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Sensemaking through Adaptive Collective Storytelling: A Critical Discourse Analysis of Non-Islamic Postings on Twittersphere under Enhanced Virtual Ethnography

Abstract: *The aim of the present study is to understand the discourse of Twitter stories under enhanced virtual ethnography and sense-making through an adaptive collective storytelling perspective. The selected approach is a joint framework of Enhanced Virtual Ethnography by Hair & Clark and Sensemaking through Adaptive Collective Storytelling by Beitti, Tilson & Bagerte. There are nine different aspects of analysis and for the sample of the study, four stories from Twittersphere are taken. Results of the study show that narrators' present a discourse which is not culturally acceptable and the selected discourse is prohibited to show publicly, so narrators are taking advantage of social media. Results also advocate that narrators are intended to promote new ideological stances, cultural constructions, socially exempted knowledge, and new aspects of information for the existence of the masses. Furthermore, there is neglecting Islamic values, culture and ideology in Pakistan.*

Key Words: Twittersphere, Critical Narrative Analysis, Sensemaking, Adaptive Collective Storytelling and Enhanced Virtual Ethnography

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Introduction

Social webs are the platforms to share personal feelings, opinions and events. Twittersphere is an emerging platform for the posting of stories through which the social, cultural and political aspects are presented. Twitter is the platform which gives great impetus to such storytelling that is ignored by traditional media ([Kugelman](#), 2012). The role of social media is

to gain the attention of the public with the mobilization of social campaigns and to promote humanitarian efforts by coordinating and advertising initiatives (Kugelman, 2012). Twitter is also known as a tool of social media, which provides opportunities for sharing news, ideas and stories.

Twitter provides free opportunities for being social, political and cultural activists but

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questions are still existing about the proper and appropriate usage of this social platform. (Khan , et, al., 2016) found that most of the accounts on Twitter are unverified. It is also notable that unverified accounts are mostly restricted when they are reported. The questions are about the postings. Even though many of the users are found as cyber-criminals on Twitter but morally devalued postings are also evident on Twitter. (Fiske, 2022) found that Twitter has intervened with people's influences as the information is fed on timelines by unfollowed accounts too.

Twitter has been a platform for intellectuals but in recent times, nudity and non-cultural are running in this space. (Mui, 2020) affirms that ladies are themselves posting such nude pictures which is a question against these platforms of intellectuals.

Storytelling is a conversational activity whose main focus is narrative discourse productions (Mandelbaum, 2013). Here the narrator recounts the sequence of past events and its main focus is the changing of the existing situation (Bruner, 1990). Through storytelling, the narrator is intended to create distinguished elements of culture and the transformation of new information. (Fina & Perrino, 2019) says that the narrator of digital stories recontextualizes and transmits the offline events into stories on digital sites whose purpose is to context the (co) constructions of stances or communication practices. The strategy behind such storytelling is discursive work undertaken by people or communities to build and negotiate new ideologies and identities (Fina & Perrino, 2019).

A number of non-Islamic stories have been observed on Twitter. Islamophobia has been a hot topic of discussion for decades. Most of the content was posted from Europe and Indian territories (MEE Staff, 2022). In present times, Pakistanis themselves are posting such content which is unethical under cultural and religious teachings. Non-Islamic postings are such posts which are prohibited according to Islamic teachings. These include the illustrations of private parts, symbolic elements of nudity, body showing, stories with amorous intentions, persuasion and

reinforcement towards feelings of sex and beyond boundaries and limits.

Through non-Islamic and non-cultural stories and content postings, the narrator is intended to be viral, liked, intended to be trended and has intentions to produce such discourse which is diverse to the roots of nationalism too. The narrator is intended to make such sensemaking by presenting stories in sensemaking as a social activity.

The present study is conducted to analyze the language and images posted as digital stories by Twitter users to understand their hidden sense, pragmatically, behavioural, meaning making and socio-cultural practices in epistemological and ontological perspectives.

