

# A Change in the Wind: Editorial, Volume 8, Part 2

Gareth J Johnson

Institute of Advanced Study, University of Warwick, UK

Correspondence: [gareth.johnson@warwick.ac.uk](mailto:gareth.johnson@warwick.ac.uk)

Twitter: [@lordllama](https://twitter.com/lordllama)

ORCID: [0000-0003-3953-6155](https://orcid.org/0000-0003-3953-6155)



**Copyright notice:** This article is issued under the terms of the **Creative Commons Attribution License**, which permits use and redistribution of the work provided that the original author and source are credited.

You must give appropriate credit (author attribution), provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits.

<https://creativecommons.org/licenses/by/4.0/>

---

*In the third millennium, the world changed. Climate, nations, all were in upheaval. The Earth transformed into a poisonous, scorched desert, known as 'The Cursed Earth'. Millions of people crowded into a few Megacities, where roving bands of street savages created violence the justice system could not control. Law, as we know it, collapsed. From the decay rose a new order, a society ruled by a new, elite force. A force with the power to dispense both justice and punishment. They were the police, jury and executioner all in one. They were the Judges. (Judge Dredd, 1995: Prologue)*

## Introduction

Welcome to the seventeenth edition of *Exchanges: The Interdisciplinary Research Journal*, and the second of our special issues. This issue we are especially pleased to be able share with you a collection of work which was inspired by and from the *20th International Conference of the Utopian Studies Society*, hosted in Prato, Italy in Summer 2019 (**USS, 2019**). If this is your first issue of *Exchanges*, then welcome, it is always lovely to have new readers. Conversely, if you are one of our growing number of regular readers, then you are equally welcome back with us once again!

## Blowing in the Wind

It is difficult to imagine a more different environment to be writing this editorial today to that experienced around the Prato conference in 2019. Climate, socio-political and public health realities have diverged considerably from what was the norm not so many months ago. Working from home, I am looking out at a grim, rain lashed rural British landscape on the day a new US president is being inaugurated, while a pandemic continues to rage, alongside the ongoing debacle of 'Brexit dividend', for those of us in the UK. A salutary lesson for a volume focussing on climate fiction (cli-fi) on how fast and hard the winds of change can blow across the lands. Change remains the only constant.

Back eighteen months ago though, in the mid-summer European heat wave, I recall enjoying an untroubled evening stroll in the light and warmth of an Italian town. There was no thought given to now routine experiences like social distancing' or furtively dodging local inhabitants while exploring

the picturesque streets either. If you have never visited Prato, perhaps dashing onward to nearby Florence, I would strongly encourage you to take the time to visit this glorious locality, with its fascinating streets, foods and warm, welcoming people. Our venue for the conference itself, at the Monash University's Prato Centre, was a similarly hospitable environment.

Attending this conference remains then in memory a gloriously sun-drenched vignette. While the pressures of work dictated I was only able to briefly attend to contribute to a workshop and promote the call for this issue (**Johnson, 2019**), it was still an experience I will continue to treasure. I hope the same may be said of the work we are presenting for your edification, information and delight in this cli-fi special issue too.

This too is an issue of *Exchanges* which back in the pre-COVID days we had intended have ready to share with our readership in the latter half of 2020. Sadly, early last year as circumstances changed around the globe, seemingly on a daily basis, it rapidly became obvious to myself, the Editorial Board and our wonderful team of associate editors how this wasn't likely to be possible. Speaking with the authors and reviewers, labouring away around the world helping to create this issue, it was clear some were experiencing some very intense personal and professional challenges. These variously impacted on their abilities to contribute, write or even respond to enquiries, as new home-life and work-time challenges came to the fore. For others, difficulties were even more existential, in terms of career and personal life.

It is why, considering those pieces we have managed to include, I could not be prouder of everyone whose efforts have contributed in some way to realising the goal of creating this special issue. There are, regrettably, more than few promising manuscripts which we have had to discount from inclusion, mainly where their authors became unable to continue developing them with us. That many of these 'lost works' were well on their way towards being exceptional pieces of research communication means I genuinely mourn their loss. Certainly, *Exchanges* wishes these authors every future success, and hopes their working and life experiences are on the road to a better place. Moreover, we sincerely hope these manuscripts or versions of them will flower again, albeit in some other organ or format, as the authors each had much of worth to share.

