



SESSION SCHEDULE

Monday, September 23, 2024 | Slot 3 | Room 5

Eswarappa Kasi, Ananya Acherjee: State of Online Education amid Post-Pandemic Digital Era: An Empirical Study on Santal Tribe of Eastern India

Sophia Kelsch: Virtual Tatreez Communities: Stitching Memories, Identity and Care

Monica Machado: Digital Anthropology and Youth Culture in Favela Areas: Social Media in Cantagalo, Pavão and Pavãozinho, Rio de Janeiro, Brazil."

Norbert Witt: In the Context of interviewing survivors of Canadian Residential Schools, can you avoid Re-Traumatizing them?

Klaudia Żubryk: Between netnography and entography: a study of cosplay groups in Poland

SESSION PAPERS

State of Online Education amid Post-Pandemic Digital Era: An Empirical Study on Santal Tribe of Eastern India

Eswarappa Kasi, Ananya Acherjee

During the Covid-19 pandemic, social distancing was a significant issue. However, technology has redefined the notion of social interaction. It helped mitigate the gap in the social, economic, political, and other spheres of people. The pandemic paved the way for online learning. The world was forced to replace socializing with online interactions when the pandemic occurred. It was arduous work for people of developing countries to cope with the situation. This transition badly affected underprivileged societies. These radical changes affected not only mainstream communities but also tribal women in informal ways. This paper primarily investigates how online devices have been infiltrating underprivileged communities, though they face immense illiteracy and dilapidated conditions. Alongside the dependency on technology, it has a ripple effect on the daily lives and lifestyle of the Santal tribe of West Bengal. This participatory research investigates whether social mobility theory impacts the identification and representation of Santal tribal women. Primary data is gathered through fieldwork by the first author, and secondary data is obtained from published and unpublished sources.

Virtual Tatreez Communities: Stitching Memories, Identity and Care

Sophia Kelsch

Tatreez (Palestinian embroidery) has historically functioned as a medium for storytelling within Palestinian society and the broader Levant region. Traditionally, the embroidery served as a social dictionary, reflecting aspects such as marital status, place of origin, and the impacts of historical events and cross-cultural interactions, thus embodying an evolving Palestinian identity. Following the Nakba (Palestinian catastrophe) post 1948, women in refugee camps preserved their displaced identities in exile through the distinctive embroidery styles of their home villages (Allenby, 2002; Skinner, 2018). In recent decades, the advent of the digital age has introduced tatreez to the internet, facilitating the formation of virtual communities around this practice.

This paper investigates the contemporary significance of tatreez within the Palestinian diaspora, particularly through the influence of internet platforms. These platforms have extended the traditional uses of tatreez post-Nakba, transforming it into a form of expression of identity, and “non-vocal performance of collective cultural memory” (Cheurfar, 2020, 373) that challenges dominant Zionist narratives. Digitization efforts of tatreez in online archives have been crucial in preserving the localized memories of ethnically cleansed villages. Furthermore, this study explores how online tatreez communities foster spaces of everyday resistance, enabling the diaspora to maintain a sense of belonging, solidarity, and care amidst targeted censorship and online repression on social media platforms, which are governed by cyber-colonial practices (Tawil-Souri & Aouragh, 2014).

Employing a digital ethnographic approach, this paper originally integrates visual analyses of embroidery patterns with textual/verbal accounts from photo/object-based interviews (Woodward, 2015) to capture the experiences and narratives of practitioners. By interweaving various methodological tools in and out of social media spaces, this interdisciplinary study aims to elucidate the multifaceted meanings and temporal constellations of past, present, and the imaginings for a liberated future embodied in tatreez.

Digital Anthropology and Youth Culture in Favela Areas: Social Media in Cantagalo, Pavão and Pavãozinho, Rio de Janeiro, Brazil.