Statement of the Problem

Twitter is known as the digital and personal space where the narrative is built through stories. The intentions behind the stories are to build such existential and epistemological aspects which could lead towards cultural realities or the realities diverse to the culture. Stories are presented to gain credibility, participate with the audience and challenge the realities by telling "Own Truth". Cultural costs are avoided in presenting such discourse which is considered non-Islamic in Pakistan.

Objectives

- To analyze the digital non-Islamic stories on Twittersphere.
- To represent the sensemaking aspects being presented by the digital non-Islamic postings on Twitter.
- To critically analyze the digital stories under enhanced virtual ethnography.

Research Questions

1. Why are digital stories posted for adaptive collective sensemaking on Twittersphere?
2. Which discourse is intended to be presented by non-Islamic stories on the Twittersphere?

3. Which epistemological and ontological discourse is conveyed to the audience through non-Islamic stories on the Twittersphere?

Significance of the Study

This descriptive study is new in the field of linguistics research which can lead towards the construction of new theoretical frameworks in the field of digital discourse analysis. The present study can also assist to understand the hidden knowledge, discourse and existential realities which are challenges to be presented on the Twittersphere in non-Islamic postings. The study can also help to understand the intentions of the social media user's behaviour through posting such non-Islamic postings by analyzing their stories of them.

Literature Review

[Bouvier](#) (2020) researched "Racist call-outs and cancel culture on Twitter: The limitations of the platform's ability to define issues of social justice". The paper made reference to studies showing the usefulness of Twitter for social justice movements. This essay examines one such instance—a racist call-out in Canada—using critical discourse analysis. The call-out became a worldwide trend on Twitter and was covered by major media sites. Critics at the time referred to it as having the traits of "cancel culture," where there were demands for boycotts and dismissals. This investigation shows that social media platforms like Twitter should be used with caution when taking the initiative in issues of social justice. The study demonstrates how its affordances might encourage quick, simplified, contradictory comments, as individual tweets load a variety of different issues onto a specific instance, working against coherent and deliberate discussion. In this instance, it leads to the individualization of racism, which makes it less contextual and less political. They misrepresent, arguably, the most important point that this racist outburst asks while those tweeting take pride in and enjoy their shared

moral stance while genuine pervasive structural racism in society remains unnoticed.

[Brownlie](#) & Shaw (2019) studied "Empathy Rituals: Small Conversations about Emotional Distress on Twitter" was undertaken by. According to the study, social media is becoming a more popular topic of study for the sharing of feelings. This work is frequently computationally driven and usually focuses on 'newsworthy' events and societal 'flows' of emotion. This paper demonstrates how this kind of intense focus can 'thicken' assertions about emotions, particularly empathy, by using an interaction-led analysis of sparse data from Twitter. We introduce and then apply the concept of "empathy rituals" to discussions regarding emotional pain on Twitter, a platform that is predominantly explored using big data methodologies. We do this by drawing on Goffman's work on ritual. While the relevance of Goffman's work to digital performances has been thoroughly analyzed, its emotional component has received less attention. We demonstrate how reading tiny data can contribute to sociological knowledge of emotion in (digital) publics and feed computational social science assertions about emotions with a focus on Twitter chats. What, therefore, can we infer from this microscopic examination of typical Twitter discussions regarding emotional distress? We have proposed that this one-to-one or one-to-a-few sharing of personal tales in 'public' on Twitter is a form of emotional work that can aid in both our comprehension of Twitter's overall patterns and the emotional work we carry out in other public settings. By utilizing Goffman's conceptualization of ritual, we have been able to provide a sociologically and empirically informed analysis of this work, highlighting interactional practices that would undoubtedly be lost if big data methods were used. Affect-driven approaches, on the other hand, may also be used, but their main emphasis is on how emotion spreads across rather than how it is constituted within interactions on social media. These behaviours include showing empathy, compassion, and affection as well as face-saving (based on our

