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ADVANCES IN SOCIAL SCIENCES RESEARCH

Edited by

Dr Yvette Yun Yue

Australian International Cultural and Educational Institute (AICEI)



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Preface

On behalf of our AICEI committee, I would like to express my sincerest appreciation of the contribution of the conference delegates to the 2013 Online Conference on Multidisciplinary Social Sciences.

Online conference is an innovative conferencing which has brought a series of revolutionary changes to the traditional conference. Traditional conference requires participants to travel and stay in a particular place. It is a time-consuming and costly process. Online conference uses the Internet as a conference "venue" in which participants can access the conference from anywhere at any time via Internet. It will become the most economical way of sharing your insights and publishing your research outputs in the near future.

AICEI aims to build an open and accessible platform for all scholars, researchers, and professionals who are interested in sharing their studies from various perspectives in the field of social sciences. This year, we successfully have attracted a number of delegates from different parts of world (America, Europe, Asia, Middle East, Oceania, etc.), with different research background (professors, lecturers, researchers, professionals, research students, etc.), and working in the different disciplinary fields (linguistics, politics, education, history, psychology, cultural studies, sociology, etc.) to showcase their latest research outcomes on this platform. It is your participation makes the event multicultural and multidisciplinary. We are delightful to see the harmonious communication beyond the cultural, racial and linguistic limitations on this platform.

The book, as a collection of peer-reviewed papers which present the key issues in social sciences around the world, aims to promote diversity and unity in research on a multidisciplinary basis.

Yvette Yun Yue

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Academic Alchemy: The Social Construction of Social Scientific Knowledge

Richard Heyman

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Abstract: *Newspapers, magazines and all the electronic media, as well as respected academic journals report the latest scientific findings in sociology, political science, economics and psychology. But how many people ask the question: is this really scientific knowledge that we're seeing? Or are the social science claims to scientific knowledge really no different than the medieval alchemists claim to making gold from base metals. Alfred Schutz observed that the world of nature, as explored by the natural scientist, does not "mean" anything to molecules, atoms and electrons. However, the things of the social world have specific meaning and relevance for the human beings living, acting, and thinking about them. Using our common-sense experience and understanding we literally think our world into existence by creating these thought objects which then reflexively create our understanding and talk about this world. In other words, although physical and social reality are meaningful to the observer, physical reality exists apart from the meanings we give it. Social reality exists only in the meanings we give it. The issue of meaning lies at the root of evaluating knowledge claims about the social world because there is no way we can separate the communicated meaning of social things from the things themselves. Social objects are created by our interpretive work and communication about them. The argument of this paper is that because the social world exists in and as the meanings we give to our encounters and experience of everyday life, we cannot study it using the methods of the physical sciences. Social scientific knowledge can therefore be best understood as a social construction and, as such, consists principally in tautological propositions and value statements.*

Key words: science, social science, knowledge, ontology, epistemology

Introduction

How should we assess social science knowledge claims? Are they science? Are they social fact or social fiction? John Searle, in *Mind, Brain and Science* (1983: 11) wrote that a good rule of thumb to keep in mind is that anything that calls itself 'science' probably isn't. He had in mind, he said, things like Christian Science, military science, cognitive science and even social science.

The common understanding of science is that it is about two things: cause and effect in the material world. Social science research often seeks cause/effect explanations

by asking people questions about their behavior and assuming that their answers explain that behavior (Byrne 2010). Social scientists ask people questions and then used their answers to stand for some objectively real action, or feeling, or motivation, which psychologists translate into personality types or other variables. Questionnaires, surveys, polls, and interviews, are all normal research tools social scientists use in order to know and understand social behavior. And all these methods are fundamentally flawed.

For the past fifty years there have been a series of unheralded advances in understanding the nature of social things that have shed important light on what we can and can't know about the social world, and the differences between social things and physical things. Scholars like Alfred Schutz (1973) and Harold Garfinkel (1984) have shown that things in the social world are qualitatively different from things in the physical world and that this difference means that we can't know about social and physical things using the same methods of scientific investigation. Edwards, Ashmore and Potter (1995) have described the arguments against this claim as the "anti-relativist" or "realist" position in the social sciences. They write: "When relativists talk about the social construction of reality . . . their realist opponents sooner or later start hitting the furniture, invoking the Holocaust, talking about rocks, guns, killings, human misery, tables and chairs" (Edwards et al, 1995:26).

The natural sciences have been quite successful using a particular method to study the physical world. Using scientific method scientists have discovered many relationships between physical phenomena that seem to express natural laws of the universe, often mathematically expressed. The most famous of these is Einstein's theory of general relativity which is the relationship between energy and mass, expressed as $E=mc^2$, where E is energy, m is mass and c is the speed of light.

The social sciences have been quite unsuccessful using the same scientific method as the natural sciences in their efforts to know about the social world. Social science theory is singularly useless in expressing relationships between social phenomena. A social theory people might find familiar would be the formula for intelligence which proposes that $I.Q.=\text{mental age}/\text{chronological age} \times 100$. Unfortunately this is not a theory in Einstein's sense. Although it appears to be about social facts it is not. It is a tautology or, as philosophers might say, an analytic proposition. Analytic propositions are statements that are true by definition. They don't depend on observations of the external world for truth. An example given by A. J. Ayer (1990, pp. 82-83) clearly illustrates this idea. He writes, "[Analytic propositions] do not make any assertion about the empirical world. They simply record our determination to use words in a certain fashion. . . . [N]o observation could ever refute the proposition that '7+5 = 12' because the symbolic expression '7+5' is synonymous with '12'." $7+5 = 12$ is an analytic proposition, true by definition.

In the same way, whatever we say about I.Q. is only and necessarily true by definition. I.Q. exists as mental age divided by chronological age. Neither mental age, nor chronological age, nor I.Q. exist apart from their psychometric definition. This theory contains no information

about a relationship between empirical facts. I.Q.=mental age/chronological age X 100 is an analytic proposition, true by definition. Social theories are no better than theories about I.Q.

Why have the natural sciences succeeded while the social sciences have not. If both use the same methods what could possibly make the difference? It is not the intelligence or work ethic of social scientists. Over the years there have been many brilliant minds trying to learn more about ourselves and society. Nor is it the equipment social science has at hand. Electronic inventions have made life much easier for social science investigation and yet little has come of it. Nor is it research funding. Although social science research has historically enjoyed much less money than natural science research, all the money in the world could not fix the problem.

If method, brains, equipment, and money, don't make the difference, what does? The difference lies in the nature of the phenomena being studied. For all practical purposes our world has two different kinds of objects in it. First, it has physical objects, objects with no consciousness. These don't need people in order to exist. If there were no people on earth it would make no difference to things like rocks, atoms, electrons, molecules, trees, stars, planets, and so on. They don't depend on our seeing them, talking about them, labeling them, measuring or studying them in some fashion (i.e. knowing about them), nor the meaning they have for us in our daily lives. Their world is meaningless to them, although we may give them meaning. They simply are what they are, existing and changing according to the physical, chemical and quantum laws of nature, some of which we think we know and others we clearly don't.

We seem to believe that information about the physical world and information about the social world is equally trustworthy. This way of thinking equates social facts with physical facts. It assumes that knowledge about society and its phenomena, like governments, families, education, and business, doesn't substantially differ from our knowledge about our physical world and its phenomena, like water, cells, oxygen, and stars. It says that we can know about social causes of teenage pregnancy in the same way that we can know about mitosis (the process in which the nuclei of cells divide in order to reproduce).

What, for example, can we know about I.Q.? Does I.Q. exist as a measurable psychological property of individuals, in the same way that height is a measurable physical property? It seems everyone is interested in the intelligence of individuals and groups. Issues of intelligence pop up in discussions of education, race, and even in the distribution of wealth. Every few years we find new studies published which tell us that nature is more important than nurture in predicting I.Q. scores. In 1969, psychologist Arthur Jensen published a paper in the Harvard Educational Review (1969: 1-123) that claimed that only race could explain a persistent difference in I.Q. scores between white and black Americans. More recently Richard Herrnstein and Charles Murray published their book, *The Bell Curve* (1994: 845), which claimed the same thing about racial differences in inherited intelligence, based on what they claimed was incontrovertible scientific evidence. And we find other studies published in reaction that tell us the opposite is true. Wouldn't it help if we knew exactly what

we were talking about when we speak of the intelligence of a person, or a race, or a gender? Is intelligence something we can clearly define and measure like the molecular structure and properties of water, H₂O? Have psychologists clearly shown that intelligence is a singular feature, or are there multiple intelligences, as some have argued? Or is intelligence not a thing at all, but an interpretation we make of specific behavior in specific situations?

Perhaps the most important question about intelligence is this: why do we encounter these problems in defining and measuring what everyone agrees is something we all have to a greater or lesser degree?

Social science makes dopes of us all

The traditional view of our social world seen through the lens of social science research makes “dopes” of us all. Why dopes? Because by saying our behavior is caused by social forces that act on us like gravity, we are reduced to being like apples falling from a tree. Apples obey the law of gravity without even knowing about it. We need to know about laws in order to obey them. Explaining our behavior in terms of social forces leaves out our individual sense making practices from the equation.

Talcott Parsons, the Harvard sociologist who was Garfinkel's PhD supervisor, made us all out to be dopes when he used socialization to explain our behavior (1937). He reasoned that as children we learn rules of behavior. As adults we apply those rules in appropriate situations. He believed that rules and situations exist in a clear, unambiguous way. We automatically see them for what they are and act accordingly. We don't need to give meaning to them. They present themselves unequivocally for what they are. No interpretation needed.

However, Garfinkel and others have shown that that cannot be. As John Heritage (1984: 110-115) has pointed out in his discussion of Garfinkel's notion of "judgmental dope" and "cultural dope" in his critique of Parson's notion of internalized norms as need dispositions, situations are never givens; they always need us to make sense of them, to interpret what they are, because they only exist in our interpretations. "By 'cultural dope' I refer to the man-in-the-sociologist's-society who produces the stable features of the society by acting in compliance with pre-established and legitimate alternatives of action that the common culture provides" (Garfinkel 1984: 68-75).

The social scientist, in this case, Parsons, but this applies to others who subscribe to the normative theory of action, presumes that people always recognize occasions for what they are and then behave accordingly. This makes people into dopes because it removes their need to interpret what they see before them, which is something that, in fact, we all must do. We know that rules and situations can be interpreted differently by different people, and even by the same people. We are not judgmental dopes. We are sense-making beings. This messes up Parsons' social forces and socialization model of social behavior.

If social forces, like socialization for example, cause us to behave as we do, then we no longer have the responsibility, or even the need to interpret the meaning of a

situation because the situation is a given. We need only to apply the rules we have been taught as children growing that fit a given situation. Here are some of these rules I remember learning. I mustn't talk to strangers. I mustn't talk back to my parents. I must do well in school. I must always brush my teeth. I must always wash my hands before meals.

These are all good rules, but they don't make sense unless we make sense of them. We are not robots whose every move and utterance is caused by rules programmed into the computer that guides us. As thinking human beings we decide who are and are not strangers, and which strangers can be talked to, or must be talked to; police officers, for example. All the other rules are just like this one. We must make sense of them in each situation before they can be used.

But the traditional social science model of explanation makes dopes of us all because that model for explaining human behavior doesn't allow for our need to interpret the meaning of the rule in the situation. In fact, this model won't work if we have to plug the problem of sense making into the equation. Yet it is precisely this model that lies at the root of mainstream research in the social sciences today.

From the late nineteenth through the twentieth century eminent social scientists, like Emile Durkheim (Garfinkel 2002) and Parsons, have studied social behavior and institutions as though they were physical objects obeying the rules of physical forces rather than products of an interpretive process. Our sense making practices have been ignored in an effort by social scientists to create a body of theory and knowledge about human society that mirrors the theories and knowledge scientists hold about the physical world. And it is this model of social science that permeates our society, that is the source of most of the information we get about it, and which is responsible for presenting a model of social research which claims to be scientific, when, in fact, it is nothing more, or less, than common sense reasoning and theorizing, expressions of values, and presenting tautologies as if they were empirical observations.

The problem of meaning

Further to our argument about the important differences between the physical and social worlds, Schutz (1973:59-60) observed that the world of nature, as explored by the natural scientist, does not "mean" anything to molecules, atoms and electrons. But the things of the social world have specific meaning and relevance for the human beings living, acting, and thinking about them. Using our common-sense experience and understanding we literally think our world into existence by creating these thought objects which then reflexively create our behaviour. In other words, physical and social reality are meaningful to the observer, but social reality is additionally meaningful to the people being observed, whereas physical reality has no meaning at all to the things being observed. The issue of meaning lies at the root of evaluating information about the social world because there is no way we can separate the meaning of social things from the things themselves. Social things don't exist apart from the studies that "found" them. Physical objects have an existence separate from

the scientists that discover them. Social objects are not discovered, they are created by our interpretive work. Physical objects are discovered and they can exist without us.

At a lecture I attended a number of years ago, a well known sociologist said that we face a serious problem when we try to study human behavior using a natural science model, that problem being that if we try to find out why people do what they do by cutting open their heads, all we'll find are brains, which are no help whatsoever.

I take it that what he meant to say was this: scientists can discover and study the natural world by observing, experimenting, dissecting, probing with instruments, looking through microscopes and telescopes, and using other direct and indirect techniques that allow them to look at atoms, molecules, chemical reactions, stars and other natural objects in great detail and with mathematical precision. (Mathematical models play an important role in this work.) But social scientists are much more limited in studying human behavior, since in studying that behavior, including the reasons for it, they are not interested in the physical aspects of human beings. They are interested in understanding people as social beings. Put in its simplest terms social scientists are interested in what people say and do, and why they say and do it.

Here's an example taken from two reports published in The New York Times that shows very well the distinction between studying physical objects and social objects. In one article, detailing the physics of a recent "photograph" of the brightest star yet discovered in the Milky Way, we learn that this star is invisible to the human eye, even through the most powerful telescope. Although the star burns with the brightness of 10 million suns, thick clouds of dust obscure all its visible light. We might be prompted to ask how scientists know it exists and how they can "see" it?

Apparently, only the star's infrared emissions, long light waves below the visible light spectrum, captured by a solid-state infrared detector and translated by a computer into an enhanced and sharpened image, allow it to be seen. Armed with their sophisticated instruments, astronomers go about their work of learning about this star, its shape, its size, its temperature, its location, its distance from the earth, and its age.

In this example we have two parts: we have the star and we have the observers. For the sake of argument let's say that this star's existence doesn't depend in any way on the observers. It would be an object out there in space even if no scientists were around to observe it, or measure it, directly, or indirectly. Furthermore, let's say that all this observing and measuring has no meaning for the star. The star couldn't care less who observes it or why or how. It may be meaningful to the scientists and to those of us reading the article. But the star would exist and would be emitting its infrared light even if scientists were not observing it and giving it meaning. Stars don't depend on people for their existence or their properties.

As physical objects they have physical properties. They don't have social properties. Imagine hearing an astronomer say that she wants to find out about a star's emotional state, or its need for power, or its feelings about stars of another color, or

its intention to move to another galaxy, or how being observed by all those scientists is embarrassing or an invasion of its privacy. Stars have physical properties that for all practical purposes seem stable, discrete and permanent, even though stars can differ from each other in terms of things like size, temperature, color, age, and location.

The properties of stars are the same for all astronomers and don't depend on an astronomer's gender, ethnic background, religion, or nationality, while still allowing scientists to have differing explanations as to the sources, or implications of these properties. When stars' properties change dramatically, they become something else, like super-novas, or black holes, but these objects also have describable constant physical properties that can be measured. Scientists can describe most of the conditions under which such changes take place, including successful prediction of such changes.

In contrast to this, another article in the same section of the newspaper discussed the virtues of inflation, which is a key indicator used for measuring the health of an economy in terms of price increases or decreases. We're told that the United States Labor Department reported that an index which measures prices of manufactured goods as they leave the factory showed no increase in the month of September. Inflation is normally considered damaging to an economy and governments typically use interest rates to try to control it. So no increase was a good thing.

Economists say that inflation usually rises sharply at the end of a period of economic expansion and then slows down during the resultant period of recession. They also talk about deflation, the opposite of inflation, meaning that prices fall across the economy. In general people are worried about the direction of prices and what that will mean for the economy. Will there be inflation, or will there be deflation, and which is better?

According to my old Cornell "Economics 103" text, written by M.I.T. Professor Paul Samuelson, and widely used in introductory economics courses in the United States in the 1950s and '60s, the science of economics studies prices, wages, interest rates, stocks and bonds, banks and credit, taxes and expenditure. These sound like things with physical properties that economists could observe, describe in words and numbers, measure, and make predictions about how these things will behave. In fact, economists do all this. But the question we must ask is this: are economic things the same as things like stars? Or are they really aspects of human behavior pretending to be physical things? In other words, what do economic things like prices, wages, and all the other terms we can find economists using, mean?

Thinking about inflation and deflation can help answer this question. Deflation has two current meanings, a good one, and a bad one. The good one says that it shows that companies are running more efficiently, enabling them to lower prices yet still make good profits. The bad one says that companies are producing more than people can buy, forcing prices lower. Can a physical object, like a star, be a star and not a star at the same time? Clearly not! But deflation can be good, or bad, or both because it doesn't have a clear, independent, unambiguous existence like a star, and because it doesn't have describable constant physical properties that can be measured (deflation is an attempt to give meaning to human behavior that doesn't

have length, width, height, mass, or energy). Just like my friend Beverly Kelly could be both white and black.

In order to understand this better, we need to realize that terms like inflation and deflation describe the behavior of the price of goods that people buy. But which price? What goods? Which people? When? If I pay \$4.00 for a gallon of gas this week and \$4.10 for a gallon next week, is that inflation? If I pay \$2.25 for a loaf of bread today and \$1.90 for the same loaf next week is that deflation? In other words, if a price is higher now than before, is that always inflation? Conversely, if it is lower, is that always deflation? Is paying a lower price through bargaining or buying on sale, an example of deflation?

These questions are answered by the people who measure price changes. How do they decide what prices to measure? Even if they have a set of criteria that guides them, where do these criteria come from? Somebody, somewhere, sometime has generated them. Inflation and deflation are not objects in space. They are the creation of human beings who make interpretations of people's behavior. Economists don't study inflation and deflation by placing price tags under a microscope. They do it by trying to make sense of what people say and do.

Inflation and deflation aren't physical things. Inflation and deflation wouldn't exist without people creating them by measuring them. And their existence can't be found in the numbers themselves. They are social things. Social things don't have properties that are stable, discreet, and permanent. Their properties reside in the meaning people give to them in any given moment and their existence can be found in those meanings. As I said earlier, social objects don't enjoy object constancy.

Unfortunately, most social scientists, and people in general don't see this as a problem. Even if economic and other social phenomena are in truth simply manifestations of social behavior, social scientists believe that they can know things about this behavior using the same basic approach as the natural scientist. This means assuming that social things are, like physical things, objects out there in space that don't depend on humans for their existence. It means assuming social objects are constant in the same way physical objects are constant. This allows social scientists to believe that we can know about things like inflation and deflation, through direct and indirect observation and experimentation, and by using "instruments", like questionnaires, to discover important information about these and other facts of the social world.

