

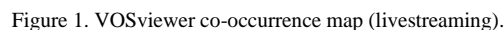
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Abstract—This paper investigates the discourse and multimodal strategies employed in a Douyin live stream promoting Yixing purple-clay teapots, a significant element of Chinese intangible cultural heritage. Through nexus analysis, we examine how the anchor's linguistic and multimodal practices shape audience engagement and cultural appreciation. Prior research has predominantly focused on the operational and financial aspects of live streaming sales, often overlooking its cultural and educational dimensions. This paper addresses this gap by analyzing the interplay of mediated actions, interaction order, and historical context to reveal the mechanisms driving audience immersion and cultural dissemination. This research highlights live streaming as a tool for educational and cultural promotion by demonstrating how linguistic and multimodal strategies educate audiences about traditional craftsmanship and showcasing live streaming as an innovative, technology-driven service model, bridging commerce, culture, and education in the digital era.

Keywords—live streaming selling; Yixing purple-clay teapots; nexus analysis; multimodal discourse strategies; cultural heritage promotion.

2006. These handcrafted teapots, deeply rooted in humanistic and artistic traditions, require a distinct sales approach that integrates storytelling, demonstration, and cultural education.



The integration of live streaming technologies with global e-commerce functions has created new opportunities for promoting heritage-rich products to broader audiences. Using a nexus analysis framework, this study examines the discourse patterns and linguistic practices employed by anchor Fanfan from Da Guan Culture when selling Yixing teapots on Douyin. Specifically, this research aims to contribute to discussions on technology's role in cultural preservation and digital commerce by analyzing the discursive mechanisms underpinning LSS, demonstrating how it bridges education, culture, and global markets as a dynamic, technology-driven model. It explores how these practices contribute to the promotion of traditional pottery culture and the establishment of a distinctive interaction order. By analyzing multimodal strategies, this research aims to enhance LSS discourse for cultural products and contribute to sustaining and revitalizing intangible cultural heritage in the digital economy, providing valuable insights for applied linguistics and beyond. However, this study primarily focuses on the anchor's discourse, with limited attention to the audience's perspective. Future research could benefit from ethnographic approaches to explore audience co-construction of cultural narratives. Additionally, the single case study design may limit generalizability,

suggesting the need for broader studies across multiple anchors and sessions.

The paper is structured as follows: Section 2 provides a literature review, examining relevant studies on live streaming e-commerce and nexus analysis to establish a theoretical foundation for the research. Section 3 details the methodology employed, including data collection and the analytical frameworks of nexus analysis and multimodal discourse analysis. Section 4 presents the findings, illustrating the discourse patterns and multimodal strategies used by the anchor to promote Yixing teapots. Section 5 discusses the implications of these findings, focusing on how they contribute to cultural preservation and audience engagement. Finally, Section 6 concludes the study, summarizing the key insights and suggesting directions for future research in this area.

II. LITERATURE REVIEW

The rapid development of live streaming e-commerce has transformed platforms like Douyin into dynamic spaces for cultural and economic exchange. Since introducing its webcast feature in 2017, Douyin has enabled anchors to engage audiences through multimodal strategies, including storytelling, product demonstrations, and real-time interaction. These practices, influenced by social and cultural norms, have redefined how traditional products like Yixing purple-clay teapots are marketed. Beyond transactions, live streaming has become a platform for cultural education and community building, making it a compelling subject of study.

To analyze these dynamics, this study employs the nexus analysis framework developed by Scollon and Scollon [21], as shown in Figure 2. Nexus analysis views discourse as a form of social action and integrates three core elements: mediated actions, interaction orders, and historical bodies. These elements help explain how discourse shapes and sustains practices in social settings. In the context of LSS, anchors' linguistic and multimodal strategies serve as mediated actions that influence audience behavior and cultural engagement. For instance, anchors often use rhetorical and visual techniques to immerse viewers in the cultural narratives surrounding Yixing teapots. Recognized as part of China's intangible cultural heritage since 2006 (enlisted in the *List of the First Batch of National Intangible Cultural Heritage*), these handcrafted products demand a unique sales approach that integrates storytelling and cultural education. By highlighting the historical and artistic significance of these teapots, anchors establish a shared Nexus of Practice (NoP) with their audiences, fostering cultural appreciation and a sense of belonging.