tendency to watch our own digital sharing) and controlling how one feels through protest, humour, and instructions to "carry on." Other activities, most prominently direct advice-giving, are conspicuously lacking at the same period. These behaviours are the online counterpart of managing the amount of discourse and listening such that "involvement" instead of "civil inattention" occurs (Goffman, 1967). Because there is uncertainty over who our audiences are and what constitutes appropriate sharing, calculating "platform performances" in both the digital and Goffman senses is challenging. Although attention and response are shaped by norms regarding what can be shared, where, and with whom, these norms are rarely made explicit, as we have seen. As a result, both these rules and the way in which emotional pain is dealt with are ambiguous. In contrast, there would seem to be valid arguments for ambiguous sharing, to quote Garfinkel (1967), not the least of which is that it enables individuals to experiment with many faces without committing to a private one-on-one relationship. In other words, it gives friends the authority to be treated differently from strangers. The methodology used here is limited in that it cannot easily infer from tweets why people write about experiencing emotional anguish. However, it is a topic worth more research, not the least because much attention is being paid to identifying and responding to emotional distress on Twitter, including computationally, while little attention is being paid to how emotional distress in this environment is already being responded to in the real world. By computationally mapping large-scale movements in mood online (even supposed shifts at an aggregate level from negative to positive emotions), we run the risk of missing the intricacy of these transitions and misinterpreting what these shifts entail. As a result, it is vital that we pay attention to this banal sharing. Even in the briefest and most clichéd of Twitter exchanges, the interactional "lines" that so fascinated Goffman are drawn, and viewing them through the conceptual lens

of empathy rituals reveals the emotive gamble inherent in these routine digital contacts.

[Burmah](#) (2021) studied "The Curious Cases of Cancel Culture". According to the study, cancel culture is a complicated phenomenon that undermines our conceptions of civic behaviour, sustains monitoring practices among those who support digital public shame, and obscures shared beliefs about accountability. Because of this, it is essential to complicate and nuance "cancel culture" in order to comprehend the various meanings that are drawn from its various mechanizations. Other dimensions that support the assumption that the phenomenon has a wide societal reach include power, platform governance, decolonization, and others. By analyzing two cancel culture cases using a critical digital ethnographic approach, I demonstrate how to find themes like selective cancellations, cancellation effectiveness, performative activism, performative weakness, hypocrisy, victimhood, and empathy. This study aims to complicate research methodologies on cancel culture. The study concluded that Cancel culture is incredibly complicated and necessitates in-depth investigation to dissect its ever-evolving appearance. Research on the various situational forms of power, particularly in relation to historical studies concerning power, reveals more nuanced aspects of relationship behaviours. Cancellations force us to reevaluate how we apply harsh types of justice. Additionally, they promote fresh discussions about individual and group agency in this age of technology mediation. Through a number of theoretical lenses connected to "civility" behaviours, digital public shame, and responsibility, this study tried to explore cancel culture. The idea of civility I'm referring to here is defined by its association with colonialism and predilection for universal, typically Eurocentric, procedures and values. The concept of civility may be appropriated, repurposed, or even turned on its head by cancel culture in some specific situations and ways, reworking it in an effort to undermine supremacy. Individuals deemed uncivil are forcibly indoctrinated into

activities aimed to modify their conduct and attitudes in an effort to utilize the master's tools to destroy the master's home (Lorde, 2007). Therefore, when we establish normative standards, cancel culture has an impact on our actions and interactions. Since it cannot exist without digitally mediated tools, our tactics of shaming change and grow. Additionally, conceptions of accountability are being questioned by new discourses on justice and correction. In order to study the various matrices that exist among numerous cancellation instances, I also integrate other topics such as identity performance, platform governance, power, 67 etc., in the debate. Furthermore, I sought to give an ambivalent perspective that cuts across polemical borders by investigating two situations and providing a thorough exploration and interpretation of such matrices. There are several different causes of cancel culture, all of which differ in terms of employment. The phenomena have dramatically changed our interactions and relationships with one another, whether to uphold norms, confront deviant behaviour, or establish ruling beliefs. It is a discursive technique that necessitates in-depth study in order to provide better analytical tools to assess its effects. I think that this study offers a thorough investigation into cancellations from various perspectives as opposed to a single, predominant viewpoint. I showed how intricacy and nuance are essential to complicating our comprehension of this subject. Finally, I tried to establish a variety of linkages to emphasize how malleable the rhetoric surrounding cancel culture is. There are numerous causes for cancellations. As a result, contextual analysis and study are needed. This research should promote the value of complexity.