It is though, a truth rarely publicly acknowledged, that not everything an editor works on will see the light of publication. It does not diminish the considerable personal effort deployed by the editors themselves, simply because a piece they have guided and nurtured for many months fails to reach the finish line. It can be a frustrating and perfunctory outcome, although, something editors will encounter throughout their professional career. As such, before we give full bloom and celebrate those authors

whose works comprise this volume, I would like to pay particular tribute to my associate editors who contributed their time, labour and enthusiasm to realise this, our second special issue.

Alongside their efforts for *Exchanges* each associate editor has each had the opportunity to gain a, hopefully, valuable learning experience within the arcane arts of the academic editor. I have discussed the outcomes elsewhere at some length (**Johnson, 2020 & 2021**), and they also feature as the central topic for discussion in our most simultaneously launched podcast episode (**Exchanges, 2021**). Hence, I'll not belabour them here and will move swiftly to the heart of this issue in a moment. Nevertheless, I will fully acknowledge the old aphorism has held true, in that myself and the journal have probably learned as much from the experience as an editorial community, as have our post-graduate associate editors.

Amul, Giulia, Lorenzo, Melissa and Nora have not only been fine, insightful and good-humoured co-workers, they have also helped us develop as an academic journal title. In part, this has been in the clarity imbued through revisiting our protocols and processes, as one must when training new team members, and seeing them afresh. Their involvement too has helped the title grow in recognition, has been professionally satisfying for myself as the editorial lead. Moreover, it has been a most positive experience in terms of rationalising and delineating the practical issues underlying the development of future special issues. Crucially, they have helped more clearly reify, professionalise and evolve what was our nascent associate editor programme, for which I am personally extremely grateful.

---

### **Theme: Climate Fiction, Friction & Fact**

*Empathy, he once had decided, must be limited to herbivores or anyhow omnivores who could depart from a meat diet. Because, ultimately, the empathic gift blurred the boundaries between hunter and victim, between the successful and the defeated.*  
(**Dick, 2009**)

Having dispensed with the preliminaries, let us move on to the articles which comprise the core of this special issue. As our call for papers read, these are each inspired by or derive from the *Utopia, Dystopia and Climate Change* conference (**USS, 2019**), meaning as befits an interdisciplinary journal, the topics are fairly wide ranging. Given the considerable positive reaction we experienced with our very first special issue, as reflected in how frequently many of those articles have been downloaded over the past year, I would anticipate a similar reaction for many of the pieces which follow.

### *Introduction*

We are grateful to Ian Farnell for providing our opening piece for this volume, and especially in offering us some personal critical reflections and insights into the 2019 Uptoian Studies Society conference itself. *In Things are Heating Up* Farnell provides an overview of the ‘hot topics’ residing at the conference discourse’s heart, exposing themes of scepticism, change, resistance and activism threaded throughout the event. At the same time the piece considers how ‘utopian principles’ can be deployed to examine the conference, society and the workings of utopian studies itself. As a piece, it provides an ideal contextualisation of for the other articles in this volume, while also offering the reader a taste of the event itself ([1](#)).

### *Articles*

Moving to the main articles, we begin with Heather Alberro in a piece entitled *In the Shadow of Death*. Here, Alberro examines how the diverse socio-ecological crises which typify the Anthropocene have given rise to a new form of green utopianism. Beginning with a succinct definition of this epoch, Alberro continues to explore how this ‘ecotopianism’ has shaped the modalities and activities of radical environmental activists (REAs). Drawing on empirical work centred on interviews with selected activists, the article offers some authentic insights into the REAs thinking, motivations, hopes and fears alike with an eye-opening and intriguing frankness ([8](#)).

Our next article comes from Clarisa Novello, and is entitled *Ecological Destruction and Consumerism*. The piece commences from a consideration of literature which centres on themes concerning anthropogenic climate change. It argues such literary works will likely awake the curiosity of readers, through their articulation of the urgent and unpredictable nature of the climate crisis. Taking as its main text Trojanow’s novel *EistTau*, the article progresses to examine how such works can aid in individuals developing a greater attentiveness to nature, while also examining the exposed socio-political and cultural power-relationships. The article concludes by exploring how such reading such literature can, arguably, lead to beneficial, behavioural modifications leading to positive lifestyle changes ([28](#)).