A. Nexus Analysis in Discourse Studies

Nexus analysis builds on foundational work by Gee [12] and Blommaert [10], who emphasize the interplay between small-d discourse (language in use) and big-D Discourse (social and historical contexts). These perspectives are particularly relevant for live streaming, where linguistic and cultural elements converge in real-time. A bibliometric analysis of "live streaming selling" literature using

VOSviewer (see Figure 1) shows that themes like social presence and consumer behavior dominate the field, leaving cultural and educational dimensions underexplored. This study addresses this gap by examining how anchors integrate cultural heritage with digital commerce through their discursive practices.

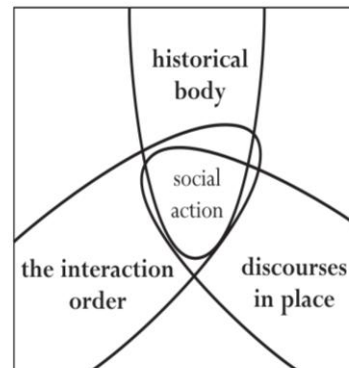


Figure 2. The framework of nexus analysis ([22], p. 20).

By situating LSS within these frameworks, this review highlights its dual role as an economic activity and a cultural phenomenon. The multimodal and interactive nature of live streaming not only facilitates sales but also serves as a medium for cultural preservation, making it a valuable area for applied linguistics research.

B. Research Questions

Through its analysis of the discursive mechanisms underpinning LSS, this research contributes to discussions on the role of technology in cultural preservation and digital commerce. It demonstrates how live streaming bridges education, culture, and global markets, showcasing its potential as a dynamic, technology-driven service model.

To explore these dynamics, the study addresses the following research questions:

RQ: How is a nexus of practice established in the context of live streaming selling?

Sub-question 1: What discourse patterns do anchors employ to promote Yixing purple-clay teapots?

Sub-question 2: How do these discourse patterns contribute to audience engagement and cultural promotion within the nexus of practice?

III. METHODOLOGY

A. Data Collection

This study focuses on the live streaming room of Da Guan Culture, which regularly features both the anchor and an invited master potter. Established in 2005, Da Guan has been recognized for promoting the intangible cultural heritage of Yixing purple clay teapots and its success in live streaming includes awards like TikTok's Factory of the Year for Craftsmanship in 2023. The primary subject of observation is anchor "Fanfan."

Data collection involved screen recordings of live streaming sessions using Tencent Meeting and transcriptions

of anchor and guest speeches through iFLYTEK, followed by meticulous proofreading. Four hours of live streaming footage were recorded, but this study focuses on a one-hour excerpt from April 25th, 2023, which exemplifies the key discursive and multimodal strategies used to promote Yixing teapots.

B. Data analysis

This study employs nexus analysis and multimodal discourse analysis to explore how social actions are constructed and sustained in the live streaming context. Nexus analysis maps the relationships among mediated actions, interaction orders, and historical bodies, while discourse analysis examines the communicative patterns embedded in these relationships. Together, these methodologies provide a comprehensive framework to understand how discourse shapes audience engagement and cultural promotion.

The transcripts were processed through text analysis tools (e.g., keyword extraction, as shown in Figure 3) to identify salient linguistic and multimodal features and visual elements (such as camera transitions).



Figure 3. The most frequent words in Da Guan's LSS session.

Guided by nexus analysis, data coding focused on:

1. Practices and linguistic resources constructing the social order;
2. Discourses reflecting audience values and identities; and
3. Historical bodies representing embodied cultural experiences.

IV. FINDINGS

A. Phase 1: engaging the NoP

The first phase of establishing the Nexus of Practice (NoP) involved building anticipation for the live stream. Da Guan Culture began by sharing a short video introducing the "Longshan Four Treasures," clay materials with historical and cultural significance—Zhusha, purple Jinsha, golden Duanni, and Zini. The session spotlighted master potter Jiang Rong, the innovator behind the Four Treasures, and Hong Tao, her protégé and inheritor of these techniques.

The discourse during this phase emphasized the craftsmanship and cultural heritage embedded in the teapots.