[Hsu](#), et al. (2021) conducted research on "Social media users produce more effect that supports cultural values, but are more influenced by the effect that violates cultural values". Although social media is becoming a more significant part of global communication, social media research has largely concentrated on Western consumers, according to the study. Therefore, little is

known about how cultural values influence behaviour on social media. We created a novel sentiment analysis method that enabled us to compare the emotive content of Twitter messages from the United States (55,867 tweets, 1888 users) and Japan (63,863 tweets, 1825 users) in order to investigate how cultural affective values may influence social media use. U.S. users tended to make good (as opposed to negative) postings, while Japanese users tended to produce low (as opposed to high) arousal posts, in line with their different cultural and emotional values. However, in contrast to cultural affective values, Japanese users were more impacted by changes in others' high arousal positive (such as excited) posts than were U.S. users by changes in their high arousal negative (such as furious) posts. After accounting for variations in baseline exposure to emotive content across various topics, these trends persisted. Together, these findings imply that social media users across cultures are more influenced by content that goes against their emotive values than they are by content that supports such values. These results have significance for ideas regarding the types of affective material that propagate via social media as well as for applications relating to the best layout and use of social media platforms globally.

[Joseph](#) & Carley (2015) made a study on "Culture, Networks, Twitter and Foursquare: Testing a Model of Cultural Conversion with Social Media Data" and discovered a mezzo-level, symbiotic relationship between culture and network forms that was caused by the exchange of ephemeral cultural components and the transitory nature of social ties. In such a model, both network and cultural structures exist on a dynamism spectrum, with more dynamic network elements more accessible to mediation by more stable culture elements as well as the reverse. This portrayal of culture and networks is consistent with the general premises of [Lizardo](#)'s cultural conversion model (Lizardo, 2006), albeit not exactly with those assumptions as they are interpreted here. Several other contemporary analyses of the interaction between culture, cognition, and

networks also make reference to it ([Patterson, 2014](#)).

Research Methodology

The present study is qualitative and descriptive in its approach disclosing the intended aspects of digital stories in critical and ethnographic practices. The current study is descriptive and conducted on the running stories presentation through non-Islamic discourse. Twittersphere postings are known as credible stories and epistemological orientations through which ontological aspects of life are presented. The current study is based on the meanings of "Critical" by [Brookfield \(1987\)](#), the approach of "storytelling as adaptive collective sensemaking of digital discourse" by [Bietti, Tilston, & Bangerter \(2019\)](#) and "Enhanced virtual Ethnography" by [Hair & Clark \(2003\)](#).

[Brookfield \(1987\)](#) defines critical as; a) identifying and challenging the assumptions behind the perceived, conceived and acting ordinary ways, b) recognizing the effects of historical, cultural and social positioning on beliefs and actions, c) imagining and exploring the extraordinary orders which disrupts the routines and the existing orders, and d) to be sceptical appropriately about the knowledge

and solutions that could be the truth or alternative of the aspects.

[Neil Hair & Moira Clark \(2003\)](#) proposed the theory of Enhanced Virtual Ethnography mentioning that critical ethnographers would adopt the explicit ontological and epistemological choices which are intended towards actions-oriented discourse presented in computer-mediated environments. In critical ethnography perspectives a) people, groups or organizations are historically born on struggling and domination, b) structures and cultures make life more unnecessary, more nasty and short for people, and c) there is something better which must be the goal of knowledge. [Beitti, Tilston & Bangerter \(2019\)](#) studied different aspects and proposed the functions of storytelling as an Adaptive Collective Sensemaking as a) to manipulate the behaviour of the audience for the narrator's fitness enhancement, b) to transmit the knowledge to survival while neglecting costs involvement of knowledge acquisition, and c) to maintain the social bonds and group level cooperation.

The following approach and framework of analysis can be Proposed by joining both of the theories.