Our picture of the world

Much of my argument about the way in which social things exist may seem strange, or unacceptable, because it contradicts our everyday experience of life. It also contradicts most social science research that we hear and read about in school, in business, in the media, and even in conversations with friends. It goes against the grain for most people. In our everyday lives we don't spend our time thinking about what's a physical thing and what's a social thing. The world is filled with things we know about as facts of life. Poverty, intelligence, love, education, politics, surveys,

social programs, are all facts. We talk about them. We see their presence and feel their effect. They are every bit as solid and real as oxygen, gold, planets, stars, cancer, and plastic. How can we say that they depend on us for their existence? They're part of a real world out there filled with facts and forces that cause happiness and pain. A world of norms, rules, structures, cause and effect. As my mother was so fond of saying, "All things happen for a reason." Why should we believe otherwise?

Perhaps our everyday experience is wrong. When we get the results of our child's I.Q. test and it tells us that our Emma, or Luke, is not really the genius we thought, but merely average, we are not being told some fact about our child's intelligence. Intelligence isn't a thing that children have as a personal characteristic, like Emma being five foot three inches tall, or Luke weighing ninety pounds. An I.Q. score isn't an objective fact about our child. It's a social creation, the product of interactional work by people whose job it is to test I.Q., and by people whose job it is to be tested.

Intelligence tests measure intelligence. The logical question to ask is, what is intelligence? In 1904, Charles Spearman published an article in the American Journal of Psychology in which he reported the interrelationship between all tests of complex mental activity that, he claimed, suggested the existence of a common single factor. He called it "g". It stands as the core operational definition of intelligence, Spearman's "g": the ability to deduce relations and correlates, to see the general in the particular and the particular in the general. Intelligence tests claim to measure that ability, to distinguish between those of us who do that better than others. Does the presence of this ability in greater measure account for different I.Q. scores? Does a child's home life, such as parental motivation, and economic circumstances affect this ability? In other words are kids from disadvantaged homes likely to score lower?

Many people say yes in answer to these questions and they have complained about the social and cultural bias of I.Q. tests. They are unfair to kids from some social, ethnic and cultural groups. But in spite of the cultural bias that they claim these tests have, these people don't question the objective existence of intelligence, only the inability of the some tests to validly measure it. These people miss the point.

David Roth, in some important research on I.Q. testing (Roth 1974), videotaped trained people giving the Peabody Picture Vocabulary Test to children, trying carefully to follow the rules of testing as set down by the test to ensure standardized administration of it. This test, employing the standard input/output, stimulus/response model of I.Q. tests, contains 150 pages, each with four pictures on it. On a sheet there are listed 150 words with each word "correctly" describing the one corresponding picture out of the four on each page. To administer the test the tester reads a stimulus word and the child must point out the picture that corresponds to the meaning of the word. The final count of right and wrong answers provides the measure of intelligence.

The rules say that the tester must not pluralize, or add articles to the test words when she says them. If the test word is "horse," the tester must not say "horses," or "the horse." The test rules also tell the child to give an answer to every problem even if he, or she has to guess. Testers must insist on this and record responses accordingly. Following the rules insures the validity of the test score and its

comparison to the scores of other children. Without standardized administration of the test each child is actually taking a different test and comparing children's scores would be invalid.

Roth found that both testers and children routinely ignored the rules. Or conversely, that the rules did not allow the tester to record all the child's behavior during the test, which Roth had on tape, much of it significant in illustrating the child's range of ability. In discussing children's answers to questions with them after the formal test was finished Roth often found a much different picture of their intelligence than their scores would indicate. Children who gave wrong answers on the test showed in conversation that knew the meaning of the words and children who gave right answers didn't. Roth showed that a conception of I.Q. as a score from a standardized question-answer test is useless because it ignores the reality of how people in general, and testers and children in particular, interact with each other. That is to say, how people react to each other and make sense of complex social situations.

The testers and children are not at fault for disobeying the rules, nor the test-makers for having rules. It is this model of testing that we can blame for distorting children's knowledge and ability, depending as it does on a particular model of rules and rule application that simply misunderstands how rules exist and how people use them. In essence it mistakes rules for physical things whereas they are social things. Roth concluded that children's correct or incorrect answers to questions on I.Q. tests revealed very little about their knowledge and understanding.

Surely differences in intelligence exist as a common sense part of our experience of people, if we mean that some people seem better than others at some tasks. But what do we use as evidence for that? Think about situations in which you labeled someone as intelligent, and the limitations of that label. We label people as intelligent or stupid when they do intelligent or stupid things, and vice versa. But we must realize that I.Q. in these situations comes from our interpretations of their behavior and not a discovery of some thing called intelligence that forms the core of a person's being. We need to remember that intelligence is a concept, not a truth.

Natural science success and social science failure

Scientists have been successful in their quest for knowledge about the physical world because they can have some certainty about the defining properties of what they're studying. They can know much about how things in the natural world exist. They can successfully describe these things in some cases, but not all, but they can show how they interact with each other in causal relationships. Science has made great progress in explaining events and their antecedent causes. Scientists can predict future events and their causes with some success as theoretical physicists have done in predicting the existence of particles before they have ever been observed.

Social scientists, however, have never had this kind of success in learning about the phenomena of the social world, largely because social things can't be understood in terms of consistent, observable properties. There seems to be good reason for this and it has nothing to do with the intelligence, or skill of the scientists involved nor

the sophistication of the measurement and observational tools they use. The reason is simply that natural laws don't cause social events and they can't be literally described (Mehan & Wood 1975: 65). Both natural and social scientists interpret the world they see before them and express this interpretation in words or mathematical symbols. The difference is that when social scientists interpret their world they create the thing they're studying through that interpretation. Social events exist because of that interpretation. As I have said before, the existence of the natural world doesn't depend at all on the scientists' interpretations. A final, medical, example might help to illustrate my point.

Scientists in this century have studied the process of cell reproduction in animals and humans, particularly the differences between normal cell production and replacement, and cancerous cell production in which certain body cells multiply out of control to form tumors that may spread throughout the body causing death. Much is known about these cancerous cells and how to control and stop their spreading, although this knowledge is far from complete. In spite of its incompleteness, doctors can use it in the treatment of human cancer and are often successful in slowing down the spread of the cancer, or curing it completely. This is a familiar example of medical science at work in our everyday lives. Its methods are familiar to us all, whether we realize it or not. In fact, this scientific model of theorizing, hypothesizing, testing, and drawing conclusions, has made its way into almost every corner of our lives. The social sciences also hold this model in high esteem for their own research into the social things of life, but they don't seem to have had the same success. The social sciences have been unsuccessful because the things they study aren't like cancer cells, little things that would be doing their destructive job whether or not we knew anything about them or their existence. Social scientists study things that don't exist as separate objects in the world. They exist only in the meanings we give to our experience of the world. There are ways to study these things by studying what we do in creating them. But this is not what social scientists typically do.

Conclusion

A few years ago I presented a talk to members of the American Association for Public Opinion Research at their 50th anniversary convention in which I argued that public opinion research as they were doing it could not tell them what they wanted to know. I went on to show them why they could not claim to understand the meaning of people's answers to questions in a public opinion poll without doing a number of things they never did, and even then they could not really know. After making my presentation to a large but generally unenthusiastic audience, some people came up and told me that they understood what I was saying and generally agreed with my position. Why, I asked, if they understood and agreed with the impossibility of knowing what they claimed to know, did they not stop doing it? They simply shrugged and said that they were doing their best to ensure that their polls were valid and reliable; in other words, good social science research.

In fact, this told me that they didn't understand what I was saying, because I was telling them that their polls could never be valid, nor reliable, nor scientific. I was

telling them that they ought to stop passing off public opinion research as scientific knowledge about what people thought, felt, had done, or were planning to do. This they were not prepared to do because they knew how useful their research was. It didn't matter to these researchers that useful didn't necessarily mean truthful because thousands of people used the information they produced. It seems clear that the social construction of social scientific knowledge is not going to go away any time soon.

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Visualizing Semiotic Unity: The American-Soviet Cultural and Educational Mission of the Late 1980s in the International Association of Astronomical Artists

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Introduction

In this paper I discuss a visual representation of semiotic unity as contained in the works of selected American and Soviet space artists who, in the late 1980s, carried out a joint cultural and educational mission. This enterprise began in 1987, when seven members of the International Association of Astronomical Artists (IAAA) were invited to Moscow to attend the Space Future Forum and participate in an art exhibition, organized by the USSR Academy of Sciences in commemoration of the 30th anniversary of Sputnik. A strict cooperation began in 1987, when the Planetary Society initiated a joint venture between the U.S. and Russian astronomical artists by inviting the Soviet Cosmic Group to take part in an international series of workshops and exhibitions, organized by IAAA between 1988 and 1990 (Hartmann et al., 1990, p. 12-15). The meetings resulted in a set of works, most of which were exhibited and later included in the Soviet-American space art book, *In the Stream of Stars*, edited by William K. Hartmann, Ron Miller, Andrei Sokolov and Vitali Myagkov (1990). Some of them, here under investigation, contain a visual representation of unity whose semiotic construction reveals a new cultural and educational message to the humanity. Interestingly, the analysis of certain connotative meanings has suggested a strong employment of symbolism in the first and second order of signification which clearly signifies some novel challenges that the human being needs to face toward the beginning of the new millennium. Also since that time, the genre of space art, so far mostly synonymous with astronomical paintings, has much extended the boundaries of visual representation. This might have been inspired both by the international cooperation as well as a changing socio-political scene which required a more peaceful and humanitarian approach to space research and exploration.

Before this cooperative mission began, the genre of space art was thriving independently both in the US and the USSR, each in its own distinct direction, either in the form of astronomical art, which was largely the domain of American painters, or space art, remaining in contrast, mostly that of Soviet illustrators. Although some of their qualities often overlap, both genres are frequently regarded as separate realms of artistic activity. It seems that the former term is defined primarily as

depictions of alien landscapes, specifically objects, such as planets, moons, galaxies, stars, while the latter one is more varied, embracing portrayals of space exploration vehicles as well as figures, such as astronauts or cosmonauts (Hardy, 1989, p. 8-9; Miller 1978, p. 12). This fact sheds light on both specificity and distinctiveness of the two nations' ways of visual representation of extraterrestrial places which has been confirmed by my recent research conducted on the basis of over one hundred and fifty early space art works (Boczkowska, 2012). These two, to a large extent disparate ways of visual representation, demonstrate how difficult it might have been to reach consensus in this unusual kind of artistic expression, particularly before the end of the Cold War. Thus, the primary purpose of the IAAA international workshops was to seek inspiration rather than achieve a stylistic harmony.

International Association of Astronomical Artists

Had it not been for the International Association of Astronomical Artists and their initiative, the American-Soviet joint space art project would not have been possible. A group of American space artists was formed in 1982 and, after a series of workshops held in Hawaii, Death Valley and the south-west American Canyonlands, it gained a formal, legal status (The History of the IAAA). Their purpose has always been akin to that of fine artists, that is to inspire the future generations of explorers and adventurers as well to record history related to the recent discoveries on the final frontier. As a non-profit organization it also aims to launch and take part in astronomical and space art projects, to promote education about science and art as well as to trigger international cooperation in all artistic activities connected to space research and exploration (The History of the IAAA). At the very beginning of its establishment, most members, at that time mainly Americans, focused on depicting primarily realistic extraterrestrial scenes, which has always been one of the main objectives of the US space art. However, the IAAA international workshops, usually located in carefully selected exotic surroundings resembling possible outer space locations, provided the opportunity to extend the boundaries of the genre's artistic expression.

A series of such meetings began with the first international IAAA workshop, which took place in Iceland in the second half of the 1980s. During that time, following the agreement between the Planetary Society, the IAAA and the Soviet Cosmic Group, thirty artists from the USA, the USSR, the UK and Canada participated in three workshops held in Senzh-Moscow (1989), Utah (1989), and Gurzuf-Crimea (1990), organized along with art shows and exhibitions (The History of the IAAA). The whole project, entitled Dialogues: Communication through the Art of the Cosmos, was inspired by great historical moments in space exploration, like the USSR Mars Phobos Mission or the Voyager 2 encounter with Neptune. It aimed to promote the idea of international cooperation between all nations to prepare the humanity to achieve a common goal of unraveling the mysteries of the universe. Another objective was to solidify the position of astronomical art as an international genre as well as to determine its chief tenants centered around producing works grounded in astronomical sciences and depicting realistic extraterrestrial space settings. The purpose of the official manifesto was to state distinction of space and astronomical

paintings from their derivative genres, such as fantasy or science fiction art and scientific illustration (The History of the IAAA).

American-Soviet space art mission

As mentioned before, many artistic works being the result of the project, were published in the 1990 art book, entitled *In the Stream of Stars*, and edited by William K. Hartmann, Ron Miller, Andrei Sokolov and Vitali Myagkov. Most of them, included in this unusual collection of paintings, were created during the realization of the project, that is between 1988 and 1990, which coincided with the end of the Cold War. The first meeting was organized at the time of the emergence of glasnost, which gave both American and Soviet artists an unexpected opportunity to cooperate in developing the project (The History of the IAAA). So far, the two nations' representatives of the genre worked independently, thus evolving their own style in a visual design. Therefore, the participants were even more eager than ever before not only to compare their visions, but also to seek inspiration in their pursue of artistic exploration of the universe. The 1989 workshop, held at Lake Cenezh on the northern outskirts of Moscow, was soon followed by an art exhibition, entitled *Dialogs: Starway of Humanity*. The exhibition was organized during the last meeting, which took place a year later, when the Soviet group came to Pasadena, California and along with their American counterparts, worked together in Arches and Canyonlands National Parks, Utah (The History of the IAAA). This is how William K. Hartmann (1990) commented on some of the cross-cultural differences considering both artists' depictions of space created in the course of the project:

It was fascinating to see the diverse styles that had evolved in our isolated artistic "environmental niches." The Soviet artists tended to find the Americans more "materialistic" because many of us tried to show the actual appearance of other worlds, based on scientific data. The Soviets, for their part, said that they were trying to show the more "spiritual" side of space exploration, the response of the "soul." (Interestingly, the religious terminology came from their side.) The discussion was fascinating. Some of the Western artists (and at least one Soviet) good-humoredly countered that the Soviet space painters had not yet absorbed enough scientific and technological information from the newly-opening Soviet space program to render planets and spacecraft with high realism. Was a soulful painting with a cosmic title really astronomically inspired, or just an abstract painting with an astronomical name? How could anyone know? The debates made us all think more deeply about our art and the sources of our creative impulses. (p. 15)

However, while these distinct styles remained to a large extent the same, the project allowed both artists to equalize some of the main themes utilized in their works. One of them is the concept of unity, which, from the perspective of Gunther and van Leeuwen's (1996) visual grammar, is semiotically constructed in the framework of an

image. Interestingly, the analysis of certain connotative meanings has suggested a strong employment of symbolism in the first and second order of signification which clearly signifies some novel challenges that the human being needs to face toward the beginning of the new millennium. Also, the examination has shed light on some of the implications of the American-Soviet cultural and educational mission of the late 1980s in the IAA on both space exploration and the genre of space art itself.

Towards isualization of semiotic unity

The unity of spirit and body

The first aspect of the idea of unity is expressed through various depictions of the signified of harmony between the earth, humans and the cosmos achieved in further development of space research and exploration. Such a concept is portrayed in the painting by Beth Avary, whose *Galactiscope* presents a spiral galaxy, positioned at the background, and a spiral shell lying on the seashore, seen at the forefront (Hartmann et al., 1990, p. 14). Here, the signified of harmony is depicted through a symbolic resemblance of the signifieds of the galaxy and the shelf, whose spirality serves as a constant reminder of an intrinsic connection between outer space and our planet. The connotative meaning of this composition appeals to the viewer's knowledge of the universe and suggests that all the earth's living entities physically constitute the cosmos as atoms of their bodies were created in early stages of the evolution of stars.

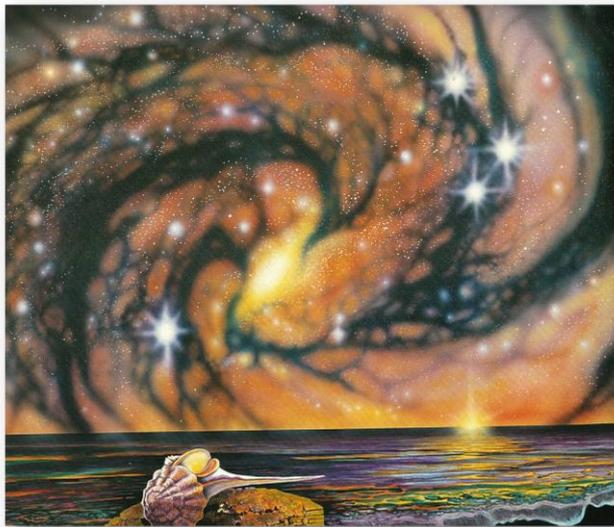


Figure 1. Beth Avary, *Galactiscope* (Hartmann et al., 1990, p. 14)

This kind of physical unity is also expressed in Nadezhda Devisheva's *The North Star*, whose considerably surreal and abstract form of signifiers offers even more varied connotative meanings (Hartmann et al., 1990, p. 106). Interestingly, the second order of signification, expressed in the title, refers to the viewer's historical knowledge of

one of the old Russian heathen mystery plays. As explained by the artist, the story is centered around the idea of the dead flying away as a radiation energy to the North Star, the center of the cosmos, thus achieving eternity (Hartmann et al., 1990, p. 106). However, without this exhibit tag, the scene portrayed in the painting would be difficult to decode for the interpreter; a group of people is moving in the direction of the star, juxtaposed against the heavens and depicted in its center with the sun, planets and other extraterrestrial bodies surrounding it. A passage of radiation energy, along with the bottom and the top of the image, seem equally salient, reminding the viewer of constant and inherent links between the human being and the cosmos, which both constitute a single, unified organism.

In some of the paintings, a visual representation of this concept gains a more symbolic connotation, implying that the unity between space and humanity is to be achieved through raising consciousness and developing spiritual aspects of our existence. For example, such an idea is implemented in Angela Manno's *Man Is a Star's Way*, where the batik and color Xerox image represents a group of nude people who, turned back to the viewer, gaze at the vast cosmos filled with stars. As suggested by the artist, the composition was inspired by Nobel laureate George Wald who said: "Matter has reached a point of beginning to know itself. [Man is] a star's way of knowing about stars" (Hartmann et al., 1990, p. 18). Here, the title, which semiotically remains an informative part of the painting, is highly indicative of the intended meaning which is to evolve the human cosmic awareness that will enable us to comprehend the secret knowledge of the universe and thus the purpose of our existence.



Figure 2. Angela Manno, *Man Is a Star's Way* (Hartmann et al., 1990, p. 18)

A similar vision is presented in Ron Russell's *Dominus Illuminatio Mea*, which portrays a particularly romantic and symbolic scene of the earth surrounded by various planets (Hartmann et al., 1990, p. 129). As stated by the artist himself, the

painting in lacquer on glass illustrates “an attempt to go beyond the realistic in evoking a sense of the spiritual side of the universe, and humans’ reach for the experience of beauty” (Hartmann et al., 1990, p. 129). Thus, the connotative meanings suggest again an intrinsic bond between the human race and the cosmos as well as the need to develop spiritual tools which would allow us to apprehend the greatness of space.