Techniques such as three-dimensional relief carving, pioneered by Xue Song, were repeatedly referenced. Anchor Fanfan and Hong Tao highlighted the intricate nature of the carvings, often mentioning over 10,000 carving strokes, to underline the added value and artistry of the teapots. Fanfan's neutral, educative tone positioned him as a guide to the teapots' history, while Hong Tao's role as inheritor reinforced the authenticity of the products.

The live streaming room was constructed as a unique NoP, catering to an audience already invested in Jiang Rong's craftsmanship and eager to collect Hong Tao's works. This phase laid the foundation for establishing a shared social space centered on appreciation for Yixing zisha culture.

B. Phase 2: navigating the NoP

The second phase involved consolidating the NoP through multimodal engagement, analyzed using three excerpts.

Excerpt 1

H: "The inheritor of zisha Floral Vessels is determined to excel in crafting such exquisite vessels. That is my responsibility. This Longshan Zhusha turns red and becomes lustrous upon contact with water. After being nurtured, it becomes glossy and vibrant. This material was also highly cherished by my Shigong. Therefore, at the age of 84, Teacher Jiang Rong, in her later years, specifically inscribed a poem for this clay material."

The first excerpt was about teapot culture, dedicated to the notion of the Scollons' historical context by highlighting the cultural heritage of teapots. The life experiences of Hong as an individual social actor were narrated via his inheritance from the great master. The stress on cultural continuum serves to reinforce the current NoP as a social group enthusiastic about zisha culture and the spiritual essence behind the intangible culture relics.

Excerpt 2

F: "Ah, thanks, Teacher Li. Almost missed your gift. Friends, we have a top-ranked super fan here—Teacher Li. Thanks, everyone, no need for gifts, just send me some hearts. That's enough. Friends, it's over, no more teapots left, because Mr. Hong Tao's teapots are indeed scarce. So, this wraps it up. Anyway, grab what you can first all, and forget about the gifts. Thanks, Teacher Li, please no gifts."

The second excerpt was related to the interaction order within the room. On one hand, "Teacher Li" appeared at the beginning and end of this piece. Fanfan was busy declaring the sold-out situation and presenting a new teapot while in the meantime expressing gratitude for this top-ranking super fan of his LSS room. His words implied that Da Guan was different from its counterparts on Douyin, conveying a message that consumers could save money without wasting time and money on sending virtual gifts. What Da Guan cared about is never such profit, but about bringing scarce though invaluable masterpiece teapots to their fans. In this way, he constructed the NoP into an elegant and caring style, aloof from inaesthetic financial gains.

Excerpt 3

F: “Give me a close-up. My friends, this is what we call excellent clay material. This high-quality material turns red and becomes lustrous once it meets water. Yes, there’s no need to deliberately think about how to nurture the teapot. Oh, once hot water is poured over it (Figure 4 is one of the many close-up shots of on-site presentation), everyone, take a close look at this material. In an instant, you’ll feel this glossy texture, just this feeling.”



Figure 4. Close-up of performance.

C. Phase 3: changing the NoP

In the final phase, the NoP evolved into a more dynamic entity, offering opportunities for audience retention and growth.

Excerpt 4

F: “The teapot I have here, friends, is single-sided masterpiece by Master Hong Tao, named “Clear Spring,” with a capacity of 330 milliliters, personally engraved by Master Xue Song. Just look at the stairs, really, this kind of distant-to-near layering effect, this three-dimensional feeling, it’s as if you’re right there, indeed, friends. Let me give you a close-up. This “Clear Spring” by Master Hong Tao, with a capacity of 330 milliliters, made of Longshan Zhusha, how about the craftsmanship? The top figure in the industry for three-dimensional relief engraving, it’s top-notch. This teapot is priced at 1580. Get ready, 3, 2, 1, go. The actual physical teapot is even more awe-inspiring.”

Excerpt 5

H: “This carving of Jiayuguan [Jiayu Pass, a key frontier fortress of the Ming dynasty Great Wall] was the work of Master Xue Song. This is a major high-intensity carved and painted work with over 90,000 strokes. With a small capacity of 170 milliliters, this should be considered a true masterpiece-level work.”

Keywords in excerpts four to five are “top-notch” and “masterpiece-level” and each were mentioned three times by Fanfan and Hong. A stark contrast was created by the huge number of engraving strokes and the tiny capacity (as shown in Figure 5) compared with much bigger regular teapots.