Table 1

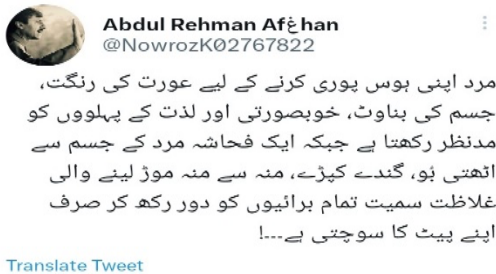
	Behaviour Manipulation	Struggling Behaviour, Domination Behaviour
Historical Struggle And Domination	Knowledge Transmission Of Survival	Struggle Of Transmission The Knowledge, Domination Of One's Knowledge
	Social Bondage	Presenting The One 'S Social Bondage, Domination Of One 'S Prescribed Social Bondage
	Behaviour Manipulation	Unnecessary Structural Behaviour Manipulation, Unnecessary Cultural Behaviour Manipulation
Structures And Cultures Are Unnecessary	Knowledge Transmission Of Survival	Knowledge Transmission Of Survival, Unnecessary Of Structural And Cultural Knowledge For Transmission
	Social Bondage	Unnecessary Social And Cultural Bondages
	Behaviour Manipulation	Behaviour Can Be Better Manipulates By Other Goals Of Knowledge

There Is Something Better Which Must Be the Goal Of Knowledge	Knowledge Transmission Of Survival Social Bondage	Knowledge Of Survival Can Be Better Transmitted By Other Goals Of Knowledge Social Bondage Can Be Better Manipulated By Other Goals Of Knowledge
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So the present study is going to critically analyze digital stories, how these function as the narrator's firmness enhancement, knowledge of survival

Data Analysis

Figure 1



5:59 pm · 27 Nov 20

Analysis

The present story is explicitly exposing the sexual desires and the intentions of males as a whole. The narrator is intended to present the Ideology as all male people are sexually loaded and have always bad intentions towards females. The females who are compelled to be beneath the men have financial issues and are

not intended to be part of the sexual company by themselves.

The adopted framework is the Enhanced Virtual Ethnography by Hair & Clark (2003) and Sensemaking through adaptive Collective Storytelling by Beitti, Tilston & Bagerte (2019). The approach describes the digital stories as these are presented to present the struggle and behaviour domination with regard to the fitness of the narrator. The narrator is intended to present himself as fit for sympathy for women and hates male people. The behaviour of the audience is intended to explore as the reader of the story would agree to the statement and would have the same views that all the prostitute women have financial issues and the male people have sexual intentions even if they are dusty with smells. Behaviour is intended to be explored so that the readers would present sympathy for females and have hate for male people. The narrator is intended to present the situation in a way that knowledge of male and women sexual relationships is also necessary where there are unbalanced relations as well. Here the cost of such knowledge is neglected where the narrator wants readers to be equipped with such knowledge despite it, the knowledge is not accepted by society and cannot be transmitted officially to society. Social bondages are challenged as these the used discourse is about sexual relationships which is called "Bazari relationships" in Pakistani society. Social structures are challenged where pitiable women are responsible for society by aiding but here the narrators are intended to show that the social structures are unnecessary which shows that such knowledge would not be gained and would not be published officially or publically. Cultures should not be considered as women have their desires of livelihood and cannot avail of any other skill. The only equipment is her body which can be sold by price and the living conditions can be

processed. In this regard, the social bondages have no right of interference and the challenge to social bondages is morally legitimated when the women are with empty bellies. It is also notable that it is intended to present such a culture that body selling and sexual relationships are not challenging the social bondages and these are acceptable when a woman has no source of livelihood. From a structural perspective, it can be said, if the woman is hungry and needs food then she would have married someone and could avail all the necessary facilities by her husband which is cultural bondage. On the other hand, the cultural bondage is there when a woman is in need then she can apply to wealthy people for aid or to the zakat-giving national and non-government organizations. Here this structure is challenged where the needs of the needy people are the responsibility of the society. According to the approach, social and cultural bondage are unnecessary when a narrator is intended to present the discursive discourse by storytelling so the same can be observed that the social bondage of body covering, body selling, sexual relationship and keen aspects of responsibility, are considered as unnecessary as the narrator says and it is told that the body selling and lovemaking is morally accepted and showing this culture and bondages do not require any social bondage as well.

