in 65 cities of 28 countries along the Silk Roads. This is one of the reasons we began thinking about the potential of **SILKROADIA** as a potential place for advertisements.

Carrying advertisements on **SILKROADIA** has two objectives: First, advertisement revenue will certainly help SUN stand on its own financially, which has become more urgent in the wake of the ceasing of support from the Gyeongsangbuk-do Provincial Government. Second, advertisements on **SILKROADIA** will help the webzine raise its standard to a higher level. Good publications draw good advertisers and a genuinely popular publication cannot go without advertisements.

It is against this backdrop that **SILKROADIA** will carry advertisements from the next issue, which is expected to be published around June 2021. The first potential advertisers could be member universities and institutes of SUN who wish to promote their academic programs, exchange of students and other international programs and events. The advertisement pages of course will be open to those outside SUN, including educational associations, organizations and companies.

Details, including the rates and formats, will be released soon, which will be delivered to member universities and institutes and outside organizations through the official communication channel of the SUN Secretariat and **SILKROADIA**.

We expect active support from SUN members. Thank you.

Ad rates (tentative)

Page size	Price	Submission due
Full page	USD 500	TBA
1/2 page	USD 300	TBA
1/4 page	USD 200	TBA