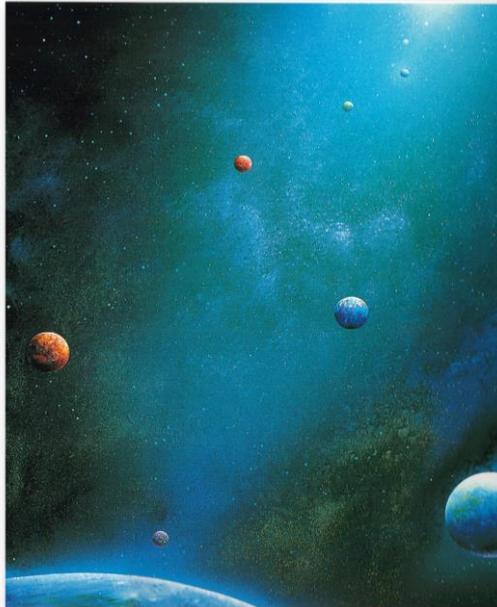


Figure 3. Ron Russell, *Dominus Illuminatio Mea* (Hartmann et al., 1990, p. 129)

Another example of this kind is depicted in Aleksei Stepanov’s *Morning in Space*, a highly abstract and surreal composition, which illustrates a crowd of cosmonauts gathered around the sun, some of whom seem to pay homage to the star in one way of the other (Hartmann et al., 1990, p. 19). The whole idea of the painting may refer both to the ancient civilizations’ religious practices as well as the Kazakhstani artistic traditions recognizable in the image design, particularly its shapes and colors. The implied meaning may be that of spirituality and higher level of self-awareness acquired by the space travelers in order to respect the beauty of the cosmos and further unify with it.

The unity of nature and civilization

It seems that the American-Soviet project has also produced works where the abstract concept of unity has yet another side, namely that of harmony between nature and civilization, that is between the earth itself and space exploration activities. Such a representation is particularly often encountered in the Soviet space art paintings, where certain metonymic signifiers connote the idea of deep ecology and respect for our planet, regarded as a living organism, as well as longing for home as experienced during a spaceflight mission. The former ideology is often expressed

by means of the signifier of a human figure, particularly a nude, young boy who, usually turned back to the viewer, might symbolize the human race as a whole. For instance, in Oleg Vukolov's *The Meeting*, such a figure is portrayed in an evocative encounter with the cosmonaut, whom he helps putting a space suit on (Hartmann et al., 1990, p. 52). The scene is located near a tree, juxtaposed against the sun and placed at the central position of the image, which may imply a confrontation between a rapid progress of technology and ecological issues. Thus, the connotative meaning is centered around the artist's concern about environmental damage which might be caused by excessive space exploration.

The same signifier of a young boy is presented in Victor Dubrovin's *Light From a Far Star*, where the figure witnesses the demise of the human civilization, at the same time gazing at a distant star (Hartmann et al., 1990, p. 64). Again, the represented situation aims to expose a common theme in the Soviet space ideology, which confronts a technological advancement with a strong sense of nurturance for preserving the natural beauty of our planet.



Figure 4. Victor Dubrovin, *Light From a Far Star* (Hartmann et al., 1990, p. 64)

A similar concept, connoted again by the figure of a young child, is present in Boris Okorov's *The Milky Way*, where the boy is walking a tightrope suspended between pure, unspoiled heavens and a polluted, smoky earth (Hartmann et al., 1990, p. 128). Additionally, the moon, seen just in front of the figure, might signify the human race being insidiously lured by the prospect of space exploration.



Figure 5. Boris Okorov, *The Milky Way* (Hartmann et al., 1990, p. 128)

The latter aspect of this kind of unity, namely a semiotic construct of space travelers' longing for the home planet, is illustrated in Andrei Surovtsev's *Memory*, a largely surreal and abstract painting with the center occupied by a haunting figure of a cosmonaut, feeling lonely and disoriented in an empty void of space (Hartmann et al., 1990, p. 48). The margin of the image is taken by a few hazy objects reminiscent, as the title suggests, of the space traveler's memories from the past in the form of his family and homely surroundings.

Meanwhile, an opposite idea is present in the second order of signification of Anatoly Veselov's untitled image, which strikes the viewer with its particularly rich, metonymic symbolism (Hartmann et al., 1990, p. 65). In this representation, the cosmonauts are confined in a transparent circle where they are conducting astronomical observations as well as wheat- and plant-growing experiments. While the center of the image is occupied by the cabin, filled with scientific instruments, its top is taken by a technologically advanced spaceship. The ideology behind this scene is most presumably to express the belief in a humanistic aspect of space exploration which will eventually benefit the humanity. A vision of an akin signification is portrayed by Yuri Tsirkunov in his untitled painting, illustrating the apotheosized figure of the Soviet cosmonaut embracing the Russian Orthodox Church, which occupies the central position of the image (Hartmann et al., 1990, p. 53). The act of spreading the arms protectively over the building has a clearly positive connotation of cosmonautics saving the Soviet motherland rather than jeopardizing it.



Figure 6. Yuri Tsirkunov, *Untitled* (Hartmann et al., 1990, p. 53)

An akin ideological background is connoted by Galina Pisarevskaya's *Intercosmos II*, the second part of a diptych, which depicts a cosmonaut, presented as Creator, who holds some scientifically advanced plans in one hand, and in the other, bountiful plants, flowers and other goods brought back from space (Hartmann et al., 1990, p. 166). Meanwhile, the bottom of the image is occupied by earth's poor surroundings, most probably located somewhere in the Russian countryside. As stated by the artist herself, the work should signify the idea of space exploration serving merely peaceful purposes, which will enrich the present conditions on our planet (Hartmann et al., 1990, p. 166).

The unity of the nations

Some of the works, painted between 1988 and 1990 in the American-Soviet joint space art venture, contain the representation of unity which takes the form of further integrity between the nations themselves. This idea seems natural at the beginning of the new post-Cold War period which did not only begin a political and social transformation of the USSR, but also introduced a peaceful cooperation between the two countries in space research and exploration. At the outset of the new era, the altered political conditions built solid foundations for adapting the old space programme's objectives to the newly emergent space policy. As a fierce rivalry waned during the 1980s, both the U.S. and the Soviet Union slightly altered the foreign policy objectives, placing the emphasis on an international effort, cooperation and partnership. In 1985 NASA and the Reagan administration arranged agreements among thirteen European and the world's nations, such as Japan and Canada, to participate in the Freedom Space Station programme aimed to increase technological capability and reduce the overall cost to each country engaged in the project (Launius, 1998, p. 11). The changes in the second half of the 1980s did not only help to save the space exploration programme from drastic budgetary expenses, but also made it more legitimate by contributing to unpoliticizing it any further for the sake of realizing new political perspectives. For example, in 1992 George Bush

and Boris Yeltsin signed the revolutionary “Agreement Between the United States of America and the Russian Federation Concerning Cooperation in the Exploration and Use of Outer Space for Peaceful Purposes” which regarded the prospect of a shared cooperation in human spaceflight (Herdman, 1995, p. 85). During the decade, the two nations came to a number of agreements pertaining to their cooperation in outer space activities, which culminated in 1993, when the United States officially invited Russia to become its foreign space policy partner along with Japan, Canada and some European countries, in operating and occupying the international orbital space station (ISS) (A Post Cold War Assessment of U.S. Space Policy).

The beginnings of this kind of socio-political unity is portrayed in the painting entitled *One World*, which is a collaborative work by A. Petrov, E. Korenova and William K. Hartmann created for the 1989 show *Dialogs: Starway to Humanity* (Hartmann et al., 1990, p. 13). The symbolic concept is depicted by means of considerably clear and easily interpreted signifiers, including the metonymic earth, which, juxtaposed against a sheer blackness, occupies the center position within an image and thus remains the most salient element of the whole composition. It is surrounded by synecdochal half-circles, representing different parts of the universe, such as the green leaves (signify the ground), Moscow and New York (signify both nations) as well as the sky with clouds and the moon (signify the cosmos).



Figure 7. A. Petrov, E. Korenova and William K. Hartmann, *One World*, (Hartmann et al., 1990, p. 13)

Another instance of such an explicit representation of unity is depicted in Paul Hudson’s *Flags on Mars*, the image commissioned by the Orbital Sciences Corporation for propagandistic rather than artistic reasons (Hartmann et al., 1990, p. 61). A high modality of the represented scene, namely the American and the Soviet flag raised next to each other on the surface of Mars, aims to communicate a clear

message of both nations' strict cooperation in the upcoming land exploration of the planet.



Figure 8. Paul Hudson, *Flags on Mars* (Hartmann et al., 1990, p. 61)

Also, Beth Avary's work, *Together*, makes use of the symbol of a metonymic flag, combining the flags of all countries in the world, to construct an akin symbolism. Interestingly, the landscape presented here resulted from the artists' sketches and photographs created in the 1988 workshop held in Iceland (Hartmann et al., 1990, p. 171). The structure of the image, depicting the flag raised in the canyons of Valles Marineris on Mars, clearly intends to express the same ideology as Hudson's painting, yet it exposes the idea of a more extended, international cooperation in the realm of space exploration.

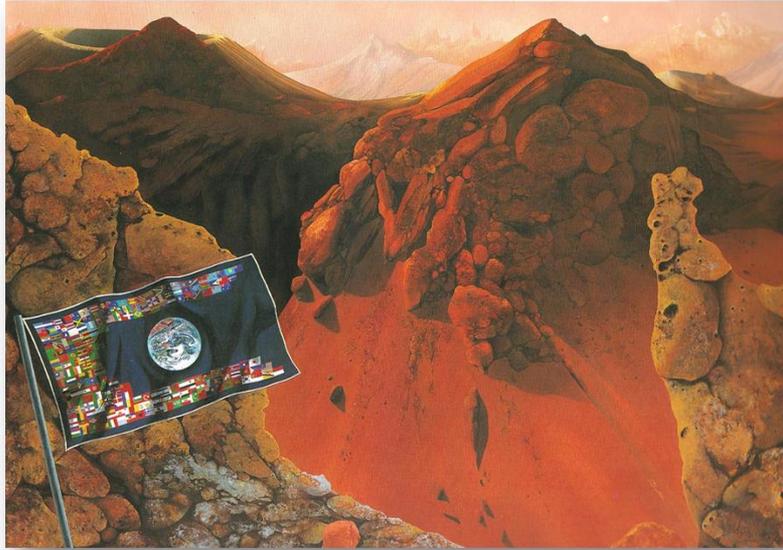


Figure 9. Beth Avary, *Together* (Hartmann et al., 1990, p. 171)

Meanwhile, another, yet also clear and appealing symbol connoting the American-Soviet space ventures, is utilized in Andrei Akhaltsev's *Meeting in Space*, where the artist illustrates the historical moment in space exploration history, namely the Soyuz-Apollo joint spaceflight of 1975 (Hartmann et al., 1990, p. 94). The symbol, which is the act of handshake between Thomas Stafford and Alexei Leonov, who, floating freely in space, are watched by Velery Kubasov and Deke Slayton, is clearly positioned in the centre and thus remains the most salient element of the image. Other symbols in the form of various space exploration cultural artifacts, mostly of a metonymic nature, surround the main action process and refer arbitrarily to the American and the Soviet space achievements through their signifiers.

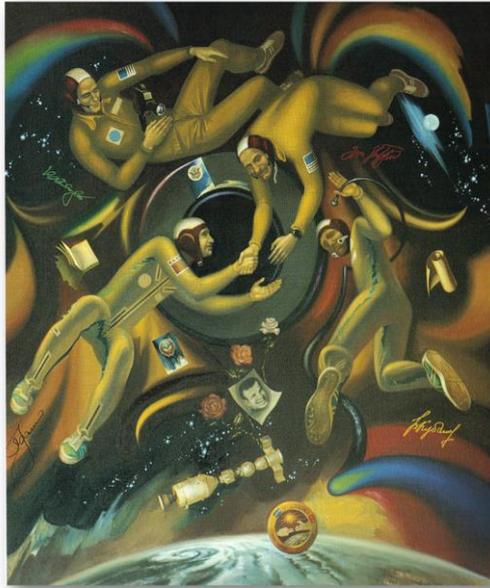


Figure 10. Andrei Akhaltsev, *Meeting in Space* (Hartmann et al., 1990, p. 94)

Visualizing semiotic unity: American-Soviet cultural and educational mission of the late 1980s

Semiotically speaking, the three visual representations of unity, signifying harmony between i) the earth, humans and the cosmos, ii) the earth and space exploration activities, as well as iii) the American, the Soviet and other nations are achieved primarily through a strong use of symbols along with applying a low modality to the depicted scenes. The latter concept refers to a highly reduced and abstract depiction of reality where the salience of the composition symbolically communicates an intended message by means of mostly metonymic visualizations. This ideological background is shaped through altering the signifiers which take the form of highly evocative images constructed in the framework of surrealism and semi-realism. The artists' step towards imaginary rather than realistic visions seems deliberate as it aims to conceptually expose the value of connotative instead of denotative meaning of the composition. Particularly, the second order of signification works to render the viewer realize some novel challenges put forward by the American-Soviet joint cultural and education mission in the IAAA. These challenges are centered around the concept of physical and spiritual unity which needs to be achieved between the earth, the world' nations, space exploration and the whole universe. The ideas, mostly abstract, are carefully structured by means of associative signifiers, such as metonymic or synecdochal figures symbolically implying the above mentioned notions. Sometimes, the very title of these works serves a highly informative function, drawing the viewer's attention to the intended evaluative shades of meaning referring to their historical and cultural knowledge.

As suggested by Hartmann (1990, p. 15), the American-Soviet cultural and educational mission of the late 1980s, initiated by the International Association of

Astronomical Artists, had an unusual opportunity to become “a small but significant role model for international collaboration.” Thus, its task was to unite both nations not only their in artistic activities, but also to show the spirit of harmony in the whole universe, as depicted in some of the works created and exhibited between 1988 and 1990 in Senezh-Moscow, Utah, and Gurzuf-Crimea. A simple message from the artists is that space exploration should unite all humanity in reaching something which is beyond comprehension, namely that earthlings remain an inseparable constituent of the whole cosmos, regarded as a unified, natural system. This idea is expressed through concern for our home planet, respect towards other entities inhabiting the universe, maintaining a steady development of space exploration for a mutual benefit of the earth and outer space or raising our own spirituality, self-awareness and global consciousness to further experience the interconnectedness with the cosmos. Not only are these concepts visionary in view to all the political and social movements that commenced in the post-Cold War era and gave rise to a further international cooperation in operations dealing with peacekeeping, security, ecology, economic and politics. By appealing to the new, more humanitarian approach to space research and exploration, they propose a view advancing unity in the realm of the world and the whole universe, the idea that was so far difficult to comprehend.

Yet, discoveries on the final frontier of the last few decades have demonstrated an unquestionable magnitude of the cosmos along with an insignificant role human beings happen to play on its scene. The launch of Sputnik in 1957 has literally opened a new era in which people no longer associated the extraterrestrial space with an imaginary and to a large extent unknown sphere. Further attempts to probe deeper into the cosmos have contributed to a better understanding of the human role and destiny in the creation and evolution of the entire universe. Also, with the end of the Cold War, the objectives for space research and exploration have been restated as the principles of scientific and philosophical cosmology have been integrated into the whole set of activities performed in outer space. They did not only contribute to the technological progress of humanity, but also served the purpose of enhancing the quality of life on earth and strengthening the bases of spiritual development for the inhabitants of our planet. Today, the trend continues in the form of a slow shift from an explorative approach to extraterrestrial enterprises to a more reflective one, realized in a humanitarian spirit.

The new space policy has already laid solid foundations for the concepts of space culture and global space ethos arising gradually within the frame of modern society (Harris, 2008, p. 36). According to a former NASA strategic planner, Jesco von Puttkamer, the revolutionary opening of extraterrestrial space may be seen as a cultural process, requiring a conscious change in the human attitude towards cosmic enterprises, perceived through a broad perspective of the Earth-universe mutual dependence as one creative system (Harris, 2008, p. 1-2). Also, today it seems that the task of employing the right approach to human extraterrestrial activities requires a global ethos, a spirit or vision, the underlying cornerstone of an emerging space culture, defined as the system of beliefs, values, customs, and practices of a society (Harris, 1996). With the approach of the new millennium, a diversity of extraterrestrial missions became so vast that global culture as well as its national

varieties have begun to articulate a space ethos which remains a crucial constituent of space culture (Harris, 2008, p. 7). The countries involved in pursuing this process are particularly those strongly engaged in numerous aspects of space research and exploration both in the past and present century, which applies specifically to the United States and the Russian Federation. As suggested by Harris (2008, p. 7), these and other nations are just on the verge of realizing the need to articulate the basis for the international space culture, encompassing the whole globe and uniting its peoples in the ongoing dream to unravel the mysteries of the unknown.

Conclusion

In this paper I attempted to discuss the idea of semiotic unity as visually represented in the works of selected American and Soviet space artists, who cooperated under the auspices of the International Association of Astronomical Artists in the late 1980s. A joint cultural and educational mission they carried out in a fusion of art and science can be considered pioneering, especially with regard to the post-Cold War trend to formulate a global space ethos, which proposes a more humanitarian approach to space research and exploration. Such an approach, today applied, for example, in the construction and the chief purpose of the Cultural Centre of European Space Technologies (KSEVT) in Slovenia, makes use of art, science and philosophy to serve as an inspiration for humanity and their mission to probe into space as it is where both the past and the future lie and merge in order to form an inseparable unity (Ksevt). A sensational experience of the cosmos along with an arising international space ethos, pursued by both American and Soviet space artists in the 1980s, has been semiotically designed in the way that would visually remind space enthusiasts of a multifaceted unity of the whole universe. The interconnectedness of all space entities is expressed through a specific form of the signifiers which mostly employs symbolic and romantic images in order to evoke certain associative meanings within the compositions. These meanings do not only appeal to the viewer's aesthetic pleasure, but also aim to produce a response in the audience which is more of a reflective and contemplative nature connoting a concept of harmony between the earth, its inhabitants, space research as well as the whole universe.

Hopefully, the above presented discussion has demonstrated that a semiotic representation of unity, as proposed by the joint American-Soviet space art mission, remains yet another intriguing example of how to visually construct to a large extent abstract concept by means of concrete and embodied artistic tools. Such a concept, advanced by the IAAA and their visionary project launched toward the end of the Cold War, is now being implemented in many artistic and scientific enterprises connected with space research and exploration and exposed to the public through a variety of media. Finally, the study has underscored the need for further in-depth analyses regarding a complex process of space ethos and culture formation as well as the way semiotic constructs visualize and educate their viewers about some of the human-cosmic related issues.