We progress from considering written narratives to mass media portrayals of environmental collapse. In *Climate Fiction and its Narratives*, Ana-Clara Rey Segovia considers contemporary dystopian cinema, in an exploration of imagery, plot and structure of *The Day After Tomorrow* (2004) and *The Day the Earth Stood Still* (2008). Rey Segovia postulates that such mainstream representations of environmental crisis are perhaps fickle in any consciousness raising outcomes in that they typically and knowingly sidestep authentic examinations of causative agencies. Instead, they

underscore how these works instead draw more clearly on more Judaeo-Christian tropes of guilt and redemption, in their representation and resolution of apocalyptic events (47).

Returning to novels, Adrian Tait shares with us a piece entitled *Environmental Crisis, Cli-fi, and the Fate of Humankind in Richard Jefferies' After London and Robert Harris' The Second Sleep*. Separated in publication by over a century, at the crux of both of these novels are post-technological collapse civilisations existing in a natural world now undergoing a resurgence. Resonating with other climate fiction (cli-fi) publications, these books are each concerned with the unanticipated global impacts that modern, industrialised societies create. However, Tait firmly stresses that neither spotlighted novel grieves for what was nor act as warnings to the reader. Rather they postulate questions as to whether the risk and uncertainty emanating from the respective prior technologically-derived civilisations' legacy are something which successor societies can ever truly escape (69).

Next, Robert Horsfield offers us a close reading of Phillip K Dick's seminal novel *Do Androids Dream of Electric Sheep? Borders in the Anthropocene*. Within it, Horsfield provides the reader with what they term an 'ironic' consideration of the Anthropocene, and especially how this can be deployed as a lens to explore Rick Deckard's world, shorn as it is of living, organic animals. Drawing on Nick Land's work on Kant, the article further considers balancing the metaphysical conundrums against the material practicalities within the novel's protagonists' lifeworld (84).

Our final article, entitled *Climate Fiction and the Crisis of Imagination* is from Chiara Xausa and is concerned about the work of Alexis Wright. Focussing on Wright's books *Carpentaria* and *The Swan Book*, it examines how each represents elements of environmental and climate crisis. Xausa's thesis is that Wright's work offers essential insight to exposing hidden elements of the climate crisis while also supporting global conversations about the Anthropocene. They argue too that Wright's writing can contribute great value when analysing other literary representations of this epoch (99).

#### *Critical Reflection*

Our very final entry in this climate fiction special issue, is a very personal critical reflection from cli-author Sarah Holding. In *What On Earth Can Atlantis Teach Us?*, Holding presents and contextualises her recently published novel *Chameleon*, which set against a pre-historic period of extreme climatic shift. In this way, they argue that events from antiquity have direct relevance and lessons for surviving and adapting to the devastation from climate change. Ending on a hopeful note, Holding

suggests that cli-fi narratives help through demonstrating how the planet, and our successors, may well yet survive the coming climatically challenging era ([120](#)).

---

### **Current Calls for Papers:**

If all these papers have whetted your appetite to consider contributing to *Exchanges*, then you will be pleased to know we have a number of currently open calls for submissions. As this is a special issue there are naturally no new calls for papers. However, we would remiss if we didn't take this opportunity to remind our readers, old and new alike, of our current calls.

#### *A.I. – Panic or Panacea*

Launched last issue we announced a call, which if the discussions we've already enjoyed with potential authors are anything to go on, is a timely one. The use of artificial intelligence (A.I.), algorithms and machine learning have become increasingly mainstream, as recognised by the increasing discussion of its use and abuse within the public media sphere. Taking as its inspirational starting point the somewhat reductionist 'good or bad' media lens, this call asks for scholarship, original research or thinking which touches on any areas of this complex domain. From novel applications, through legitimate concerns or ethical quandaries, to serendipitous discoveries all are welcome.