Monica Machado

This article is based on research on youth culture and social media in the favelas of Cantagalo, Pavão and Pavãozinho - shantytowns in Rio de Janeiro, Brazil. The aim of this proposal is to focus on digital activism as a socio-cultural mediation system. The theoretical perspective has been appointed as digital anthropology proposed as a sub-discipline by Miller and Horst (2021). The authors point out that digital culture is based on dialectic: the symbolic exchanges are processes that democratise social relations and also produce effects as surveillance or social control. Another principle related to digital culture refers to its authenticity. In this sense we follow, Miller and Sinnanan (2014) who broaden the debate with a theory of attainment when analysing webcam

phenomena and argued that the principle of mediation is an intrinsic condition of human beings. Based on the ethnographic perspective, through participant observation, we spent 15 months in constant interaction in the community and we attended many meetings with the Museum's coordinators. Our figures (Machado, 2021) have shown that the quality of digital activism in the favela maintains a strong correlation with the cultural dynamics and memories of the territory. This paper suggests that the social media in favelas promotes a strong atmosphere of sociability, a sense of spirituality, a cheerful and relaxed lifestyle, and also shows the struggle against stigmatisation and the general perception of the favela as a place of violence and marginality. The study of favelas' social networks reinforces cultural ties and the originality is highlighted when the figures lead us to understand that the social media is related to the genesis of historic identity of Rio shantytowns, where the sense of a caring culture is emphasised.

In the Context of interviewing survivors of Canadian Residential Schools, can you avoid Re-Traumatizing them?

Norbert Witt

Referring to the Indigenous storytelling tradition, this paper is presented as a story with examples of psychological trauma, historical trauma, and post-colonial approaches to healing from trauma with a discussion of how re-traumatization during the collection of residential school survivors' narration cannot be minimized when research methods do not consider feelings, human rights and cultural basis and worldview of the person interviewed. This also includes the right of self-determination expanded to the stewardship of the land, archeological sites and stewardship of artifacts and human remains. Narrations are the stories of the survivors, and they must be presented through the eyes of the storytellers. The story of this paper is based on our own experience of research in the Mushkegowuk-Cree community of Attawapiskat (Attawapiskat First Nation) and the collection of our elders' stories about their horrendous experience at Ste. Ann's Residential School in Fort Albany during the mid-1930s to the 1950s, concluding that, though re-traumatization cannot be completely avoided but, like trauma, it can be healed if the healing focuses on empathy, understanding, and our own cultural values of respect to and caring for our elders being understood as the guiding principles of research in our communities.

Between netnography and entography: a study of cosplay groups in Poland

Klaudia Żubryk

As one of the post-pandemic consequences for the research world, one can consider the increase in the share of digital ethnography research conducted. One reason for this is that it is on the web that human social and cultural life has developed. One such area of research is fan culture, considered by many to be a precursor in the consensus of participatory culture. Although virtual fan activity developed rapidly online, an immanent element of this culture was participation in convention events - festivals of fantasy, manga and anime, meetings of people with similar interests. For one fan activity, cosplay, categorised by John Fiske as enunciative productivity, is the natural space in which cosplay operates. The possibility of dressing up as a favourite character

and/or making their costume, role-playing and sharing hobbies during formalised (convention competitions) or non-formalised (playing together with others) activities has become impossible, and its 'move online' has triggered consequences for group functioning in a post-pandemic perspective. The aim of the talk is to present the evolution of Polish cosplay groups. Using Ruth Benedith's notions of inheritance, Victor Turner's theory of social drama with an emphasis on the processual, evolutionary and projective, following Manuel Castells, nature of these groups I will present the pre- and post-pandemic nature of the research conducted. I pay particular attention to the way institutional and non-institutional norms were shaped both before and after the pandemic, which changed dramatically. Digital culture, once solely a means of displaying the costume made, now becomes the space from which these norms emerge. This is a radical change affecting the shaping of both online and offline spheres in the context of the research subject, since the research material obtained from research conducted in both paradigms enters into entanglements, complex relationships and often points of contention with each other.