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Irregular Migration as a Global Phenomenon: A View from Spain

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Abstract: *This research seeks to study illegal immigration as a global phenomenon. Illegal immigration is a global phenomenon that affects many countries (scattered around the world) that have become the destination of thousands of people who, even at the cost of jeopardizing their own integrity, decide to penetrate irregularly through their borders. The central research problem is focused on the analysis of the phenomenon of illegal immigration from an interdisciplinary perspective, taking into account the reality of it, the figures provided by the statistics and their problems more directly in day to day. These are especially known by those who are responsible for designing the regulatory framework and implementing and monitoring policies for proper enforcement. Is that why the phenomenon of illegal immigration only concerns those who hold responsibilities of government or, on the contrary, is a widespread concern among citizens? Is there awareness about it? Were the consequences of failure of control towards the security of the State and its inhabitants? Can the underlying causes of the massive illegal immigration processes encouraging collaboration of governments of sending countries (co-development theory) or, on the other side, they encourage and foster these massive populations? Will the direction and intensity of illegal flows change as a result of the general economic crisis in which we are immersed, or, rather, will they intensify the current trends? The basic working hypothesis is that we think that there have been significant changes in the attitudes of the governments of the major countries involved in the phenomenon, especially at the European Union level, as a result of the progressive enlargement processes of its borders to the East and the new threats arising because of the diversity of cultures and religions within the EU itself and in neighboring countries (the case of Turkey and its desire to join the European project postponed repeatedly may be an example). So, it is important to analyze in detail all these issues in order to explain the arguments that could explain these changes, if indeed they took place and in order to venture with a greater degree of knowledge where future actions should aim if the States want to solve or at least manage the problem of illegal immigration.*

Key Words: globalization, irregular migration, sovereignty and border control

Introduction

The aim of this paper is to describe the phenomenon of irregular immigration in the EU, with special reference to the Spanish case, to discuss the effectiveness of migration policies put in place by EU and Spain, and to evaluate if a wider, comprehensive and holistic approach to the problem could reduce, or at least take under control, the flows of irregular immigration to Europe.

Irregular immigration in EU

Overview of the problem: what is known about the phenomenon

The term ‘irregular immigration’ is used to describe a variety of phenomena. This includes third- country nationals (TCN) who enter the territory of a Member State illegally by land, sea or air. This is often done by using false documents, or with the help of organised criminal networks of smugglers and traffickers. In addition, there are a considerable number of people who enter legally with a valid visa, but “overstay” or change the purpose of their stay without the approval of the authorities. Lastly there are unsuccessful asylum seekers who do not leave after a final negative decision¹.

Due to the nature of the phenomenon, precise figures are not available and an estimate can only be derived from relevant indicators, such as the numbers of refused entries, of illegal immigrants stopped at the border or of applications for national regularisation procedures and removals. It is estimated that in EU there are at least 4.5 million illegal immigrants spread across the Schengen area (42,672 kilometers of external sea borders and 8,826 kilometers of external land borders) and that about 500.000 new entries occur every year. Among them, about 40 % are sent back to their home country. In 2008, the Clandestino Project estimated illegal residents in Europe by country, providing figures are with a minimum and a maximum value (see Figure 1).

COUNTRY	MINIMUM	MAXIMUM
Greece	172,000	209,000
Italy	279,000	461,000
France	178,000	400,000
Spain	280,000	354,000
Netherlands	62,000	131,000
United Kingdom	417,000	863,000
Germany	196,000	457,000
Austria	18,000	54,000
Poland	50,000	300,000
Hungary	10,000	50,000
Slovakia	15,000	20,000
Czech Republic	17,000	100,000

Figure 1: Clandestino Project’s Estimates of Illegal Migrant Stocks in 2008

To date, seven main migratory routes, used to cross into the European Union without authorization, have been identified (see Figure 2): a Central Mediterranean route

(from Tunisia and Libya to Italy and Malta), a Western Mediterranean route (from Morocco and Algeria to Spain), a Western African route (from the West African coast to the Canary Islands), an Eastern borders route (from the countries across the European Union’s eastern external land borders), a Western Balkans route (from the non-EU countries in the Balkans into Member States), an Albania-Greece circular route (circular migration from Albania to Greece) and an Eastern Mediterranean route - sometimes called South Eastern European route – (largely from Turkey to Greece by land or sea).

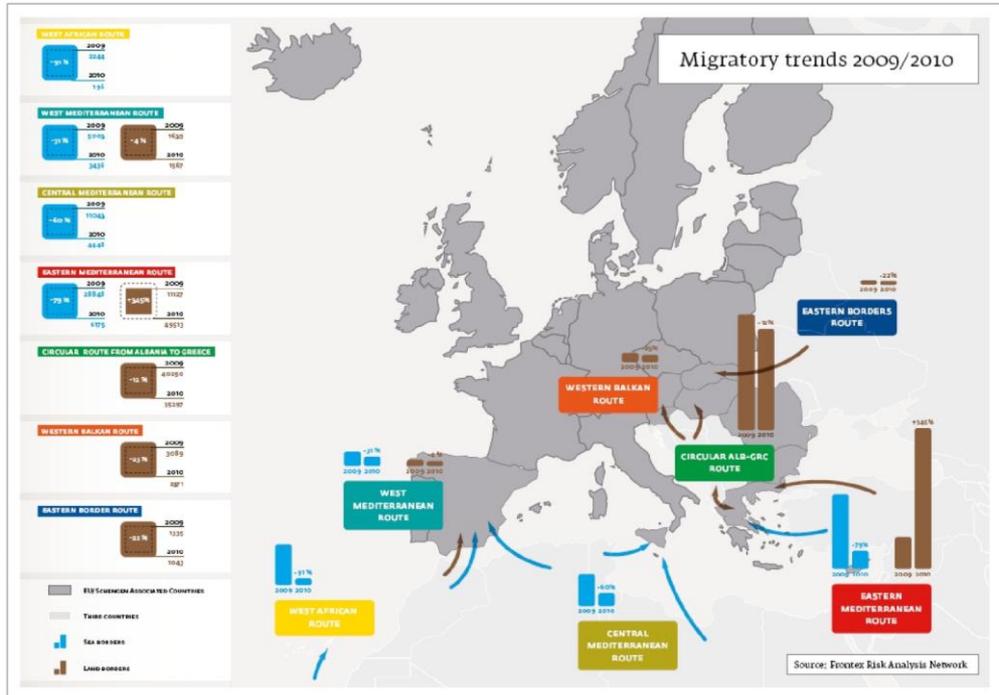


Figure 2: Migration routes to Europe

Detections of illegal border-crossing by main migration routes are reported in Figure 3. Consistent with recent years, the majority of illegal border-crossings used the Eastern and Central Mediterranean routes, accounting, respectively, for 50% and 33% of the EU total. However, in first quarter 2011, there was also a rise in the importance of the Western Mediterranean route, now representing nearly 10% of the EU total.

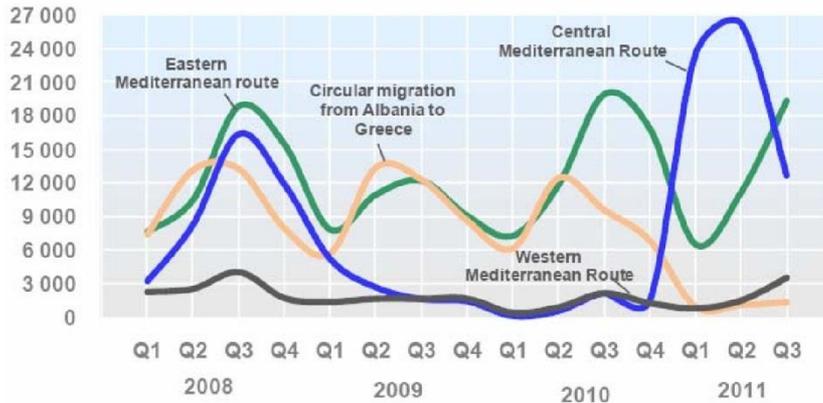


Figure 3: Detections of illegal border-crossing by main migration routes

There has been a significant decline in the number of detected illegal border crossings, since 2007, when 163,093 people were discovered trying to enter EU illegally (see Figure 4). In 2009 (104,000 person) there was a 34% drop, with a significant decrease at both sea (44%) and land (23%) borders.

In 2010, figures remain similar, although the composition of illegal border crossing changed significantly with an increase of 56% in land and a decrease of 70% in sea crossing (see Figure 5). As a consequence, in 2010, 86% of illegal border crossing took place at the EU external land border (mainly Eastern Mediterranean route), compared to 14% at its sea border. The noticeable impact in flows away from the Western and Central Mediterranean and Western African routes have been attributed to an increased control and to bilateral agreements with third party countries.

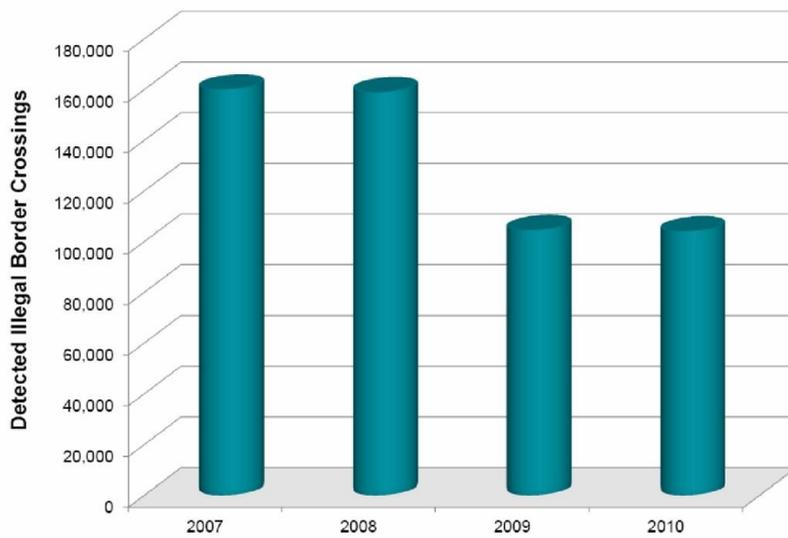


Figure 4: Number of detected illegal border crossings at EU- and Schengen-associated Countries' external borders

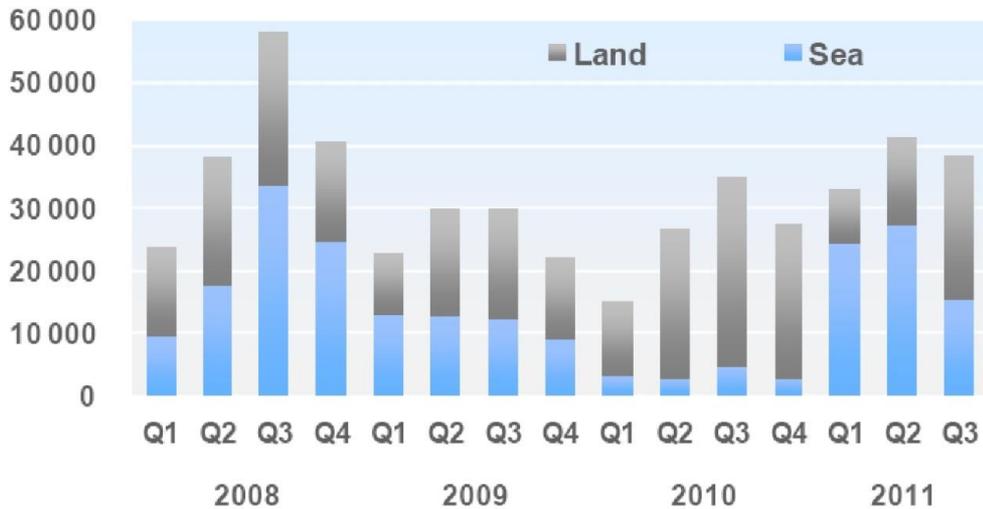


Figure 5: Total quarterly detections of illegal border-crossing, split between detections at the land (grey) and sea (blue) borders

As illustrated in Figure 5, during the first half of 2011 detections of illegal border crossing on the Central Mediterranean route dramatically increased and exceeded those reported from the Eastern Mediterranean route. This was due to a surge of Tunisians, in first quarter, and sub-Saharan African migrants, in second quarter, arriving in the Italian island of Lampedusa in the wake of major civil unrest in North

Africa (the so called Arab Spring), which has now, to some extent, significantly reduced. Hence, in third quarter, detections in Italy, compared to the previous two quarters, yet remained some six times higher than during the same period of the previous year, while the Eastern Mediterranean route, by following a remarkably seasonal pattern similar to that of 2010, once more exceeded detections on the Central Mediterranean route.

The most likely high pressure points for illegal border crossing in 2013 will be along the Mediterranean coast and the land border with Turkey. Migrants with relatively easy access to Turkey and North Africa will continue to typify the flow.

At the EU level, the most commonly detected migrants came from Afghanistan, constituting a quarter of all detections despite a 15% decrease compared to the previous year, and were detected at the border between Greece and Turkey and at the southern Italian blue border. Albanians, the most frequently detected migrants in 2010 (mostly circular migrants to Greece) and representing 25–45% of the EU total, fell to negligible levels following their visa-free status for travel to the EU, granted in December 2010. Detections of migrants from Pakistan (crossing the border between Greece and Turkey and the southern Italian blue one) and Tunisia (almost exclusively to Italy) have increased more than any other nationality over the last year. Another notable phenomenon is the increased incidence of migrants from Nigeria detected at the blue border, mostly in Italy, with some evidence for increasing numbers in southern Spain. In the former case, most departed from Tunisia, while in Spain, most come from Morocco. Figure 6 encompasses the above mentioned data.

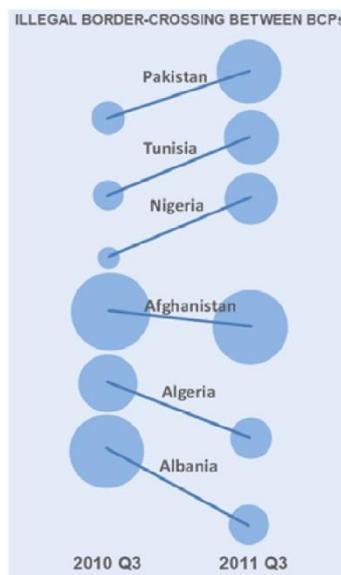


Figure 6: Detections of illegal border-crossing in Q3 2010 and Q3 2011 for six nationalities; gradient of lines indicates degree of change, while size of circles show number of detections

Why people migrate?

Increased migration pressure during the next decade seems very likely in view of the economic and political situation in many countries of origin and with regard to demographic forecasts. Migratory movements are likely to continue at a significant rate as long as 'push' factors in third countries and 'pull' factors in the EU remain important (Brady theory 2008,4). There are a plethora of reasons for individual attempts to enter the EU. Immigrants are seeking a better life and, better educational chances and medical care, better political or religious conditions and higher degree of freedom and security. Poverty, the lack of access to education as well as health-care, bad governance, armed conflicts, ethnic cleansing, human rights abuses, discrimination, environmental degradation and persecution push migrants to move to the EU.

People escaping from the mentioned living conditions often apply for refugee status. But abuse of the asylum system is well known to occur and many individuals stay in the EU under illegal status after their asylum application has been refused.

The lack of legal migration possibilities is also considered as a push factor. Marriages of convenience are another way to enter the EU.

Human trafficking is considered a form of illegal migration. These victims, despite the fact that they are in the EU against their will, are still illegal immigrants.

Economic forces are other pushing and pulling factors. The EU Commission mentions illegal employment as a key pull-factor. The high cost of labour can encourage employers to hire illegal immigrants and, at the same time, the demand by EU countries for more manpower also creates possibilities for illegal migrants to seek employment. Nevertheless, work on the black market distorts competition and exposes immigrants to exploitation, rendering them nameless, deprived of social welfare benefits, and leaving them effectively homeless and outside the law. Therefore, inadequate information about the risks and consequences of illegal migration often leads to situations where a person decides to migrate following illegal paths rather than legal ones.

The Arab Spring and its influence on migration from Southern Mediterranean countries (SMC) to EU

During 2011, several Arab autocratic governments, such as those of Tunisia, Egypt, Libya and Syria, have fallen or come under pressure from popular uprisings. One of the outcomes of those events, the "Arab Spring", was the generation, in Europe, of a great fear represented by the fact the violence and political unrest would spark a large-scale movement of irregular migrants and asylum seekers towards the European Union's southern border.

The Arab Spring revealed significant gap in European policies. The lack of an EU reception strategy⁵ led to a unilateral management of arrivals, mainly through the reestablishment of controls at the EU's internal borders, as a reaction to the decision taken by Italy to issue six month residence permits (papers allowing them to move

freely throughout much of Europe) to approximately 22.000 Tunisian migrants. Temporary humanitarian protection was advocated by Italy to support such initiative.

This disagreement between Member States began a new debate on the parameters of Schengen cooperation, not least when Member States might reintroduce internal border controls. The absence of an EU-wide response to these arrivals resulted in a “Ping-Pong” policy between Malta, France and Italy, the main countries involved, with irregular migrants paying the price.

The Arab Spring thus exposed critical weaknesses and exacerbated long-held disagreements within the European Union related to asylum, immigration, and external border control policy matters.

Policies on illegal immigration

Spanish policy on illegal immigration

As the rest of the European Countries, Spain has a lot of people coming in an irregular way. This means that Spanish Governments have approached to irregular migration searching an appropriate balance between national security needs and integration process, avoiding that overly restrictive migration policies become themselves the cause of irregularities. As we know, there have been several regularization processes just in order to give a regular status to many people who have become irregular immigrants. This policy has not been supported by all the political entities and parties as some of them consider that the weaker the laws are, the more they act as a pull factor on immigration.

Historically, Spain has been a destination country, particularly for people coming from Latin America, due to the historical ties and the use of the same language, and for people from the North of Africa, as a consequence of the geographical proximity. Furthermore, Spain has become a transit country for people from these places who want to enter Europe.

This proximity between Spain and the North of Africa and the Sahel has also created a worrying situation concerning Islamic terrorism, whose attacks to Europe have increased a lot in the recent years causing a general alarm in all European countries. This proves that irregular immigration is connected with organized crime and lack of rules, laws and justice, feeding on corruption and inadequate regulation.

Otherwise, there have been several recent changes in our laws concerning the rights and the duties of foreign people, especially regarding to social rights and social security assistance (health care) just in order to reduce them (as a part of social security reform⁶). Besides, the fact that the in force immigration law considers that if an immigrant loses his job, he also loses the right of residence in Spain, introduces a new element of discrimination because these people don't have the right to free health care in the public system, except in case of urgency or childbirth. For instance, due to this new regulation, about a 20% of immigrants who live in The Canary Islands⁷ will lose this right.

In addition to this, it is important to point out that illegal immigration is considered a threat to National Defense in the recent document about The National Security Strategy, adopted in July 2011. Several points have been established focused on the action concerning the following topics: the closer collaboration between all levels of public administration (central, autonomic and local) and the non profit organizations and the private sector; the cooperation with the countries of transit and origin; the defense of legal rules; the preservation of citizen's security, the effective control of the borders; the social integration and the defense of human rights just in order to control the legal migration.

All these measures have been established because illegal immigration is one of the main causes of social conflicts, urban ghettos and economic exploitation. Otherwise, it can destabilize some productive sectors of the economy, especially those that depend on the low cost of the salaries.

The prevention of illegal immigration needs not only to control the borders, but also fight to avoid the trafficking of human beings. Nowadays, this control is based on the SIVE8 (Integrated System of Exterior Vigilance). But, far from being reduced, illegal immigration has increased through the maritime frontiers during the last year as it is shown in graphic in Figure 8 (Illegal immigrants arrived to Spain by boat).