Figure 5. Close-up of the carving technique.

V. DISCUSSION

The findings of this article demonstrate that the nexus of practice within Da Guan LSS room is characterized by the anchor’s meticulous establishment and maintenance. Anchor Fanfan set up a nexus of practice with assistance from the master potter Hong Tao. The author herself was an active presence in the NoP, not only observing, but also participating in the whole session. The idea of constructing a dynamic NoP serves to observe the types of discourses and how they mediate discourse and in the meanwhile change the interactions [1][8][13]. Under the nexus analysis framework, it is at the intersection of the historical bodies, the interaction order, and the discourses in place that the social action of live streaming occurred and was maintained. Adopting this framework, this article discusses the way that the factors in Figure 6 interact to shed light upon the complex dynamics within a particular webcasting room.

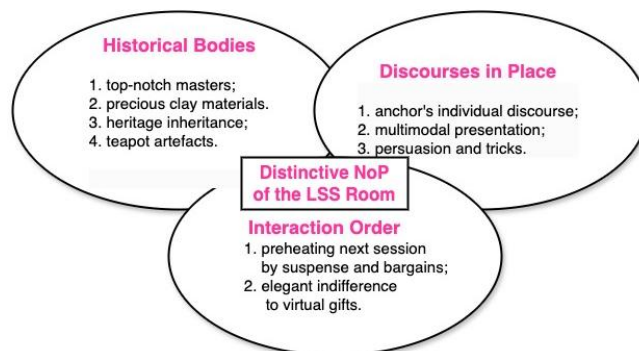


Figure 6. The nexus of practice within Da Guan LSS room.

A. Constructing LSS Interaction Order with Intended Peculiarities

In the discussion of the primary findings of the study, we have delved into the collaborative dynamics between the anchor and the invited guest, observed how they took the floor alternately, and established a distinctive framework of practice unique to Da Guan’s Reception Room.

First, Fanfan interspersed his livestreams with motivational and enticing messages that foster a strong sense of community among the audience, thereby encouraging repeat viewership without resorting to soliciting virtual gifts.

In the meanwhile, the master guest conveyed a poignance by lowering signs and rueful smiles whenever Fanfan announced the price of each product, ranging between 1,680 to 1,980 yuan. These gestures hinted at the undervaluation of craftsmanship, suggesting that each teapot was worth far more than its four-digit price tag, not to mention the immeasurable cultural heritage embodied in each purple clay creation. Such suspense and generous offer of gifts matched the second interaction order, namely an indifference to virtual gifts. In contrast to many anchors' typical hailing of begging for gifts from audience, Fanfan reiterated that he only hoped that his beloved fans could land their ideal teapots and that there was no need to waste time or money on gifts.

The dual dimensions of the above features hold together the NoP by hailing the cultural and historical aspects, managing an elegant ambience.

B. Bringing Historical Bodies into LSS Rooms

During Fanfan's live streaming, he centered on the cultural significance of the teapots, which were imbued with a rich heritage stemming from the esteemed female master Jiang Rong, renowned for her expertise in crafting floral vessels and introducing the Longshan Four Treasures. Hong Tao, as the heir within her lineage, exhibited a commitment beyond financial gains. He demonstrated his uprightness by using in all his works the precious Zhusha clay, renowned for a shrinkage rate of 30%. Such a gesture of "unbelievable extravagance" within the teapot-making industry was further accentuated by the involvement of "top-notch" engravers, who meticulously carved over 10,000 strokes onto each teapot.

In this way, the glory of top-notch masters is revived through precious clay materials, heritage inheritors and other distinct teapot artefacts. Given these different historical bodies, the audience developed a loyalty to the LSS room, which was at the same time aligned with the elegant interaction order, and which in turn subjected them to committed zealotry in the new order. For example, the top tip-follower [榜一大哥, the person who gave away the most tip/gifts to an anchor] was discouraged repeatedly from offering monetary contributions but he continued due to personal identification with Da Guan.