According to the approach, the behaviour can be better manipulated by other goals of knowledge for making fitness of the narrator of the story. Here the narrator is intended to show that females can better explore the behaviour of male people by selling their bodies and the body is the weapon of behaviour manipulation. The question of survival is presented where the narrator is intended to show that sexual relationships in markets and kothas would be common in society and that society would have its benefits as well. The other side of the knowledge is presented as the male people who have no marriage, could go to the kothas and there can be no restrictions by the females even if the male is weak or black by colour yet he has only money to consume. Another aspect is an exploration of social bondages by other goals

of knowledge. In this regard, the piety, nobility and positive image of society for males and females, are presented as having no meaning and it is shown that all the social bondages are meaningless while the true bondages are self-constructed by males and females rather than society.

Figure 2



Sidra Jadoon
@SidraJadoon4

میرا جسم میری مرضی اس رواج سے انکار/بغاوت ہے جو عورت کے جسم کو مرد کی کھیتی سمجھتا ہے۔ آج کا مرد عورتوں/بچوں کو جنسی لذت کا آلہ سمجھکر ریپ کرتا ہے۔ اگر انٹلجنس کی رپورٹ مانگی جائیں تو قمر و واہرس جیسے کئی گامار ریپ کے مجرم نکلیں گے۔ عورت مارچ کے مخالفین ریپسٹوں کی مافیہ ہے۔

Analysis

This story is telling about the ongoing scenario of the Aurat March in which there is a battle between the liberals and the pro-cultural people of Pakistani. The narrator is pro-feminist and believes in the extreme values of feminism and the war of the sexes in the country. The narrator is criticizing the opponents of Aurat March showing as the opponents are rapists and want to have the freedom to sexually assault the ladies and the children in the county.

The adopted approach is the Enhanced Virtual Ethnography by Hair & Clark (2003) and Sensemaking through adaptive Collective Storytelling by Beitti, Tilston & Bagerte (2019). The narrator of the storyteller is intended to present the new knowledge and the existential aspects of living beyond the culture and the norms. Similarly, in the post, the narrator is intended to explore the behaviour of the opponents by telling them and calling them the rapists of women and children. Here the narrator is intended to show the struggle and believes that the opponents' freedom from sexual assault is at risk due to the Aurat March and it can be said that all the opponents are criminals. Here the struggle for domination is

there where the opponents are given the allegations and considered as they are the true well-wishers of women and children. The narrator tries to fit herself as the true representation of the issue and the champion of women's rights where the assaults on women in the past are due to the opponent of women's rights. The narrator tends that the audience can fit in the presented discourse and the ideology which is presented would be adopted so that the struggle for domination in the society could be proven as true. Here knowledge is intended to be presented as there is a struggle between the rapists and the feminists in the country where the women assaults and the child assaults have been undertaken by the opponents of the Aurat March. The narrator tends to make such knowledge and the sense of the audience as her own oriented knowledge is dominated in the society while the others cannot dominate the society as well and it is the struggle of transmission of the knowledge so that the balance of the power could be maintained and women would be protected. Narrators show that their own knowledge is dominant and women's rights can be processed only when the rapists and the opponent of the Aurat march will be hanged or dealt with iron hands. Domination of social bondage is presented as these are the bondages for women's development rather than for women's protection.

The adopted approach describes that the narrator tends to present such stories to enhance their culture and describe it as unnecessary of the cultural and social bondages. Here the narrator is intended to show that the raised slogans are true and right while these would be adopted in real life as well. Accepting the slogans, it can be said that the social and legal structure can be disturbed and the family system can also be destroyed in Pakistan. But the narrator comes under the enhanced virtual ethnography as showing that the social bondage and the cultural norms are unnecessary and these are the hurdles in the way of the development of women. Cultural behaviour and social norms are biased toward the freedom of women and the women would

bypass the norms and the culture so that the freedom could be attained. Approaches describe that knowledge is considered to be part of such aspects through which life can be enhanced. The cost of such knowledge and the publication is neglected as the offline spreading of such knowledge and information can disturb the society and the social and cultural representations can struggle against such stories as well. The approach views that the digital storyteller presents such discourse which neglects the necessity of cultural and social bondages. So the narrator is intended to show that the opponents are the rapists and are the people who do not want to see women as progressive. The opponents of the Aurat March are religious, political and journalists as well but according to the storytelling process, these could be the head of the rapist mafia.