Accordingly, the authorities are worried about the lack of effectiveness of the control and the new opportunities that economic crisis represents for irregular workers.

However, as statistical dates demonstrate, the arrival of immigrants has reduced during the past six months. Spain has changed her role in the population movements: now we send more people abroad than we receive. This means that we need to introduce modifications in the policy of migration just in order to avoid the Brain Drain.



Figure 7: Illegal immigrants arrived in Spain by boat (SOURCE: Ministry of Interior Report, February 2012)

Measures adopted in the field of irregular immigration in the EU

The primary objective in the EU's strategy towards irregular migrants is that of "fighting illegal immigration" and therefore, its migration policy is dominated by a restrictive agenda of repelling, limiting and controlling irregular immigration. There is a strong belief that dealing firmly and effectively with this latter is a precondition for a credible immigration policy.

In the last decade, the key measures that have been adopted by EU and its Member States in the field of irregular migration have been primarily aimed at increasing the control and surveillance of the EU external borders, at enforcing repatriation (through the conclusion of readmission agreements with countries of origin and transit), in establishing administrative and penal sanctions for third parties (including facilitators, migrant smugglers, traffickers and employers who hire unauthorized foreigners) and in implementing regularization programs for unauthorized immigrants⁹. In particular, these latter, where EU as a whole has no competence, were too often used by Member States as a means of dealing with the problem¹⁰. There are some Member States which have expressed reservations about regularization programs (such as Austria, France, Germany and Belgium), as they consider them to constitute a pull-factor for future irregular immigration while others, like Spain, closely compete for the highest number of general regularization processes and the largest number (relative to the resident migrant population) of immigrants obtaining a legal status through one of these programs¹¹.

Between 1996 and 2008 there were 43 regularization programs implemented in 17 of the 27 EU member states and, at least 3.2 million irregular migrants obtained legal status. During negotiations for the adoption of the European Pact on Immigration and Asylum undertaken when France held the EU presidency, a proposal to ban regularizations at the European level was raised but not adopted. The recent 2009 EU multi-annual program in the area of Justice and Home Affairs for the years 2010-2014, known as the Stockholm program, only refers to the need to improve the exchange of information on regularizations at the national level.

Securing the EU's external borders has become increasingly important with the advent of Europe's 25-country Schengen area. The EU developed an integrated border management strategy to enhance security through methods including the Schengen Information System (SIS), the largest information system for public security in Europe, and Visa Information System (VIS), which enables Schengen states to easily exchange visa data and can perform biometric matching for identification purposes. To ensure that each Member State effectively controls its own portion of the EU's external borders and to build trust in the effectiveness of the EU system of migration management, the Commission recently proposed strengthening of the mandate of FRONTEX, intensifying coordination between border surveillance authorities and considering the feasibility of creating a European system of border guards.

- With a view to tackling human trafficking networks and smugglers, the EU has established, in March 2011, tougher rules for action against criminals involved in trafficking human beings, combined with better assistance for victims¹². The EU

is also reinforcing its policy on human trafficking. In 2010, the Commission appointed an EU-Anti-trafficking Coordinator¹³ to improve coordination and consistency between actions by EU institutions, EU agencies, Member States, non-EU countries and international players in the fight against trafficking.

- In order to reduce employers who hire unauthorized foreigners EU States have agreed rules to counter the effect that the availability of black market work plays in attracting irregular migrants. The Employer Sanctions Directive¹⁴ targets employers who employ such migrants, not only making the employment of irregular migrants more difficult, but also including protection measures in favor of workers, especially those exploited by unscrupulous employers.
- With a view to Return, the EU has chosen a humane and effective return policy, based on the EU's Charter of Fundamental Rights, and gives preference to voluntary return. The Returns Directive (2008/115/EC) foresees a number of safeguards for irregular persons pending removal and provides minimum standards and procedures, at EU level, for the return of immigrants staying irregularly on the territory of a Member State.

The cooperation with the non-EU countries concerned and, in particular, without readmission agreements, sets out clear obligations and procedures for the authorities of the non-EU country and of the EU Member States on how and when people who are irregularly residing in the EU must be sent back. Spain has worked with Senegal and Mauritania, for example, and Italy with Libya and Tunisia. To date, the Commission has also been formally authorized to negotiate EU readmission agreements with Russia, Morocco, Pakistan, Sri Lanka, Ukraine, the Chinese Special Administrative Regions of Hong Kong and Macao, Algeria, Turkey, Albania, China, Former Yugoslav Republic of Macedonia, Serbia, Montenegro, Bosnia- Herzegovina, the Republic of Moldova, Georgia, Cape Verde and Belarus. Agreements with Sri Lanka, Russia, Ukraine, Western Balkan countries, the Republic of Moldova, Georgia and Pakistan have entered into force.

The European Commission recommends extensive measures and the European Council has issued many Directives to control irregular immigration, although there are justifiable doubts about the efficiency and effectiveness of these measures. The continuous inflow of irregular immigrants as well as overstaying of those who are already in the country suggest that such policies fail in preventing or reducing irregular migration. Instead, the unintended effects of limiting immigration and restricting employment drove migrants into informal, shadow and niche activities. Moreover, the legislative effort aimed at countering the phenomenon of irregular migration has increased the vulnerability and marginalization of irregular migrants, because it has not been accompanied by complementing measures addressing the protection of human rights. There is no doubt about that the development of a comprehensive EU immigration policy is still missing both the fundamental rights component and a strategy towards its practical delivery.

The EU migration policy in the Mediterranean and Partnership with Southern Mediterranean Countries (SMC)

Europe and the south/eastern Mediterranean Countries are historically and geographically connected. Within this frame, migration issues have been increasingly placed at the centre of various areas of cooperation between the EU and SMC.

In the last decade, there has been a perception in European countries that a reduction of the vast economic development gap between the two shores of the Mediterranean could lower migration pressure. Throughout the world, it is recognized, particularly in the destination countries, that there is a need to use some economic instruments such as trade liberalization, direct investment and development aid to reduce emigration incentives in the countries of origin.

- The elaboration of a common immigration policy has always been a complex and controversial issue. The EU set out the elements for a common EU immigration policy at the 1999 European Council in Tampere and its adoption was confirmed by The Hague programme in 2004.
- The Euro-Mediterranean Partnership (EMP) was launched in 1995 with the Barcelona Declaration and represents the first multilateral framework for cooperation between the EU and the southern and eastern Mediterranean region. This process involves three issue areas: dialogue on security, stability and the promotion of democracy and human rights; financial and economic cooperation; dialogue on social and cultural issues. The establishment of the Euro-Mediterranean Free Trade Area, to be achieved mainly through Euro-Mediterranean Association Agreements (EMAA) between the EU and the Mediterranean countries, had the aim of targeting the root causes of immigration, by establishing a free trade area between the partners (2010) capable of reducing the existing development gap between the two sides of Mediterranean and, as a consequence, migration incentives. Migration control was the declared aim of the EMP¹⁵. Since 1995 the Commission has negotiated and concluded Association Agreements with Third World Countries which differ in their content. It is interesting to note the growing importance of security issues, although cooperation and preventive measures to control illegal migration (border control, visas, asylum, illegal migration and repatriation) are not mentioned in the agreements signed in 1995 with Morocco and 1996 with Tunisia, they are included in the agreements signed after 2000 with Lebanon, Egypt and Algeria.

The motto of the Euro-Mediterranean Partnership of “trade but not migration” has been found to be a too narrow vision and does not fit with the reality since migration is, and will be continuing.

- The European Neighborhood Policy, or ENP¹⁶, was developed as a response to the challenges posed by the 2004 EU enlargement to East, by offering the EU’s neighbors a privileged political relationship and economic integration on the basis of democratic values and market economy principles. It introduced the

possibility to differentiate relations with partner countries depending on their progress in reaching commonly established benchmarks on policies of common interest. In the area of migration, however, the aim of the ENP is border control, cooperation against illegal immigration, agreement on readmission, management of legal migration and the implementation of migration plans. Bilateral Action Plans contain an agenda for political and economic reform and recommendations and actions concerning issues of primary interest to the EU, such as border control, visa and readmission agreements.

In July 2008, France re-launched the EMP as the Union for the Mediterranean (UfM) in an attempt to inject “renewed political momentum into Euro-Mediterranean relations”. There has been, however, limited progress on multilateral migration initiatives with the Mediterranean partners as a group, despite the intended impetus for re-launching the framework for relations with them. Even though the Spanish EU Presidency in 2010 had aimed at integrating migration more actively into discussions, no concrete initiatives were undertaken.

- d) Also the Stockholm program, adopted by the Council in December 2009, a key political document laying down the priorities and guidelines for a five-year period for the construction of an area of freedom, security and justice. However, it has failed to recognize that undocumented migrants are among the most vulnerable groups and that protection of their fundamental rights and their social inclusion have to be a priority in EU policies.

A new, comprehensive and balanced approach to the problem of immigration

Despite the late progress, however, there are still four main challenges hampering this new policy: the limited ability of the EU to define its migration policy with its 27 sovereign States; tensions between the national and supranational level in the EU as regards international cooperation on migration; the diverging interests and priorities of sending regions and/or partner countries; the limited implementation capacities of the EU and its Member States, as well as of partner countries. The future of the Global Approach also depends on the ability of the EU to overcome these challenges.

The "Global Approach" means seeking a comprehensive response to the growing and evolving challenges posed by the management of migratory flows in a globalized world. The approach must show tangible and active solidarity and must be hinged on responsibility-sharing between Member States.

Some visible progresses have been made with the implementation of the Global Approach to Migration and Mobility, but much more is needed to tackle illegal flows more effectively and to address migration on a truly comprehensive scale. Different policy areas concerning to Development, External relations, Employment, Regional affairs, Education, Economic issues and Health have been considered by EU in order to developing the Global Approach, also by increasing dialogue with countries of origin and transit, and regional organizations, stepping up cooperation among

Member States and EU Agencies, and taking full account of the interests of migrants provide the main guidelines for such a development.

Conclusion and proposals

Immigration is one of the most important and challenging policies discussed in terms of what the EU can do better, what competences should be ascribed to the supranational level and what is better left to national authorities. Possibly, no other policy area is as closely linked to the exercise of national sovereignty, the right of the state to decide to whom its benefits should be extended and who should be accepted within and who should be left out.

For EU it is not realistic to adopt solutions built on an “inaccessible fortress” concept. However, it is neither reasonable nor responsible to believe that migratory issues will solve themselves through a generalized “opening” of all borders. Controlled migration would allowed a triple-win scenario: it benefits countries of origin, countries of destination and immigrants themselves. It also enhances the respect for immigrants’ rights and origin, simultaneously reinforcing the fight against illegal immigration, terrorism and trafficking in human beings, maintaining internal security and properly managing social perceptions on the phenomenon of migration in receiving countries.

Therefore, to put in place an appropriate European immigration management system, a new approach is required.

Concerning irregular migration, the primary objective in the EU’s strategy has always been the one of fighting it and therefore migration policy is dominated by a restrictive agenda of repelling, limiting and controlling irregular immigration. It would be reasonable to say that irregular migration will be more efficiently tackled using a balanced and wide ranging array of instruments which, besides border controls, detection of illegal staying, refusal of entry and expulsions also include a properly managed legal immigration channels. But this latter has been so far absent from EU immigration policy, as the Union, for example, does not have the competence to establish numbers and admission criteria for legal migrants, which remains the authority of the Member States. Therefore, the EU concentrates on ‘hard’ policy measures, aimed at ‘combating’ irregular migrants as border management, cooperation and coordination, visa policy, infrastructure for information exchange, police cooperation, aliens and criminal law and return and readmission policy.

However, effective action at the European level to counter irregular migration is hard to achieve without a common EU policy on legal immigration and therefore both of them must be addressed together in strong coordination within a common immigration policy. At the basis of this latter should be the principles of solidarity, mutual trust, transparency, responsibility and shared effort between the EU and its Member States.

There is a range of measures that could be employed in the long term, to determine future immigration and, in the short term, to deal with the current stocks and flows of irregular immigrants.

Long term measures

- The first step for the EU should be the adoption of a common immigration policy. Given the transnational nature of immigration, entry, residence and geographical mobility of third country nationals in EU Member States cannot be regulated by national policies alone which effectiveness depends largely on the policies pursued in other Member States. This interdependence is particularly evident in the case of illegal immigrants and asylum seekers, where the rigidity or flexibility of the institutional arrangements can create significant variations between Member States on temporary-permanent and legal-illegal immigration.
- An integrated approach to migration should be adopted taking into account its multi-dimensional nature and its economic and social causes as a whole. The reality of migration should be addressed from a wide-ranging, structural and holistic perspective, balancing foreign and immigration policies and those on cooperation.
- The EU should avoid formulating unilateral migration policies and instead, promote partnership with countries of origin and transit, taking into account the need for and the consequences of migration in both the country of origin and the destination country, most notably with regard to the decline in the number of people of working age in the EU and the need for developing countries to retain their highly skilled professionals.
- The EU should establish an effective partnership with Eastern and Southern Mediterranean countries. In the new political context arising after the “Arab Spring” it is necessary to review the bilateral agreements against illegal immigration between SMC and EU Member States. Ordered management of migratory flows should be linked to the adoption of far-reaching and active employment policies, coordinated with appropriate economic and industrial policies in order to guarantee the future migratory needs in the region.
- Remembering that political refugees and asylum-seekers are more vulnerable than other migrants and that Member States approach them in a very different way, it may be helpful to develop a single approach to the problem that should take into account the rules governing the admission of refugees and asylum seekers in EU Member States and which harmonization and implementation minimize the differences between countries.
- The EU should share the responsibility for the return of migrants cooperating with sending countries in association with financial assistance to them, just to eliminate the conditions that encourage immigration, and improving the control and deportation of irregular immigrants. In this context, the return of illegal immigrants should not be left to the individual Member States, but it should be addressed by EU, as a single.
- EU must better target the problem that there is a lack of legal means of entry but there is nevertheless work available. Policies in this regard should include recalibrating legal migration channels to divert some illegal flow into legal one, taking into account not only the commonalities but also the differences among

European labour markets. Distinct migration regimes in northern and southern Europe require different policy approaches.

Short term measures

- The “Schengen governance” should be improved by a political agreement to strength the Schengen evaluation and monitoring mechanism. The establishment of a safeguard clause for truly critical situations where a Member State is no longer able to comply with its obligations under the Schengen rules; the response to exceptional circumstances and the possibility for Member States to reintroduce internal border controls in line with the current system in the Schengen Borders Code will also improve the Schengen governance.
- Effective return policies should be implemented avoiding mass regularization program. Measures to support, encourage, and enforce the return of irregular migrants need to be a key part of the policy framework for responding to irregular migration as well as working with irregular migrants and trusted agencies on humane return programs, developing voluntary return packages and establishing circular migration projects which allow some irregular migrants to return to the EU legally in the future.
- The provision of information to potential irregular migrants should be improved because expectations of outcomes are the basis upon which people make their decisions to move and irregular migration won't be prevented if people continue to believe that in EU there are opportunities for all.
- Efforts to prevent unauthorized entry through smarter border and entry controls should be continued, extending and tightening visa requirements, establishing increasingly substantial sanctions for the transportation of improperly documented passengers, and making even greater investments in physical, electronic, and human controls at the borders. It has to be accepted that a large part of the irregular population are, at the beginning, legal residents who overstay after their visas have expired. Border controls are necessary, but not sufficient.
- Strongest measures against undeclared work and illegal employment should be established as well as minimum standards on sanctions against employers who infringe this prohibition. This will reduce the pull factor by targeting the employment of illegally resident third-country nationals and allow Member States to introduce similar penalties.
- A consistent policy, based on human rights, should be developed by EU for limiting trafficking of human beings. In general, a first step could be the prosecution of traffickers by identifying and destroying the networks of human traffickers and the way they operate. The second could be the protection of the victims of trafficking while the third the creation of joint teams to counter human smuggling trafficking in a spirit of enhanced cooperation between the law enforcement authorities of the Member States.
- Making an effort to connect labour supply and needs in order to make easier for

the EU industry recruiting the right skills just in order to avoid irregular work and illegal condition in the labour market of the EU Member States.

- Improving in the third countries the recognition of foreign qualifications and pre-departure vocational and language training to facilitate the integration in the destination countries. Review the European Neighbourhood Policy and the package of proposals concerning the EU approach in the area of migration, mobility and security with the Southern Mediterranean countries, especially about the Islamic countries and the Sahel, just to control the threaten of terrorism.
- Establishing mobility partnerships that should cover, among others, ways to facilitate the organization of legal migration and effective and humane measures to fight irregular one.
- Liberalizing the provision of services, enhanced exchanges of students and researchers, intensifying contacts bringing civil society, businessmen, journalists and human rights organizations as an instrument to achieving the goals of the European Neighbourhood Policy that can only take place if proper channels for regular migration and visa facilitation are in place.
- Closer cooperation between Member States on social security coordination with non-EU countries to promote progress in the portability of social and pension rights in order to facilitate mobility and circular migration, as well as disincentive irregular work.
- Promoting the adaptation to the adverse effects of climate change, as a part of the Global Approach to migration and mobility.
- Paying special attention to protecting and empowering vulnerable migrants, such as unaccompanied minors, asylum-seekers, stateless persons and victims of trafficking.
- Using in a comprehensive way the capability of FRONTEX to work in partnership with non-EU authorities to get closer cooperation between the relevant EU agencies which would allow better exchange of information on migration and organized crime.

Notes

1. Numerous transitions between legality and illegality are possible. For example, a person could enter a country illegally, achieve legal residence status by applying for asylum, take up an occupation illegally while waiting legally in the country for asylum to be granted, and then stay in the country without a valid residence permit after the application has been denied.

2. Taking into account that EU's borders shifted several time especially during the enlargement to 12 new Member States (MS), occurred in 2004 and 2007, and that, as a result, any citizen of the new MS who had been residing in the

EU area without authorization received de facto legal status, it is useful to consider statistic starting from 1 January 2007.

3. Despite immigrant flows having shifted during years, Greece has remained a targeted entry point. In October 2010, FRONTEX's Rapid Border Intervention Team was deployed, for the first time, along borders between Greece and Turkey, marking the first operation of the team at the request of a Member State.

4. The theory defines a set of factors that simultaneously exists in both host and home nation and influence the decision of the potential immigrant. Pull factors are defined as those that make the option of immigrating to the host country very appealing. They usually include, but not restricted to, the better living and working conditions that exist in the potential host nation translating into higher salaries, better educational opportunities, a booming economy, a promise of political and religious freedom and family reunification. Push factors are defined as the set of factors characteristic of the economic and possibly political conditions of the home nation that push an individual to consider and most likely immigrate to another nation. Such factors are, but again not restricted to, high unemployment, political instability, war and poverty.

5. Under Directive 2001/55/CE the European Commission can propose that EU Council set up temporary protection by declaring a state of "humanitarian emergency", while at the same time regulating the distribution of refugees among Member States. But EU (Cecilia Malmstrom - EU Commissioner for Home Affairs - at a plenary session of the European Parliament) rejected the "humanitarian emergency", inviting Italy to strengthen border control and repatriate the irregular immigrants from North Africa.