Hence, we invite manuscripts for consideration as peer-reviewed academic articles, along with interviews (conversations) with significant figures along with critical reflections and explorations of this domain of increasingly important human experience. The full details of the call giving more details can be found on our website ([Exchanges, 2020a](#))

#### **Deadlines:**

Peer-reviewed articles: **1st May 2021.**

Conversations or critical reflections: **31st August 2021.**

#### *Open Call for Papers*

Alongside our regular themed calls, *Exchanges* welcomes submissions throughout the year on any subject, with no deadline. Articles which are accepted will be subsequently published in the next available issue of the journal. We are happy to consider research focussed or review articles which will undergo peer-review. We also welcome submissions of interviews with key scholars or critical reflections on important scholarly events, conferences or crucial new texts, which undergo internal (editorial

review) scrutiny only. There are no deadlines for these kinds of submission, which may be on any topic, theme or discipline of prospective interest to our readership (see below for more guidance).

*Advice for Prospective Authors*

As an interdisciplinary journal with a wide scholarly readership, authors should seek to write their manuscripts to be suitable for a general academic audience. Wherever possible, consideration should be given to unpack, delineate and expand on any potentially 'disciplinary niche' language, terms or acronyms used. Ideally, authors should seek to incorporate some element of interdisciplinary thinking or perspectives, or outline the broader scholarly relevance of their work, within the manuscript.

*Exchanges* has an expressly multidisciplinary, global and largely academic readership, and as such, have strong interests in work which encompasses or straddles disciplinary boundaries. Manuscripts providing an introduction, overview or useful entry point to key disciplinary trends, discovery and discourse are often among the most frequently accessed publications in the journal. Therefore, prospective authors are strongly encouraged to consider tailoring their manuscripts, narrative, thought and analysis in a mode which addresses this broad audience. For interviews and critical reflections, authors are especially advised to highlight the importance of disciplinary discourse or interviewees' scholarly contributions to the global academy, society and the public at large.

The Editor-in-Chief welcomes approaches from authors via email, or video-call, to discuss prospective submissions. However, abstract submission or editorial discussions ahead of a submission are not a requirement, and authors are welcome to formally submit their full manuscript without prior communication. Wherever possible, authors should include a note to editor indicating the kind of article they are submitting.

As *Exchanges* has a core mission to support the development and dissemination of research by early career and post-graduate researchers, we are especially pleased to receive manuscripts from emerging scholars or first-time authors. All submitted manuscripts will undergo editorial review, with those seeking publication as research articles additionally undergoing formal peer-review by external assessors. Editorial decisions on manuscript acceptance are final, although unsuccessful authors are normally encouraged to consider revising their work for reconsideration at a later date.

More information on article formats, word counts and other submission requirements are detailed in our author guidelines ([Exchanges, 2020c](#)). All manuscript submissions must be made by their lead author via our online



submission portal. *Exchanges* is a diamond open access (**Fuchs & Sandoval, 2013**), scholar-led journal, meaning there are no author fees or reader subscription charges. Authors retain copyright over their work but grant the journal first publication rights as a submission requirement.

---

### **Forthcoming Issues**

The next issue of *Exchanges* is scheduled for spring 2021 and will hopefully contain works inspired by our *Challenge and Opportunity* call for papers (vol 8.3). While the deadline for article contributions has passed, critical reviews, essays or conversations (interviews) for potential inclusion may be submitted up to mid-March. Hence, there is still some time for readers to contribute to this issue.

This will be shortly followed by our next special issue (vol 8.4). This volume will draw on the work of students and scholars who have been exploring the history and student experience relating to the arts faculty, and is being produced in collaboration with the *Then and Now: Arts at Warwick* research project and exhibition (**Warwick, 2020**).

Beyond these issues, we are already looking towards our regular Autumn issue (vol 9.1) and our final anticipated special issue, for the time being, focusing on papers relating to cultural representations of nerds. I've already had the opportunity to review the abstracts for the pieces under consideration for this latter volume and confess to a fair degree of excitement with the scope, scholarship and international contributors who will hopefully be represented in its pages. There is a tie in event planned for later in 2021 too, at which many of the authors for this volume will be speaking about their work. For more on this, keep following our various social media channels as we will be sure to highlight developments in this respect.

So, as you can see 2021 is shaping up to being *Exchanges* busiest year to date. It is too early to say what 2022 has for us, beyond the beginning of the countdown to our tenth birthday in 2023! I do hope you'll be joining us for that, and all the issues in between.