C. One Dominant Persuasion Discourse in Place

A key persuasion strategy in live streaming selling involves anchors establishing credibility and creating an immersive experience through multimodal elements such as storytelling, demonstrations, and meticulously designed settings. Fanfan exemplified this through repetitive cycles of discourse: presenting teapot details, conducting close-ups, and performing live demonstrations (e.g., pouring water to showcase the clay's quality). These strategies solidified a Nexus of Practice (NoP) characterized by cultural richness, professionalism, and persuasiveness.

Two primary elements defined this discourse.

1. Multimodal Cultural Elements

The setting of Da Guan's Reception Room played a pivotal role in conveying the company's cultural and

professional ethos. A backdrop of red curtains created a dramatic, warm ambience, echoing the vibrant hues of Longshan Zhusha teapots. Tea-related items were prominently displayed, reinforcing the atmosphere of a traditional Chinese tea ceremony. The deliberate curation of the setting (as shown in Figure 7) enhanced the audience's engagement, immersing them in the cultural and artistic narrative of zisha craftsmanship.



Figure 7. A panoramic screenshot of Da Guan's Reception Room.

2. Strategic Rhetorical Devices

The anchor employed Aristotle's rhetorical triad—logos (logic), pathos (emotion), and ethos (credibility)—to influence the audience. Logos was evident in Fanfan's factual explanations, such as detailing the scarcity and quality of Longshan clay. Pathos emerged through emotional appeals, including admiration for master craftsmen and the cultural legacy they represent. Ethos was established by emphasizing the prestige of Longshan's Four Treasures, master Hong Tao's expertise, and the authenticity of the showcased teapots.

However, in the world of live streaming selling, this rhetoric discourse is often, as Hamad [22] observed, "full of faulty logic and bad arguments on all sides" of the commercial field. Consumers can too easily fall prey to the logical fallacies and manipulative persuasive tactics employed by many live stream anchors. The author further illustrates examples of such tactics, drawing on Thouless' taxonomy of Thirty-Eight Dishonest Tricks [23] used in persuasive discourse:

Proof by Selected Instances: Fanfan highlighted high competitor prices and extensive carving strokes to imply unmatched value, diverting attention from other unmentioned works.

Suggestion by Repeated Affirmation: He frequently stressed product scarcity and uniqueness, prompting urgency without offering concrete evidence.

Suggestion by Prestige: The reputation of Jiang Rong, master Hong Tao, and 3D carving experts was leveraged to endorse the products, though details like certificate authenticity remained vague.

These multimodal and rhetorical techniques not only reinforced the NoP but also swayed audience perceptions,

blending cultural heritage with commercial imperatives in the live streaming context.

VI. CONCLUSION AND FUTURE WORK

This study has illustrated how the anchor and guest of Da Guan's live streaming room created a culture-rich, multimodal experience that intersected with persuasive discourse strategies. Using the framework of nexus analysis, it identified key discourse patterns and strategies that shaped a Nexus of Practice (NoP), revealing how linguistic practices and interactive engagement promote traditional Yixing pottery culture.

A. Implications and Future Directions

While this research provides valuable insights into live streaming discourse for cultural product promotion, some limitations must be acknowledged. First, the findings are based on a single case study of a Douyin anchor, limiting their generalizability. Expanding the scope to include multiple anchors and sessions across similar industries could yield broader insights. Second, this study focused on the anchor's discourse, without incorporating audience perspectives. Future research could adopt an ethnographic approach to examine how viewers co-construct cultural narratives and engage with the NoP in live streaming contexts.

Despite these limitations, the findings underscore the potential of live streaming platforms as powerful tools for sustaining intangible cultural heritage in the digital economy. The strategic use of language, storytelling, and viewer engagement demonstrated in this study highlights how live streaming fosters a sense of cultural community, builds credibility, and enhances appreciation for traditional crafts like Yixing pottery. These insights hold practical relevance for cultural institutions, e-commerce platforms, and practitioners aiming to promote culture-embedded products.

Aligned with AICT 2025 themes, this study highlights how live streaming intersects with e-learning and telecommunications by educating audiences about cultural heritage and with future applications and services by showcasing innovative methods for cultural promotion in digital commerce. Future research could adopt interdisciplinary approaches, combining discourse analysis, cultural studies, and digital ethnography to explore live streaming's broader role in revitalizing intangible heritage across diverse product categories in the 21st century.

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