6. Adopted by Royal Decree Law: 3/2012 of February, 10th and completed by Royal Decree Law: 16/2012 of April, 20th.

7. About 500.000 illegal immigrants live in Spain and 200.000 of them live in the Canary Islands.

8. This system is installed in Canary Islands, Ceuta and Andalucía.

9. An interesting classification of the State policy instruments addressing irregular migration can also be: pre-frontier measures (e.g. visa requirements, information campaigns, carrier sanctions, positive measures against human smugglers, etc.); measures relating to border management (strengthened physical borders, border controls and inspections, documentation with enhanced features, biometric data, training border guards); and post-entry measures (detention, workplace inspections, internal ID inspections, employer sanctions, dispersal and restrictions on mobility, and restrictions on the right to work, etc.).

10. Regularizations are special programs which offer migrants, in an irregular administrative situation, the possibility to obtain a legal residence and work status upon fulfilling a certain set of conditions, such as having a job offer, a clean criminal record and a history of residence in that member state.

Regularization programs are crucial, as they have been the most important means for achieving legal status in Southern Europe, although they have not been so central in Northern and Central Europe.

11. In Spain, there have been five regularizations that took place in these years: 1991, 1996, 2000, 2001 (the most relevant one) and 2004.

12. The new Directive takes a victim centered approach, including a gender perspective, to cover actions in different areas such as criminal law provisions, prosecution of offenders, victims' support and victims' rights in criminal proceedings, prevention and monitoring of the implementation.

13. Ms Myria Vassiliadou has been appointed to the position of European Anti-Trafficking Coordinator. She will help elaborate existing and new EU policies relevant to the fight against trafficking and provide overall strategic policy orientation for the EU's external policy in this field.

14. DIRECTIVE 2009/52/EC OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL of 18 June 2009 providing for minimum standards on sanctions and measures against employers of illegally staying third-country nationals. One of the core objectives of the Directive is to deter irregular immigration by tackling undeclared work. According to the Directive, employers who cannot show that they have undertaken certain checks before recruiting a third-country national will be liable to fines and other administrative measures. The use of criminal penalties is foreseen in the following cases: repeated infringements, simultaneously employing a significant number of persons, particularly exploitative working conditions, knowingly using work or services exacted by a person who is a victim of human trafficking, and illegally employing a minor.

15. Dr. Jean-Pierre Derisbourg, adviser to the European Commission Directorate General responsible for North-South Relations, indicated the "desire to put a brake on immigration to Europe" as one of the basic reasons for the establishment of the Partnership.

16. ENP was established with the policy documents in March 2003 (Wider Europe-Neighborhood: A New Framework for Relations with our Eastern and Southern Neighbors) and in May 2004 (European Neighborhood Policy-Strategy Paper) aiming to promote "a ring of friends" throughout the EU's neighborhood.

The Interconnected Communities: A Socio-Literary Communication in Virginia Woolf's Orlando

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Abstract: *Literary texts are of paramount importance in the realm of social communication. Virginia Woolf's Orlando (1928) is replete with a lot of textual references to different communities through four centuries and from West to East. As far as these social intertexts are interconnected elaborately by Woolf into a united literary context, we rely on intertextual analysis of the novel, following Julia Kristeva's post-structural theory of 'intertextuality'. According to this theory no text is original and the formation of each text depends on the pre-existing textual materials. Accounted as bridges transmitting codes of etiquette, human rights, and customs, Woolf's novel becomes the focus of interdisciplinary discussions. Our objective is to investigate the interconnections of different societies in Orlando and how they influence the international communications around the world. Orlando's circular journey to East and his returning to home (West) circulate the social energy from the depth of history up to the modern times. In order to prove this hypothesis we first answer the question of how the communities are interconnected in Orlando through the various textual guises. Indeed, we represent that the novel propels the reader to discover those interconnections, cried out from the heart of the text, and communicate to the other worlds while following each intertext. These intertexts are the agents of multiple selves, pinned down in new contexts to create infinite social codes and meanings. Orlando is a socio-literary medium of communication through which Woolf transforms the old fossilized meanings into the dynamic places of productivity and multiplicity. The novel is metaphorically an international symposium through which many societies communicate to achieve new directions into everlasting peace and justice.*

Keywords: intertextuality, communication, interconnection, social intertexts

Introduction

Man as the seminal component part of the social communication creates the web and literary texts as his typical handiworks; literary texts and social communication have a reciprocal relationship with each other. Along with the current globalization

and the rapid promotions in the ways of communication, staying dissociable out of society will be very difficult. Globalization leads to a close international interconnectedness of systems such as economics, communication, cultural interactions and human rights. In such a world, all communities are interconnected to make an international community in which every individual shares equal social, cultural, and economic rights with others. Communication is an interdisciplinary field of study which focuses on “the practice of social relationships”; moreover, “the study of communication involves the study of the culture with which it is integrated” (Fiske, 1990, p. 2). The writers, especially novelists, play representative roles in prospering communities into their idealistic unity. Virginia Woolf (1882-1941), as a modern prolific writer, tried to obtain this objective by means of textual adaptations of social intertexts in her writings.

Throughout the world of literature and criticism, there are varieties of critical perspectives to introduce different ways of interpretation and appreciation toward literary works. From the 1960s up to the present time, the world of literature introduces various approaches which broaden the horizon of reading and interpreting literary texts in relation to each other. Based on the ‘intertextuality’, the texts are not regarded as finalized entities allowing only a single way of treatment and reading; rather, they are living things of many-sided meanings and significance. Intertextuality as a general term may have no discernible beginning, but it does have a history; the history of intertextuality begins with the birth of ‘text’, which is created with the birth of human society. People have almost referred to and quoted each other. They have been adapting, continuing, parodying, and criticizing each other; hence, intertextualizing. In this sense, new issues have emerged and the term led its way not only in literature but also in other fields of humanities. The traditional authority of the author upon his work lost its role in Kristevian argument, which produces multiple meanings as they bypass the horizon of readers’ interpretations. As a good case of interdisciplinary studies, Woolf’s writings, especially her novels, are amalgams of infinite textual networks.

In addition to her vast background knowledge of literature, Woolf passed an eventful life period interwoven with some of the paramount developments in communication, such as the improvements in transportation, photography, the cinema, the telephone, and telegraph. She experienced Victorian and modern eras as well as two world wars. Her membership in the Bloomsbury Group was another big chance for her to meet a society of the artists and intellectuals. Each member of this group was the representative of a distinct community; therefore, the group became a centre in which diverse communities gathered together to approach literature, art, social studies, politics, and so on in a new way. These experiences are reflected in Woolf’s writings elaborately through the interconnected social intertexts; moreover, her involvement in this circle of artists and intellectuals became complementary to her reading experiences.

Woolf’s *Orlando: A Biography* (O), as “a permutation of texts,” is a typical example of interconnectivity of textual networks (Kristeva, 1980, p. 36). The novel is like a chain, which connects auto/heterogeneous intertexts to each other. *Orlando* not only contains literary intertexts but also covers many fields of study especially social and

cultural issues. Orlando, a noble young protagonist, has the dream of being a great warrior like his fathers, but he changes his mind and becomes a peaceful poet and writer. He communicates with all classes of people and shifts between different social status as a poet, a duke, an ambassador, a gypsy, a man, and a woman. He falls in love with Sasha, a Russian princess, but his love fails and he is sent by King Charles as an ambassador to Turkey. He, as an immortal character, makes his way through the Renaissance period and passes through the Victorian age, travels to East and then matures into a thirty-six-year-old modern woman. Therefore, Orlando can be accounted as a peace ambassador who connects various communities to each other, along the history and around the world. Woolf's socio-literary communication in Orlando is mainly demonstrated through the intertexts, rooted in the literary, historic, and social pre-existing textual materials, such as Ludovico Ariosto's poem Orlando Furioso (1516), Richard Hakluyt's *The Discovery of Muscovy* (1889), Lady Mary Wortley Montagu's *Letters from the Right Honourable* (1763), and Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1796). These intertexts originate in the social interconnections in Britain from the sixteenth century onwards, such as colonialism, Moors' dislodgement, monarchs' royal ceremonies, and the appearance of the gypsies, Russian and Turkish cultures and people, and social reassessing of women communities. Examining the workings of intertextuality in Orlando, this paper draws the textual guises through which the communities are interconnected in Orlando.

Opening by war, ending in peace

Globalization, as an event that augments communication around the world, has its roots in colonialism. From the sixteenth century onwards, Europe, pursuing a better economic condition, drew other continents, such as Asia, Africa, South and Central America, and Oceania, under its hegemony. Although Europe was creating new communities in new lands and making worldwide connections, the price of such development was high, such as the birth of new communities and the transformation of long-lived societies, cultures, and traditions. Virginia Woolf's claims in almost all her writings demonstrate her as an advocate of human rights who tries to seek peace and equality among human beings. In most of her works, especially *Three Guineas* (TG), she desires to answer one chief question: "How [...] are we to prevent war?" (TG 4) Woolf's hatred towards "Inhumanity," "insupportability," "[h]orrible beastliness," and "[f]oolishness" of war mainly results from her experiences of panics and miseries of the two world wars (TG 16). In *The Death of the Moth and Other Essays* (DM), She argues that to end the war for the sake of humanity there is "another way of fighting for freedom without arms; we can fight with the mind" (DM 410).

The story of Orlando commences in the sixteenth century Europe, like an epic, describing aristocracy and wars against the Moors who were the Muslim people from North Africa:

He—for there could be no doubt of his sex, though the fashion of the time did something to disguise it—was in the act of slicing at the head of a Moor which swung from the rafters. [...] Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him. (O, 1)

Orlando reminds us of the most famous Italian Renaissance poem *Orlando Furioso* (1516) by Ludovico Ariosto that has been the source of inspiration for many succeeding writers. The poem shares many similarities with Woolf's *Orlando*. In Ariosto's poem, Orlando who is a powerful warrior falls in love with Angelica, a princess from India, but like Woolf's protagonist, he is an unlucky lover. Angelica like Sasha in Woolf's novel leaves her lover and after that, Orlando begins to write poems for her. In Ariosto's poem, one can see similar descriptions in the first canto:

Of ladies, knights, of passions and of wars,
of courtliness, and of valiant deeds I sing
that took place in that era when the Moors
crossed the sea from Africa to bring
such troubles to France. ("*Orlando Furioso*" Lines 1-5)

The Moors were Muslim Arabs of the North Africa who ruled Spain for eight centuries. They, as the establishers of high civilization in Spain, were dislodged for the sake of their race and religion. Historically speaking, after their banishment, Spain experienced a severe elapse of civilization. According to Stanley Lane-Poole, "most of the populous cities [...] fell into ruinous decay; and beggars, friars, and bandits took the place of scholars, merchants, and knights. So low fell Spain when she had driven away the Moors" (1903, p. ix). Although in modern times the word Moor might signify barbarian, it inaugurates a shiny and powerful era in history. Calling the Moors barbarians is a strategy to abolish their rights, as "[o]ppressors can justify their actions by effectively removing their victims from their understanding of 'human' and thereby avoiding the necessity of recognizing their human rights" (Ife, 2008, p. 11). An explosive social and cultural power that has suddenly been extinguished before consumption is brought at the very beginning of *Orlando* to be spread throughout the novel.

The outset of *Orlando* depicts the Renaissance era, which is the most brilliant period in the literary history of Europe. Woolf intertextualizes a Renaissance poetry in the form of novel, and with this adaptation, she transforms the features of poetry, epic, chivalry, and romance into her novel and creates a multi-faceted text. Woolf starts *Orlando* with European prejudices over race, class, and colour, which might be the main reasons of war among the nations. Orlando is sixteen in his early maturity, full of energy and desires for adventure; hence, he thinks fighting can fulfil his wishes. For him, the Moors are enemies, barbarians, and dark and he is too young to know

their long history. Since his birth, he has been a witness of wars; therefore, he wishes to be a great warrior like his fathers who went to the “fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters. So too would Orlando, he vowed” (O, 2). Orlando’s concomitance with nature influences him to become a peaceful romantic poet and writer.

Orlando’s everlasting shelter is “a place crowned by a single oak tree” in which he could recollect his emotions in tranquility (O, 3). The oak tree is the symbol of his/her love for nature and his/her poem *The Oak Tree* lasts till the end of novel to be published. After Nicholas Greene broke his heart, Orlando burnt all his works except *The Oak Tree*. Nature, which nourishes him/her like a kind mother, is another remedy for his/her mental wounds. Up to the end of the novel, Orlando remains peaceful and indifferent to the aristocratic titles. The only worthy ancestral honour for Orlando is his luxurious house in which different people “work at their various crafts” (O, 3). Men and women of diverse professions live and work in such a place like populated family and communicate with each other. The home is a place of peace and comfort in which one creates a family as his/her most personal community.

Ritual: the mobility of social intertexts

Rituals are inseparable parts of the social performance through which many social codes are exchanged between the participants. The mobility of social meanings results in their distribution among the communities in different times and places. The ritual “reflect[s] the social structures and cultures of their historically situated societies” and “actualizes” communal relationships (Alexander, Bernard, & Jason, 2006, pp. 38, 41). Therefore, rituals connect history, culture, and society to each other; the rituals are recreated and interconnected in the literary texts and new contexts. Exposing royal rituals, Woolf achieves this interconnectedness by turning Orlando from a solitary individual to a sociable communicator. Although Orlando’s “love of solitude” (O, 3) represents his individuality in social performance, he eventually joins the “collectivities” (Alexander et al., p. 31). His understanding of human rights enables him/her to communicate with people of all ranks and different societies. Paying attention to human rights unifies diverse communities; since “human rights is a universalist discourse, based on ideas of a shared humanity and global citizenship” (Ife, 2008, p. 2). Orlando’s grandmother is a gypsy: “Some grains of the Kentish or Sussex earth were mixed with the thin, fine fluid which came to him from Normandy. He held that the mixture of brown earth and blue blood was a good one” (O, 6). Therefore, Orlando is a mixture of a noble and a gypsy that could be the reason for his sociability with common people: “he was no lover of garden flowers only; the wild and the weeds even had always a fascination for him” (O, 6). In spite of the fact that he is an English gentleman, he communicates with people of both high and low ranks of the society.

The signs of Richard Hakluyt’s writings about the history of Britain can be traced in Orlando through the descriptions of royal rituals and communications. Henry Morley, the author of introduction in *The Discovery of Muscovy*, refers to the establishment

of communal “relations between England and Russia [...] in Queen Elizabeth's reign” (1889, p. 5). It was in the Elizabethan age that an English explorer, Richard Chancellor (1521-1556), discovered Muscovy (Hakluyt, 1889, p. 13). The decision of visiting new countries was the result of negotiations between the English nobles to improve their international communication:

[C]ertain grave citizens of London, and men of great wisdom, and careful of the good of their country, began to think with themselves how this mischief might be remedied: neither was a remedy (as it then appeared) wanting to their desires for the avoiding of so great an inconvenience : for seeing that the wealth of the Spaniards and Portuguese, by the discovery and search of new trades and countries, was marvellously increased, supposing the same to be a course and means for them also to obtain the like, they thereupon resolved upon a new and strange navigation. (Hakluyt, pp. 9-10)

The noble men of London decided to reassess the superstitious ideas about the other countries and their people and the only solution was a “new navigation” into the unknown lands.

Orlando’s movement towards social activities starts in the palace before Queen Elizabeth’s eyes, when he witnesses a glorious ritual of Queen’s entrance:

The shrill sound came from the valley. It came from a dark spot down there; a spot compact and mapped out; a maze; a town, yet girt about with walls; it came from the heart of his own great house in the valley, which, dark before, even as he looked and the single trumpet duplicated and reduplicated itself with other shriller sounds, lost its darkness and became pierced with lights. Some were small hurrying lights, as if servants dashed along corridors to answer summonses; others were high and lustrous lights, as if they burnt in empty banqueting-halls made ready to receive guests who had not come; and others dipped and waved and sank and rose, as if held in the hands of troops of serving men, bending, kneeling, rising, receiving, guarding, and escorting with all dignity indoors a great Princess alighting from her chariot. Coaches turned and wheeled in the courtyard. Horses tossed their plumes. The Queen had come. (O, 3)

Although the grand ritual is for the sake of the Queen, but it gathers many ranks of people in the society to communicate with each other. The royals, people of quality, poets, elites, artists, musicians, and servants are crowded in a ritual that “energizes the participants and attaches them to each other, increases their identification with the symbolic objects of communication, and intensifies the connection of the participants” (Alexander et al., 2006, p. 29). Orlando appears before the Queen “to offer a bowl of rose water to [her]” (O, 4). Since he is acquainted with Queen, as one of the most generous patrons of art, and the community of poets and elites, this

presence before the Queen is so fruitful to him. He is Queen's favourite person and, is supported by her, writes at least "twenty tragedies and a dozen histories and a score of sonnets" (O, 5).

Woolf uses a variety of rituals and customs in Orlando in order to show their influences on the communication, she makes the modern readers interact subsequently towards the social intertexts. Among other rituals in Orlando, one can refer to King James' coronation in London. The King takes advantage of the frozen Thames and conducts his coronation on the ice-lands "with the citizens" (O, 8):

He directed that the river [...] should be swept, decorated and given all the semblance of a park or pleasure ground, with arbours, mazes, alleys, drinking booths, etc. at his expense. [...] Great statesmen, in their beards and ruffs, despatched affairs of state under the crimson awning of the Royal Pagoda. Soldiers planned the conquest of the Moor and the downfall of the Turk in striped arbours surmounted by plumes of ostrich feathers. Admirals strode up and down the narrow pathways, glass in hand, sweeping the horizon and telling stories of the north-west passage and the Spanish Armada. Lovers dallied upon divans spread with sables. Frozen roses fell in showers when the Queen and her ladies walked abroad. Coloured balloons hovered motionless in the air. Here and there burnt vast bonfires of cedar and oak wood, lavishly salted, so that the flames were of green, orange, and purple fire. (O, 8)

Albeit in such a grand ceremony all people of quality from different nations gather in a cold winter night, the dominating atmosphere is warm and energetic. People show their potentials to actualities through eating, drinking, dancing, and communicating with each other. The weather is cold, so that they can be close to each other; the frozen dancing floor is slippery, they can help each other prevent falling. All these interactions, in their turns, make connection between communities presented in the party and improve their communication.

In this ceremony, Orlando falls in love with the Russian princess, Sasha; "she had come [...] to attend the coronation" (O, 9). Sasha is from Muscovy, "a very large and spacious country, every way bounded with divers nations" (Hakluyt, 1889, p. 28). The appearance of Sasha as a Russian princess in Russian clothes transfers a world of cultural and textual codes into the novel. The carved image of "a girl in Russian trousers" in Orlando's mind metaphorically reminds him of his love for Sasha, repeatedly to the end of the novel (O, 19, 89, 96). The image is so freshly incarnated before Orlando's eyes as if Sasha is always with him/her as a man and then a woman. Sasha is the symbol of an island, with thousands of unknown phenomena, that encourages Orlando's adventurous soul to start a new social and cultural exploration: "She was like [...] nothing he had seen or known in England" (O, 12). Unconcerned with his engagement with a noble woman and his credit in the court, Orlando follows his love for Russian Sasha to find reasonable answers for his questions about the other cultures. He is tired of his monotonous "way of life"; "He want[s] another landscape" (O, 7, 12) and Russia, with "great rivers," "savage nation," and "language

[which] is not known to any other people,” is so charming for Orlando (Hakluyt, 1889, p. 29).