---



## Acknowledgements

As always, my thanks to our authors and reviewers for their vital intellectual labour contributions towards creating this issue. Without you, the ability to produce a quality-assured, peer-reviewed, scholar-led publication would quite simply not be possible. Thanks also to our reader community, who play a key role in developing the debates and insights raised in each issue. I hope you find this issue as informative as previous volumes.

As I alluded to in the introduction, not all the effort in producing this journal is entirely visible in the final issue published. Many, many hours of editorial blood, sweat and tears have been expended by members of my Editorial Board, but principally for this issue, by my cli-fi associate editors. Hence, a very special thanks must be given to **Amul Gyawali, Dr Giulia Champion, Dr Lorenzo Serini, Melissa Pawelski** and **Nora Castle**, without whom this volume would not have been possible. In particular, I would like to thank Giulia, who in early 2019 set the ball rolling for not only this special issue of *Exchanges* but also the Cannibalism one published in early 2020. To each of my associate editors, I hope this will not be the end but the beginning of many future collaborations and exchanges, no pun intended, within the academy. Our thanks as well to the *Utopian Studies Society, Europe* and the *Monash Warwick Alliance* for their support for this project.

Practically, as always, my continued thanks to **Rob Talbot** and **Dr Julie Robinson** at the Warwick University Library, and **Fiona O'Brien** of the *Reinvention* journal for their continued insights, technical support and conversations. My thanks as well to **Dr John Burden** of the IAS as my regular sounding board, source of positivity and moral support, along with effective line management too.

Finally, my grateful thanks to our publisher, the [Institute of Advanced Study](#) at the University of Warwick for their ongoing financial and strategic backing for *Exchanges*. In particular, I'd like to acknowledge their financial support enabling me to attend the *Utopia Conference* on behalf of the journal.

---

## Continuing the Conversation

*Exchanges* has a range of routes for keeping abreast of our latest news, developments and calls for papers. In-between issues you may wish to listen to our growing range of podcasts or read our regular blog posts, to continue the interdisciplinary exchange of experience underlying our operations. Please do contribute to the conversation whenever and

wherever you can, as we always value hearing the thoughts of our author and readership communities.

Editorial Blog: [blogs.warwick.ac.uk/exchangesias/](https://blogs.warwick.ac.uk/exchangesias/)

Linked.In: [www.linkedin.com/groups/12162247/](https://www.linkedin.com/groups/12162247/)

Podcast: [anchor.fm/exchangesias](https://anchor.fm/exchangesias)

Twitter: [@ExchangesIAS](https://twitter.com/ExchangesIAS)

As Editor-in-Chief I am also pleased to discuss potential publications, collaborative opportunities or invites to talk further about *Exchanges* and our activities. Contact me via the email or via the social media platforms, or arrange a video-consultation.

---

Gareth has been the Editor-in-Chief of *Exchanges* for three years. Along with holding a doctorate in cultural academic publishing practices (Nottingham Trent), he also possesses various other degrees in biomedical technology (Sheffield Hallam), information management (Sheffield) and research practice (NTU). His varied career includes extensive experience in academic libraries, project management and applied research roles. Currently, he is also the Chief Operating Officer of the Mercian Collaboration academic library consortium, and a Fellow of the Higher Education Academy. His professional and research interests focus on power-relationships within and evolution of scholarly academic publication practice, viewed from within social theory and political economic frameworks. He is an outspoken proponent for greater academic agency through scholar-led publishing, and an expert in distributed team management and effective communication practices.



---

## References

Dick, P.K., 2009. *Do Androids Dream of Electric Sheep?* London: Gollancz.

Exchanges, 2020a. *Call for Papers (themed): A.I. – Panic or Panacea*. Exchanges: The Interdisciplinary Research Journal, 3 November. Available at: <https://exchanges.warwick.ac.uk/index.php/exchanges/announcement/view/28> [Accessed 20 January 2021].

Exchanges, 2020b. *Call for Papers (Open, Ongoing)*. Exchanges: The Interdisciplinary Research Journal, 28 May. Available at: <https://exchanges.warwick.ac.uk/index.php/exchanges/announcement/view/22> [Accessed 20 January 2021].

Exchanges, 2020c. *Author Guidelines*. Available at: <https://exchanges.warwick.ac.uk/guidance> [Accessed: 20 January 2021].