Here the behaviour and the theology of the opponent are presented by showing the standard of measurement as the people who are against the Aurat march are not good people. The standard is presented as the rapist can only be an opponent rather than others. Here the goal of knowledge which is intended to be presented in the story is that being feministic can make a person a true representative of the society and the behaviour can only be positive when the knowledge and the information of the storyteller will be accepted. Here the narrator is intended to show that the life of the Pakistanis can be better when they would also have the knowledge of the proponent and the opponent of the Aurat march and this would be objective that the opponents are the rapists and cruel people and the proponents are the soft people. Here the social bondage art through challenges but the hate and ethnic calling are there for the opponents as showing that their information is wrong while the proponent has positive information as well.

Figure 3



Rabbia Bibi آر عمران خان اور پاکستانی...
@rabbia_bibi

چلو آج میں اپنی مثال دیتی ہوں بیشک دل سے کھول
کر اس ٹویٹ کو پھیلاؤ اور ایمانداری سے کھول کر
جواب بھی دیں میں برا نہیں مانا اونگی
اگر میں بلکول مختصر کیڑے پہنوں جس میں میرا
جسم صاف نظر آئے تو آپ مرد حضرات پر کیا
اثر پڑے گا؟ کوئی بھی مولوی مت بنے مولوی بھی
اجکل ---

[Translate Tweet](#)

9:52 pm · 21 Jun 21

Analysis

The narrator is a woman and intended to explore the sexual intentions of the male people by presenting her story. She is depicting herself as she could be a gift for loving making for them and what could be the feelings of the observers.

The adopted approach of Enhanced Virtual Ethnography by Hair & Clark (2003) and Sensemaking through adaptive Collective Storytelling by Beitti, Tilston & Bagerte (2019) show that the narrator tends to fit himself/herself in the struggle of behaviour and domination of behaviour presentation. In the present story, it can be said that the interaction and sensuousness between the male and female tends to be explored by the narrator. Through such socially and culturally discursive discourse, the narrator is intended to fit herself as the new explorer of human behaviour and this behaviour can be further presented in a way that the life of the audience can be more exposed if they are women through presenting such stories. The dominance of the narrator's discourse is there where she is needed to make others massively involved in the sexual discussion rather than the discussion of limits and bondages. Short-wearing clothes' ' presents that she wants to present herself as a sexual object rather than a normal woman who is able to play with the

senses of the males as well. Here the struggle of domination, transmission of sexual knowledge, sexual intentions, and description of the non-cultural and non-Islamic discourse tends to be explored through the audience as well. Social bondages are challenged presenting them as useless and presenting herself as the owner of the social bondage who will decide about the moral and ethical development of the people. Besides, the word "molvi: religious person" is presented which shows that she thinks that the person who hides the emotion does have emotions as well.

The adopted approach explores that the narrators of the digital stories are intended to show the exciting bondages and the social norms as unnecessary. In the present story, the narrator is intended to show that there would be no gap and cover of the emotions described in the digital media. As there is freedom of expression on social media, such emotions and desires can be freely expressed. In these expressions, social bondages and cultural norms are not valid to discuss or present where the life of the people is free to adopt and accept such actions in which the culture is violated. Sexual behaviour and sexual intentions description have no rules and limits and the social bondages would be kept as unnecessary in describing such of the illustrations. It is also important to describe that the discursive discourse which is presented in the Pakistani context on social media, can lead towards making the morals, ethical and the social bondages as unnecessary as well. Social bondages and cultural elements are kept as the bone of any society but in the perspectives of such a story, the narrator intended to show that her life and culture have no meanings while the same ideology and perceptions would also be adopted by the audience (readers) as well.