Although Orlando speaks in English and Sasha speaks in Russian, to understand each other they both speak in French, which is not their mother tongue. Indeed, language is the main medium of social interactions between two nations. Language and communication produce “productivity” in meanings (Kristeva, 1980, p. 37). Productive meaning is itself a production of social context or, in other words, “social text” that has the featured codes of language and discourse in the society (Kristeva, p. 37). Through their conversation, Orlando discovers many discrepancies between what he has previously heard about the Russians and what he sees in Sasha: “[F]or he had heard that the women in Muscovy wear beards and [...] are smeared with tallow” (O, 12). However, Sasha is different, “free from hair on the chin; she dressed in velvet and pearls, and her manners were certainly not those of a woman bred in a cattle-shed” (O, 12). Their communication reveals that the strangers from faraway lands are not as horrible as they think; “[b]oth the East and the West, these two totally different worlds, need such an encounter to reach a self-recognition and to comprehend the ‘Other’—the “strangely familiar” Other” (Baradaran Jamili, 2006, p. 227). Communication can result in many misunderstandings between the nations. Orlando and Sasha are the representatives of two populated communities, West and East, and their encountering through the novel make them to realize themselves and the other better than before.

Socio-literary interconnectedness: west meeting east

Orlando’s travel to Constantinople, Turkey, as King Charles ambassador, is another entrance into a new social and cultural context. Observing new and different cultural contexts is a universal human desire. The episode of Constantinople, in Woolf’s novel, reveals Orlando’s adventurous spirit dominating over her soul and body. Orlando’s travel reminds us of Lady Mary Wortley Montagu’s letters during her residence in Turkey, as if it has been a model for Woolf in writing Orlando. Orlando is fascinated by Turkish passionate language and customs, as Montagu states: “neither do I think our English proper to express such violence of passion, which is very seldom felt amongst us, and we want those compound words which are very frequent and strong in the Turkish language” (1914, p. 123). Like Lady Montagu in “Turkish dress,” Orlando wears Turkish clothes and behaves like Turkish citizens (Montagu, p. 134). Orlando and Lady Montagu in the Eastern clothes are accounted as “the incarnation of the splendor of the East [...], a meaning transformed into a form, a signification transformed into a sign” (Baradaran Jamili, 2006, p. 203). Constantinople, like a bridge, transmits Orlando from the corporeal facts to the spiritual truth. This virtual place with its domes encourages Orlando to “mingle with [Turkish people]; or stroll through the bazaars; or throw aside his shoes and join the worshippers in the Mosques” (O, 35). Orlando reaches the summit of his success as a man in Constantinople and gets her best social positions as an ambassador and a duke. Like Montagu, who goes “among the poor or rich” and observes the different ranks in the society, “[u]pon the poor and uneducated, he [Orlando] [has] the same power as upon the rich. Shepherds, gipsies, donkey drivers, still sing songs about the English

Lord [Orlando]" (Montagu, 1914, p. 402; O, 35). In addition, Lady Montagu is concerned about the poor, since she calls them "the poor fellows" and "[pays] them the money out of [her] own pocket" (Montagu, pp. 102, 103). In contrast to his aristocracy, he lives covertly and marries a gypsy woman "Rosita Pepita, a dancer, father unknown, but reputed a gypsy, mother also unknown but reputed a seller of old iron in the marketplace" (O, 38); Pepita gives birth to three sons and the secret is disclosed just before his transformation into a woman.

After Orlando's transformation into a woman, she, once an ambassador, joins gypsies. Living as a gypsy and communicating with them, she feels nostalgic of her royal status and property. Conversing with Rustum, "the old man who had brought Orlando out of Constantinople" (O, 41), she realizes that the gypsies, who are poor and low in her sight, are even richer than her:

Their own families went back at least two or three thousand years. [Their] ancestors had built the Pyramids centuries before Christ was born. [...] it was clear that the gipsy thought that there was no more vulgar ambition than to possess bedrooms by the hundred [...] when the whole earth is ours. Looked at from the gipsy point of view, a Duke, Orlando understood, was nothing but a profiteer or robber who snatched land and money from people who rated these things of little worth, and could think of nothing better to do than to build three hundred and sixty– five bedrooms when one was enough, and none was even better than one. She could not deny that her ancestors had accumulated field after field; house after house; honour after honour; yet had none of them been saints or heroes, or great benefactors of the human race. (O, 42)

Gypsies have no certain written history of their own, but, based on the fragmented records, they first appeared in Britain "in the early sixteenth century" (Okely, 1998, p. 1). Woolf writes that they constructed the "Pyramids" which refers to the Egyptians—the ancient monuments of mysterious architectural techniques. The long history of Egyptian civilization is a clear-cut issue and "the word 'Gypsy' derives from 'Egyptian'" (Okely, p. 1). Because the gypsies are economically independent communities used to be called "travellers," the government tries "to control and exercise force against Gypsies, partly because they avoid wage-labour, are of no fixed abode, and because they seek intermittent access to land" (Okely, p. 2). The secret of gypsies' long survival is the firm communication in their groups that are "occupationally and geographically mobile [...] self-employed and [have] kinship and descent to transmit a certain monopoly" (Okely, p. 35). Their property is nature that provides them with "a preference for self-employment and a wide range of economic activities" (Okely, p. 5). Their contentment with nature influences Orlando and romanticizes her for whom nature is everything. The streams, mountains, and valleys all are natural mirrors which reflect the observer's self, as for Orlando, man and nature are united with each other. In contrast to her early dislike for nomadic life, she prefers long hours of meditation in nature and cannot "leave the gypsies and

become once more an Ambassador[; it] seemed to her intolerable" (O, 43). Now Orlando has to return to England to write all her experiences and perceptions of the gypsies and nature.

Dissemination of womanhood: from "A Room" to society

In the early eighteenth century, Orlando enters into womanhood, a concept of which, as a man, he did not have enough realization. By this wonderful change, Woolf interconnects infinite social intertexts, related to the populated communities of women. The combination and unification of two sexes, with diverse social privileges but equal identity, echoes the equality of humanity in the novel. Before her transformation, Orlando did not realize "the limitations, the prejudices, [and] the idiosyncrasies" of womanhood in the patriarchal society—mentioned by Woolf in *A Room of One's Own* (ROO)—and now as a woman she perceives her own past in other way (ROO, 8):

She remembered how, as a young man, she had insisted that women must be obedient, chaste, scented, and exquisitely apparelled. 'Now I shall have to pay in my own person for those desires,' she reflected; 'for women are not (judging by my own short experience of the sex) obedient, chaste, scented, and exquisitely apparelled by nature. They can only attain these graces, without which they may enjoy none of the delights of life, by the most tedious discipline. (O, 45)

The passage reflects Mary Wollstonecraft's ideas in *A Vindication of the Rights of Woman*. She believed that "obedience, is the catch-word of tyrants of every description," since it causes the weakness of mind (Wollstonecraft, 1796, p. 344). Hence, women's obedience subjugates them into "weak mother[s]," who utilize their children as their shields (Wollstonecraft, p. 409):

To be a good mother—a woman must have sense, and that independence of mind which few women possess who are taught to depend entirely on their husbands. Meek wives are, in general, foolish mothers; wanting their children to love them best, and take their part, in secret, against the father, who is held up as a scarecrow. (Wollstonecraft, p. 346)

Women's minds can be free to flourish their tastes as dependent individuals who are not praised for the sake of their body but for the power of their mind. Women might be other sources of power in the society and their energy can be emancipated.

Woolf's deep resentment of Victorian patriarchal atmosphere in which there were only great men who were praised, is manifested in Orlando as a fictional biography of a character who is transformed into woman at last. Orlando, therefore, is complementary to Woolf's defensive ideas in *A Room of One's Own* to resurrect the suppressed rights of women throughout history. Woolf recaptures women's place in

the Victorian society and magnifies women's talents that have been forgotten in the patriarchal society. To fulfil her desire for crying the unheard cries of women, Woolf began writing biographies of women who were close to her; for instance, her sister Vanessa and her friend Violet Dickinson. In her writings, Woolf criticizes women whose involvement with domestic atmosphere prevents them to participate in the artistic and social contexts. Therefore, writing *Orlando*, Woolf takes the beneficial features of her literary past and excludes its failures to elevate the narrative techniques to a dignity worthy of the complex mind of the modern reader. In *Orlando*, Woolf by the use of fictional biography removes its objectivity and transforms it into subjectivity. Subject of biography does not necessarily need to be a 'great' person, but his/her 'truth' becomes the subject of discussion.

Conclusion

Immortal *Orlando*, as a dynamic connector of eras, appears in the Elizabethan period, passes through Renaissance, the eighteenth century, and the Victorian age up to his/her arrival in the modern age. Intertextualizing history, Woolf resurrects long-dead people in her imagination to create a link between the previous eras and her world. In order to achieve this, Woolf constructs a fictional biography of *Orlando* by knitting heterogeneous strings of different colours and substances; themes clash, settings overlap each other, and after all the readers are time-travellers who could experience various times and places. Woolf pushes her project forward by employing social intertexts to poke fun at the ruling ideologies of all eras. Memories are interconnected representations of past communities that she can easily place in their place and time; even if they are not hers—like those of Moors and gypsies—she can smell the fresh air of centuries ago. Woolf desires to sit on her rocking chair examining the ebb and flow of communications among the people of different centuries before her eyes and observe the clashes of minds, thoughts, personalities and theories.

Her writings are the manifestation of these interconnections, coming from the texts read by her. Poetry of Ariosto, historical writings of Hakluyt, Montagu's letters, and Wollstonecraft's social writings, all formulate the complex intertextual networks of communication in her texts. By *Orlando's* circular journey around the world, in different times and places, Woolf emancipates the unreleased social energy that has been captivated between the historical periods. In so doing, she tries to show that meanings are productive and change through different times, geographical locations, and people. *Orlando's* everlasting chain of life metaphorically reflects the transformability of meaning as it transfers from one society to the other. The Moors, monarchs and royalties, the people of Russia and Turkey, citizens, gypsies, men and women, as separate communities, unite in the form of an international community in the novel, free from prejudices over the problematic issues of race, gender, and class. She nullifies the contractions of wars in her novel while searching for humanity. When communities are distanced from one another, they seem mysterious and awesome, but whenever they get close to each other, the presuppositions will be removed.

All societies and communities from the West to the East can have a peaceful relationship, if they respect human rights. Moors and gypsies are not considered as outcasts, since their communities are descendent of ancient and valuable civilizations in the world. Women might be free to express themselves in the society with their active presence and consume their energy in the dynamic social representations. Through socio-literary communication, Woolf provides the readers with multiple viewpoints, different opinions, past and present. She motivates her readers to think and read eagerly, discover the interconnections, communicate with them, and be free in their interpretations. With all these innovations, Woolf becomes one of the representatives of modern subjectivity. The objective meaning does not have any place in Woolf's texts; everything is changeable and unstable. In *Orlando*, Woolf fashions and refashions a labyrinth of interconnectedness of communities each of which having its own history behind itself. The novel is, metaphorically speaking, an international symposium through which many societies communicate to achieve new directions into the everlasting peace and justice.

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New Technologies and Changing Roles within Research, Culture and Education

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Abstract: *Recently new technological devices and tools are modifying our lifestyles, pervading the environment where we conduct academic research, read write or publish new cultural contents, and teach and learn at school: social and academic networks, virtual and augmented worlds, tablets and e-readers, large interactive screens and Interactive WhiteBoards are populating our space and time, changing our way of producing and sharing knowledge. The aim of this work is to describe some of the latest possibilities offered by the mutated technological context, with the perspective of the knowledge circulation process, and reflect upon the new social behaviors and paradigms that can rise.*

Keywords: academic social networks, digital publishing, technology enhanced learning, knowledge circulation in the knowledge society, sociology and communication of knowledge

Introduction

Nowadays the entire process of creation and communication of knowledge is in the middle of a profound transformation. In the background there is our Web civilization, got used to a technology encapsulated into everyday objects, into multimedia devices and digital artifacts, or embedded within artificial environments and intelligent systems. Technology-augmented tools are offering the possibility of expanding natural boundaries, of enriching our senses and awareness, of pervading every single moment of our life. But above all our civilization is witnessing an anthropological change in the practice of reading and writing (Pozzi, 2011).

The methodological effort of this work is to go beyond traditional disciplinary boundaries or too specialized disciplines, in order to study and describe how research, cultural and educational processes have been changed and are continuously changing with the introduction and capillary diffusion of new technologies.

Within this perspective, the way we do research, read write or publish new cultural contents or teach and learn at school should be tackled as liquid phases of a never-ending process of communication (lato sensu): the knowledge circulation process

(Cerroni, 2006). This complex framework can be described by its four logic phases of generation, institutionalization, diffusion and socialization (Cerroni, 2007).

The phase of generation of new knowledge is no more an individual practice, but rather a social activity, to which different groups of scientists contribute. Actually, each citizen is now called to participate within the context of a knowledge society (Cerroni & Di Biase, 2012). Bottom-up movements are affecting not only the scientific world but every social process (e.g. community-based innovation, the open science movement and Open Source Software).

Moreover, within the institutionalization phase, it is more clear the collective effort in identifying and organizing knowledge and in sharing new discoveries and research interests, thanks to widespread technological environments (e.g. research, academic and business networks). Researches are carried out going beyond hierarchical, spatial and temporal boundaries, exploiting the collaborative web opportunities for a global knowledge gathering process.

The phase of diffusion explains how knowledge is disseminated and communicated (strictu sensu), materializing new ideas into meanings, objects and products. Actually we can witness how knowledge exceeds the linguistic context (Cerroni, 2006): beyond circulating into books, scientific articles or seminars, we actually have in our hands, day-by-day, diverse digital devices (e.g. e-readers, tablets, smartphones and the like), which represent this encapsulated knowledge, in order to produce, hopefully, further knowledge. Within this phase other forms of knowledge are also relevant: the tacit one, the taken for granted, and the knowledge absorbed within social practices.

Last but not least, through the socialization phase, knowledge is internalized and reproduced within new generations. Education is in this phase the most emblematic example to understand the complexity of mediating knowledge: educational contexts should facilitate the acquisition of those cognitive abilities that not only allow accessing to “knowledge”, as a cultural issue, but that allow accessing to an “enabling knowledge”, considered as the real opportunity for action (Stehr, 2010). If our society of citizens, thanks to their knowledge, will have the capacity to set something in motion, then new creative communities will really be able to contribute for a co-construction of new forms of knowledge: the k-circulation process can start again, generating further knowledge and widening as a spiral (Cerroni & Di Biase, 2012).

In the following sections we are going to describe and deepen, within the general framework of the knowledge circulation process, three emblematic case studies, in which established roles and traditional mechanisms have given way to dramatic changes, thanks to the introduction of new technologies: academic social networks, electronic books, Interactive WhiteBoards (IWBs).

From academic social networks to mixed reality research environments

In order to understand the real contribution of social networks for making academic researches and sharing interests among research communities, we have to deal with

the importance, for a scientist, of creating a social capital. An author giving particular importance to social capital (Putnam, 2001) distinguishes the social capital, which close group members in respect to the wider net of social relationships (bonding), from the social capital that opens and expands the area of relationships (bridging). Bridging social capital is associated with the idea of the “strength of weak ties” (Granovetter, 1973): friends of friends, past colleagues are valuable conduits to diverse perspectives and new information.

Academic social networks, like all Social Networks Sites-SNSs, allow us to digitally represent our connections with other researchers (or users). Most of the times, the benefit of keeping in touch becomes apparent only later, after the opportunity has passed: SNSs can help eliminate these barriers. Beyond encompassing web 2.0 key features of participation and sharing, academic social networks have been created and tailored to scientists’ needs, in order to make them find researchers with similar interests or expertise, and to keep in touch with their peers. Moreover, taking into account new Open Access logics, academic social networks will allow scientists to search, access and disseminate scientific work.

Without considering business social networks like LinkedIn, Viadeo or the recent Facebook application BranchOut, the list of academic social networks widens month by month and the features offered are quite various: for instance, the widespread ResearchGate seems to have reached 2 million of registered users, Mendeley combines a reference management application with an online social network for researchers, Academia.edu displays academic users in a tree format, linking them to their departmental or university affiliation, and FigShare uses Creative Commons licensing and allows the publication of negative results.

Actually, researches into the use of technologies and in particular networked technologies are now well established: niche research sub-domains have emerged, such as networked learning, Computer-Supported Collaborative Learning (CSCL), e-learning, and Technology-Enhanced Learning (TEL), each with its own particular focus. Despite initial positive results towards the perception of social and academic networks (e.g. Facebook and ResearchGate) among young researchers (Chakraborty, 2012) and the opportunities offered by SNSs (e.g. Cloudworks) in promoting reflective academic practice (Conole, Galley, & Culver, 2012), the debate on the future of academic social networks is still open.

At present, core principles of academic social networks, only partially reached, can be summarized into a real serendipity, which enables individuals to cross community boundaries and to make unexpected connections, the idea of a distributed knowledge, for which discovering is the process of growing/pruning those networks and connections in a dynamic and evolving way over time, and, last but not least, a complete openness to research contents and data.

This latter issue is the most controversial: for centuries, science has operated through research done in private, then submitted to science and medical journals to be reviewed by peers and then published for the benefit of other researchers and the public at large (Lin, 2012). This system is really expensive and elitist: peer-review processes can take months, journal subscriptions can be prohibitively costly, and a

complete flow of information is out to be reached. Nowadays, all Web 2.0 tools, such as academic social networks, open-access archives (arXiv) and journals (Public Library of Science) can offer an environment of friction-free collaboration over the Internet, and despite a host of obstacles, including the skepticism of many established scientists, the idea of an “open science” is gaining traction. Just to give some examples, mathematicians earn reputation points for contributing to solutions (on the collaborative blog MathOverflow.net), and have found a new proof for a particularly complicated theorem in just six weeks, only commenting on the Fields medalist Timothy Gowers’s Weblog1 in 2009 (Lin, 2012).

Moreover, within research contexts, we are assisting to a digital data deluge, affecting data collection, processing and archiving. After the Experimental Science of thousand years ago, the Theoretical Science of last few hundred years (e.g. Newton’s Law, Maxwell’s Equations), the Computational Science (e.g. simulation of complex phenomena), the challenge of today is Data-Intensive Science (Hey, Tansley, & Tolle, 2009).

Being recognized as a new paradigm beyond experimental and theoretical research and computer simulations of natural phenomena, this scenario requires new tools, techniques, and ways of working, which goes beyond the actual palette of tools and technologies. In recent years, scientists have begun using Virtual Research Environments (VREs) to exchange information with colleagues in specific areas of study, thanks to Web 2.0 tools (Myhill, Shoebridge, & Snook, 2009).

But if we are moving towards a world where all data is linked, as promised by the Web 3.0, a richer research environment is needed: a sort of knowledge ecosystem for a richer authoring experience, with various services, a semantic storage, where everything is open, collaborative, interoperable and automatic. In this sense, all data are interconnected through machine-interpretable information, and present academic social networks are “only” a special case of data meshes.