Exchanges, 2021. *Conversations with...Associate Editors* [podcast]. The Exchanges Discourse podcast. 4 February. Available at: <https://anchor.fm/exchangesias/episodes/Conversations-withAssociate-Editors-eptv94> [Accessed: 4 February 2021].

Fuchs, C., & Sandoval, M., 2013. The Diamond Model of Open Access Publishing: Why Policy Makers, Scholars, Universities, Libraries, Labour Unions and the Publishing World Need to Take Non-Commercial, Non-Profit Open Access Serious. *tripleC*, 11(2). Profit Open Access Serious. *tripleC*, 11(2). Available at: <https://doi.org/10.31269/triplec.v11i2.502> [Accessed: 14 October 2020].

Johnson, G.J., 2019. *Comprehending Scholarly Journal Production: An editorial perspective*. Paper given at the '20th International Conference of the Utopian Studies Society, Europe' 1-5 July 2019 at the Monash University Prato Centre, Prato, Italy. Available at: [https://www.researchgate.net/publication/334318831\\_Comprehending\\_Scholarly\\_Journal\\_Production\\_An\\_Editorial\\_Perspective](https://www.researchgate.net/publication/334318831_Comprehending_Scholarly_Journal_Production_An_Editorial_Perspective) [Accessed 20 January 2021].

Johnson, G.J., 2020. *The Twin Dilemma: Successfully operating a scholar-led journal to enable discourse and empower researcher development*. Paper given at 'The 15<sup>th</sup> Munin Conference on Scholarly Publishing' 18-19 November 2020 at the University of Tromsø, Norway. Available at: <https://doi.org/10.7557/5.5582> [Accessed 20 January 2021].

Johnson, G.J., 2021. *Experiential Learning Impacts for Post-Graduates within Scholar-Led Editorial Practice*. Paper given at the 5<sup>th</sup> Interdisciplinary Learning and Teaching Conference UK 15 April 2021 at the University of Warwick, UK. [Forthcoming]

*Judge Dredd*, 1995. [Film]. Directed by Danny Cannon. Burbank, CA: Hollywood Pictures.

USS, 2019. *20th International Conference of the Utopian Studies Society, Europe: Utopia, Dystopia and Climate Change*. Available at: <https://drive.google.com/file/d/1rIrBquWPNELYN4nWTaUQp0BWNogQXS8w/view> [Accessed: 20 January 2020].

Warwick, 2020. *Then & Now: Arts at Warwick*. Available at: <https://warwick.ac.uk/fac/arts/applyingtostudy/currentstudents/thenandnow/> [Accessed: 17 June 2020].

## Editorial Board Members

**Dr Gareth J Johnson**, Managing Editor-in-chief, Institute of Advanced Study, University of Warwick

**Dr Natasha Abrahams**, Graduate Student Association, University of Melbourne, Australia

**Nora Castle**, English and Comparative Literary Studies, University of Warwick, UK

**Dr Giulia Champion**, Institute for Advanced Teaching and Learning, University of Warwick, UK

**Dr Truong Quang Dinh**, Warwick Manufacturing Group (WMG), University of Warwick, UK

**Dr Marcos Estrada**, Department of Global & Social Studies, King Fahd University of Petroleum & Minerals (KFUPM), Dhahran, Saudi Arabia

**Dr Changpeng Huan**, School of Foreign Languages, Shanghai Jiao Tong University, China

**Dr Sven Van Kerckhoven**, Business & Economics, Vrije Universiteit Brussel, Belgium

**Dr Kyung-Hye Kim**, Translation Studies, School of Foreign Languages, Shanghai Jiao Tong University, China

**Dr Salvatore Monteleone**, Université de Cergy-Pontoise, France

**Roy Rozario**, Education, Monash University, Melbourne, Australia

**Dr Guilherme Sampaio**, Université de Cergy-Pontoise, France

**Quynh Vu**, Business Law and Taxation, Faculty of Business & Economics, Monash University, Melbourne, Australia

**Sun Yee Yip**, Education, Monash University, Melbourne, Australia

**Dr Magda Zajackowska**, WMG, University of Warwick, UK

---

### To cite this article:

Johnson, G., 2021. A Change in the Wind: Editorial, Volume 8, Part 2. *Exchanges: The Interdisciplinary Research Journal*, 8(2), i-xii. Available at: <https://doi.org/10.31273/eirj.v8i1.784>.