The goals of knowledge are to make the person perfect according to society and social norms but here the narrator is intended to present such knowledge; though not culturally accepted but can be adopted. Here the knowledge and the information meanings are presented about the hidden aspects of socially constructed phenomena as well. The better

knowledge intentions in the present post can be said as the things of sexual interpretations, body showing and exploration of the short dresses with the body fitness. The narrator presented the knowledge of sex, body and the tights or the shorts as the knowledge of filling the desires of beauty and nudity rather than when a person is unable to have marriage or could not avail the marital status with a woman. Social bondages meanings, according to the narrator are clear that the narrator wishes that the life readers would be free from the social bondages and the cultural limits rather than the sexual elements, nudity and the elements of short dressing worn by lady, can fulfil the desires of the sexual intentions in textual and semiotic forms.

Figure 4



Analysis

Enhanced virtual ethnography (2003) discusses the enhancement of one's culture through computer-mediated communication. The present story is about the historical event of the law and enforcement agencies as it is constructed and presented by some of the custodians. This story shows that the narrator is intended to make the readers understand the

consequences of the criticisms and criticise the law and enforcement agencies. The narrator of the story, here tends to produce such a behaviour in the readers as they would not criticize the law and enforcement agencies neither the consequences can be too dangerous where the weight can be lifted by the sexual parts. Domination of the behaviour is that the narrator tends to make herself fit for the supporter of the readers by presenting such an image which can show the punishment criteria as well. The narrator tries to make her ideologies dominate and is in search to make the social and political conditions favour the protest against the law and enforcement agencies. Social bondage and cultural bondages are neglected where the description of such pictures is morally illegal and religiously also illegal and illegitimate too.

Structured concerns are the law and order where the criticism and the promotion of such a narrative are prohibited which can go against the honour of the army. Here this construction and structure are ironically criticized by the storyteller and much of the discourse is presented as the people have no right to criticize the actions of the law and enforcement agencies while the behaviour manipulation is challenged and such senses tended to be made that could refine the thinking of the critics. Neglecting the price would not be kept in concern when the issue of the national aspects is discussed. Transmission of such knowledge of safety and semiotic description shows that the narrator fits in the situation to give new knowledge of survival and tendency. Presentation of such pictures and the discourse in the story, show that the narrator does not keep in mind the social bondages and intends that the sexual parts can also be shown on digital media to transmit the new knowledge as well.

Direct transmission of knowledge and criticism can result in the shape of arrest and in the shape of crucial punishment. Here the other goals of the knowledge are the criticism of the law and enforcement agencies that they have no ethical limits of punishment while the torture with the sexual part is also not so illegal and immoral according to them. If the other

goals of the knowledge are that this torture can help in the shape of measuring the gravity which points out the illegal and unethical claims to the law and enforcement agencies as well. Here the limitation and the social bondages are criticized by the narrator and she is intended to describe that there is no ethical, cultural and social bondage when a person criticizes the law and enforcement agencies. The intended other goal of knowledge can be said as the narrator thinks that critics would also have such consequences in mind while there is no ethical rule of punishment by the law and enforcement agencies.

Conclusion

It can be concluded that narrators tend to create new cultures and knowledge, considering it necessary for the audience. Adopted discourse, its expansion, effects and consequences are neglected through constructed stories on digital media. Pakistani culture believes in values and ethical considerations but divisions, abuse, and marginality through specific discourse are intended to narrate through non-Islamic postings. Males construct and actively participate in social values implementation

and execution but many of the narrators tend to devalue the dignity of men. Such illustrations can lead towards disturbance creation, and violation of values and ethical aspects being followed in Pakistan. Narrators tend to create such knowledge which goes beyond the values but through discursive discourse, it is tried to be conveyed by linking offline stories to digital illustrations. There is the attraction of males and females in society but such a narrative is built by many of the females that could lead towards the construction of sexual relations and the arousing of unethical feelings. Pro-feminist believes in the necessity of culture and ethical value as they believe that these go against women's status despite neglecting the roots of the nation.

Similarly, things are presented in a discursive way by the society that can construct the violation of the values and hate towards values through specific discourse. Such stories on Twittersphere are intended to present such knowledge and belief acceptance whose cost is neglected but the issue is an expansion of trending and acceptance in the digital world of stories.

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