Actually, the research environments of the future will have the necessity of going beyond a dichotomy between real spaces and virtual spaces, offering a Mixed Reality Research Environment, where everyday research takes place within a continuous overlapping of real spaces and digital cognitive spaces. For instance, within the project “3D Digging at Catalhoyuk2”, researchers can access to a collaborative virtual environment for real-time interaction with 3D objects in archaeology, exploiting tele-immersion technology, including 3D laser scanning, remote sensing, global positioning systems (GPS), geographic information systems (GIS), photogrammetry, and computer modeling.

More complicated but fascinating issues about this and similar new research opportunities have to be tackled, but the actual scenario within the world of research underlines how knowledge, both materialized into new digital products or into new research practices and paradigms, is circulating within the research community, promoting new bottom-up participatory approaches and changing conventional schemas and processes.

E-books and new opportunities within the digital market

The latest possibilities offered by the diffusion of e-books, as new tools for ubiquitous knowledge, open a discussion about the future of reading and writing, connected both to the traditional paper book and to its new technological descendants, that is e-readers or tablets. Actually, the evolution of books thanks to Information Technology has not developed in one dimension, but we can recognize three different streams: the digitalization, the augmentation and the hypermediation.

Referring to the first stream, the digitalization, after the Gyricon prototype, developed by Sheridan in the 70s within Xerox PARC in the US, researchers have done significant innovations about e-ink (e.g. the colored version in 2010) and e-readers devices (e.g. the five generations of Amazon's Kindle or the different versions of Barnes & Noble' Nook). However, the digitalized book "transforms the two-dimensional pages of the paper book into the two-dimensional electronic book. There is no dimension added to e-book." (Park, Lee, & Casalegno, 2010).

Without entering the "querelle" about the death of the traditional book, between "digitals" and "bibliophiles" (Sangiorgi, 2006), e-books, maybe, do not offer something more, but something completely different: for instance, the possibility of inserting deepening sections with hypertexts, links and bookmarks, of creating interactive novels (Rachieli, 2012), of being update and updatable, multi-user and multi-author, rapid and inexpensive, and environmentally friendly.

One of the most controversial aspects of digital books concerns standard issues. Significant functionalities have been added only with the last release of epub3 by the International Digital Publishing Forum in October 2011. The introduction of multimedia content, of links to dictionaries or to social networks, of metadata for describing e-books within catalogues and tracing their changes, of synchronization of text with audio for people with visual impairments, of a new support for touchscreens and for math symbols and formulas will probably open new interaction possibilities and markets for e-books, such as their diffusion within schools.

The second stream of innovation concerns augmentation: the evolution of traditional books to augmented books. For instance, the Digilog book3, presenting a "temple bell experience", offers an augmented paper book, that provides additional multimedia content stimulating readers' five senses using Augmented Reality (AR) technologies (Ha, Lee, & Woo, 2010).

Actually, there are several reasons for which people still prefer paper books: physical presence and tangibility, possession, and the high quality of printed material. However, AR books integrate the advantages of paper books with digital content, so users can experience both analog aesthetic emotions and immersive digital multisensory feedback. It is clear the potential of AR books as new generation media, introducing a new way of consuming books.

Within the third stream, hypermediation, different media and devices are hybridized offering unexpected interactive possibilities. One of the most common examples illustrates how the "analogic" reading on traditional magazines and newspaper can

be “augmented” by multimedia contents, such as websites and videos, thanks to the camera of a smartphone scanning the QR-codes printed on the paper. Another example of hypermediation mixes traditional libraries of paper books with augmented capabilities of the Android App “ShelvAR4”: using the tablet's camera and small, printed QR-code-like tags on book spines, the app can show at a glance when books are out of order on a shelf and where they should be moved.

These are only two examples of how all published material can look with interest at the Ubiquitous Computing domain (Weiser, 1991): the ubiquitous computerization of media is not just a digitalization of existing media, as for e-books, but the embedding of computing elements into the real world media. While we are foreseeing the possibilities offered by augmented books, that are actually considered niche products, the present digital book market has already changed the relationships among readers, writers, publishers and libraries.

Publishing policies must support legal alternatives to “domestic hackers”, who overcome e-books protections only to use them as they want, such as for borrowing and sharing. Actually, Digital Right Management (DRM) frustrates consumers for a lot of technical incompatibilities, while offering benefits to closed ecosystems.

Self-publishing opportunities and new business models for digital libraries and online communities have broken up the writer-publisher-reader chain and their fixed roles. For instance, the Bookcountry community offers the possibility to use the community to complete your work, to find new talents, to expand relationships between readers, interacting with the creative process, aspiring writers and publishers. Another one, BookRiff, lets readers to mix and match licensed content (book chapters, recipes, photos, and videos) into a personalized package or “Riff.” Every time that a Riff is distributed, copyrights of original files mixed within the Riff are paid to their owners. This time the concept of authorship widens till an entire community, generating new contents collectively, to reach the idea of author as collector of third party's contents.

With Small Demons, the proposed recommendation system to search among books is dramatically new: a “Storyverse” represents a vast universe of details around each single book (songs, persons, food, places or movies mentioned) and links them all together, allowing serendipitous searches to the users. Moreover, some communities, like Readmill, focus mainly on social aspects of reading, while others, like 24Symbols, offer a service to read digital books available on the cloud from any Internet-enabled device, based on a freemium business model.

Despite the fact that we can envisage a near future in which different media – paper and others – will coexist, thanks to hypermediation opportunities, the paper book has been progressively deconsecrated through the process of modernity: now the access to collections of thousands of books are available to each single man, and, using an e-reader, they are in his hands, actually (Pozzi, 2011). The real problem is that knowledge access, digitalized or not, should be available to each single individual, otherwise the knowledge circulation process will grow with different speeds, depending on the kind of divide (e.g. digital divide, usage gap).

New ways of learning and teaching with Interactive WhiteBoards (IWB)

Especially within this new technological context education has a key role in the formative process for the acquisition of the necessary skills and abilities to tackle the complexity, but not only technological, of our society. While radical changes are affecting the most symbolic cultural objects of everyday didactical activities, that is traditional blackboards and paper books, the school system seems not prepared to a redesign of the educational environment, in order to adapt to new generations' digital needs and to the pervasiveness of technology (Agostini & Di Biase, 2011).

Moreover, teachers have not been adequately prepared to exploit technology during everyday activities, and most of the times, in spite of the technological equipment of their classrooms, they adopt traditional didactical approaches and the "deficit model" of communication, for which the knowledge flow is strictly unidirectional: from teachers to students, who are accustomed to passively assimilating the lessons. On the contrary, digital tools and devices, like Interactive WhiteBoards recently installed in most of the schools, can support participative or social learning approaches, which shift the focus "from the content of a subject to the learning activities and human interactions around which that content is situated" (Brown & Adler, 2008).

In order to exploit Interactive WhiteBoards (IWBs) for collaborative learning lessons, taken for granted the creative and multimodal opportunities of the use of IWBs in classrooms (Wood & J. Ashfield, 2008), two different experiments have been carried out within two Italian primary schools during the past school years (2010-2012). Totally, we involved 4 primary classrooms with 83 pupils (8-10 year-old) and their four teachers, using both traditional and digital research instruments: participant observation, systematic observation (videotaping classroom activities), pre/post questionnaires for teachers and simplified questionnaires for pupils. Actually, these experiments and related preliminary results offer a starting point to reflect on the design features of the proposed applications and on the new didactical strategies developed by teachers during everyday lessons, if compared to traditional ones.

While the first experiment proposes a digital storytelling experience called "FairyTale Box" for literacy activities (Agostini, Di Biase, & Loregian, 2010), the second one offers a Technology Enhanced Music Project (TEMP).

With the "FairyTale Box" application for large interactive screens, pupils can create tales through cooperative storytelling activities, which "can increase interest in the subject matter, making more interesting topics which are usually found boring" (Di Blas, Garzotto, Paolini, & Sabiescu, 2009). Creating the tale, pupils help each other in dragging and dropping images within four rounded sets (Where, When, Who, What) for each phase of the story (Preface, Development and Conclusion) and write it in the textual area with touch-based input or the marker pen. Splitting the activity into different phases, that can be easily assigned to different groups of pupils, facilitates a smooth turn-taking in using the IWB, in order to involve all students as much as possible.

The two literacy teachers, with a difference of 20 years of teaching experience in the primary school, adopted different strategies during the experiment: the younger teacher preferred the presence of a pupil at a time interacting at the IWB, while the other teacher organized 5 small groups of pupils, in order to accommodate in front of the IWB each group, devoted to complete one of the specific phases. In this last case, confirmed by results, pupils collaborated both discussing within the small group in front of the screen, and accepting suggestion from the other children at the desks: the whole class was actively involved during the lesson.

Taking into account the positive results of the previous experiment, the Technology Enhanced Music Project aims at involving teachers since the initial design of the lessons and of the technologies they need, in order to reach participatory design phases, before developing a specific application. This has been possible lowering the level of difficulty of the implementation, using a simpler development kit, already running on the IWB and familiar to some teachers. Actually, teachers need to be engaged with ICT not only at the level of consumer, but also at the point of design and development (Wood & J. Ashfield, 2008).

Proposing a music project, we want to discover if the adoption of technology-enhanced tools, like large interactive screens (or pads and tabs with digital music artifacts), can enhance pupils' involvement and interest even in those cases, like music lessons, in which topics and tasks are already appealing for students. The music project, developed for IWBs, is inspired by "The young person's guide to the orchestra" (B. Britten) and by the music fairytale of "Peter and the Wolf" (S. Prokofiev): pupils, through collaborative activities, matching items, watching videos and listening exercises can learn the section of an orchestra as well as the names of the different musical instruments, or recognize the timbres and melodies of specific musical instruments, through the characters of the fairytale.

Once again, different approaches have been adopted by teachers in managing the music lessons: in one classrooms, the teacher preferred to divide pupils into established groups, fixed and in competition during the activities: anyway, she lets interact only one pupil at a time to solve very short tasks, in order to facilitate pupils' rotation and helping in first person in case of need; in the other classroom, pupils performed all the activities in small groups in front of the IWB (four or five pupils chosen at random by the teacher), helping each other to solve problems, while the teacher stimulated the rest of the class to act as supervisor. With this latter strategy, the teacher underlined a diminution of distraction, thanks to a growing interest and more active participation among pupils.

Actually, if we compare technology-augmented activities with traditional music lessons developed by the same school's teachers over the past years significant differences emerge. In the digital lessons the multimedia capabilities of large interactive screens helped teachers in developing more collaborative activities and in offering more appealing contents and tasks to pupils during lessons. As a matter of fact, technology has been a valid choice in simulating on the IWB musical instruments that are unavailable in that school. In the traditional lessons teachers did not usually plan activities on the traditional blackboard, but prepared frontal explanations,

paper-and-pencil activities, listening exercises and drawings of melodic and rhythmic patterns of music tales: pupils had to be quietly at their desks, without considering the importance of kinesthetic learning. Moreover, these activities were really easier than the ones planned with the IWB.

All the four teachers, performing the lessons with the IWB in the proposed experiments, needed our help in transforming the traditional lessons into technological augmented ones, even if they had a good computer literacy. Especially within the music project teachers “required the opportunity and support to explore new approaches to teaching music in the context of their own classroom” (Holden & Button, 2006). On the contrary, digital natives were comfortable with touch-based technologies and behaved naturally. Definitely, pupils enjoyed the technology-enhanced activities proposed in both the experiments.

New didactical instruments, such as Interactive WhiteBoards, can really stimulate a more decentralized role for the teacher as facilitator and knowledgeable guide and a co-learning approach to education, where teacher and students work together, rather than adopting the usual formal roles. This can induce more independent and self-directed learning (Hall & Higgins, 2005), but teachers should be guided in this transitional phase, in order to develop new didactical strategies, adapted to new digital generations and exploiting the opportunities offered by new technological devices.

Conclusion

All the proposed case studies have been centered on specific technologies which are emblematic for the deep changes happened and happening within every-day knowledge circulation.

Academic social networks and future more complex Mixed Reality Research Environments, the phenomenon of digital publishing and the diffusion of e-books, the introduction of Interactive WhiteBoards within classrooms activities are heralding deep changes about knowledge production, institutionalization, diffusion and socialization in the coming knowledge society.

The choice of focusing on a specific technology, which can be considered a symbol for these three environments, is due to the necessity of identifying common aspects of these phenomena and of describing precise changes within established academic, cultural and educational roles.

People have changed their lifestyles and will continuously modify, possibly improving, their everyday activities, adopting new technology-augmented artifacts. Actually, all technologies can be described as collaborative and emotional, pervasive and situated, semantic and “big data” processing, hypermediating old and new media and mixing real and virtual worlds. If we consider that all these features and possibilities are not yet exploited in their real potential, the changes we are witnessing are only at a starting point.

Actually, new bottom-up movements, serendipitous and transdisciplinary processes are affecting the way we produce and share new knowledge. Open Access gives to researchers the possibility of a free access to published scientific works all over the disciplines and to the informal knowledge. The serendipitous aspect of knowledge discovery is of key importance: consulting and comparing big amount of scientific papers or databases, researchers can make important discoveries, that could become more troublesome or expensive if that information space is full of property rights. Similarly, Creative Commons licenses allow people to create and communicate contents more freely, with different levels of rights, in order to let knowledge circulate within the public. Also self-publishing offers new concrete opportunities in diffusing rapidly best practices: for instance, teachers together with students can collect within a book (or e-book) the results of a year-experimental lessons in which students have been co-authors of the contents and protagonists of the learning (and teaching) process.

Thanks to wide research networks, researchers and their community are modifying established roles within traditional institutions, having new opportunities in proposing and joining projects, within advisor and supervisor practices, in publishing and accessing materials, in reaching new international publics, also for the humanities. Also within cultural context people are free to be both writers and publishers, or readers and co-authors, or publishers discovering new talents while participating to readers' communities, or even simple readers who offer creative services to writers: the possibilities spread out as soon as people experiment and knowledge circulates. At the same time, the role of the teacher is experimenting new dimensions, becoming both a facilitator of the learning process, in which students are the actors, and a guide not only in the use, but also in the design of new technological tools. The educational world should be involved in developing the digital wisdom (Prensky, 2009) of the next generations, which are actually the real depositaries of the whole knowledge circulation process.

While research, culture and education can all be considered as different steps in the knowledge circulation process, technologies on the inside (at least academic social networks, e-books and large interactive screens here considered) spread over the four phases we already introduced. Each technology gives specific contributions to each phase, as it is easy to see. However, a strong process view of society shows both the coherence of the circulation process as the engine of the whole knowledge society and the scale invariance of our four-(logic)-phase model.

All in all, new technologies are changing roles so that a citizen science is coming both from the expert-side and the lay-side: we are going to face (more or less professional) knowledge-able citizens.

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Notes

1. In 2009 Timothy Gowers asked on his blog if massively collaborative mathematics could be possible, starting the Polymath Project: an experiment of solving math problems collaboratively online, just commenting his blog.
2. Catalhoyuk (Turkey) is one of the oldest town in the world. This heritage preservation and communication project, directed by Maurizio Forte, is conducted by the School of Social Sciences, Humanities and Arts at University of California at Merced (<http://www.catalhoyuk.com>).
3. One of the peculiarities of the Digilog book is that the AR content descriptions allow the update through the Internet of the multisensory AR contents. Moreover, the AR book proposes three additional types of virtual buttons that support various input types, instead of unnatural markers inserted on the book pages, as in most of augmented books prototypes.
4. This AR application for shelf-reading and inventory management has been developed by the Miami University Augmented Reality Research Group and is

currently under research experiment with human subjects
(<http://www.shelvar.com>).

Teachers' Feedback and the Social-Psychological Injustice

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Abstract: *Recent studies concerning ethics in testing worry about the unjust gate keeping role of insufficient tests as an example of social injustice. While most of the scholars have focused on the final stage of an instructional process as test administration, they have disregarded the fertile garden that seeds of this injustice consciously or unconsciously are planted, this garden is nowhere except the classroom and this gardener in nobody except the teacher. So according to the assumption of the present research the powerful psychological effects of the teachers' insufficient feedbacks on learners before reaching to the gates of the given tests are overlooked as covered instances of the social-psychological injustice. This research investigated the possible positive and more particularly negative feedbacks of five English teachers to their language learners including oral, written, postural and gestural feedbacks in the context of EFL classrooms in Iran. The study was administrated through non-participant observation accompanied by a meeting with the teachers to explore their consciousness about the given feedbacks and their entailing effects. The results showed abundant number of psychologically concerned feedbacks in the abovementioned forms and the teachers' relative ignorance about the enduring impacts of their feedbacks whose main reasons were the teachers' inexperience, tiredness, and equal expectations from the learners' performance. The other type of feedback instances was cognitively concerned ones that were not treated considerably enough by the teachers.*

Keywords: ethics, gate keeping testing, teacher feedback, social injustice

Introduction

Nowadays, inappropriate gate keeping role of testing is considered as an example of social injustice in the realms of ethics and human sciences. Spolsky (1997) in his article states this issue and critics' emphasis on the unfairness of tests' predictive potentiality. So any insufficient kind of assessment or testing throws impediments on the way of assessed people or test takers' progress in the subject of testing which can be educational, professional or occupational. Mindful of the importance of this concern, whenever the subjects of ethics and gate keeping role of testing are raised, the process and procedure of any educational program that prepare test takers to

reach the gates of testing, and the existing possible gate keeping treatments within this process require much more serious attention as hidden instances of injustice.

Nearly all test takers till the gates of testing have passed a history of education and instruction in which teachers and instructors provide them with different kinds of conscious or unconscious feedbacks that pose negative or positive cognitive, psychological and social impacts. Whether they are positive or negative, conscious or unconscious, they drive their effects on learners and may not be recognized fully enough by all the involved people such as learners and teachers themselves, or parents and educational administrators. Neither are the constructive ones appreciated fully or the destructive ones are treated fairly. According to Cohen (1985) feedback "... is one of the more instructionally powerful and least understood features in instructional design" (p. 33). Consequently, they would remain as hidden instances of cognitive, psychological and social forces. Accordingly, the effects of teachers' feedback require more meticulous attention especially in the societies like Iran that teachers are considered as an influential and acceptable authority and emotional figure in classroom contexts; hence, they are one of the influential external motivation sources for learners in educational programs. It is supposed that the effect of feedbacks can increase significantly when the learners are adolescent and young adults particularly in the emotional societies like Iran. As a result, regarding the fundamental and underlying effects of teachers' feedbacks on learners' cognitive, psychological and social status and their following impacts on the learners' life, this issue should not be disregarded in educational programs and teacher training courses.

Respecting the constitutional role of feedback in educational programs unanimously believed by lots of researchers (Meyer, 1986; Kulhavy & Stock, 1989; Bangert-Drowns et al., 1991; Gipps, 1995; Gipps & Stobart, 1997; Askew and Stobart, 2000; Irons, 2008; Vaezi, Vakili, & Kashani, (2011); to name few) and their enduring social-psychological consequences in learners' life, the current paper is to investigate teachers' verbal, written, postural and gestural feedbacks in the context of classrooms and the teachers' consciousness or unconsciousness about their possible positive or more noticeably negative social-psychological effects on the learners.

In this study, feedback is conceptualized as any kind of information, gesture, or posture provided by teachers regarding learners' different aspects of expected performance. "Feedback thus is a 'consequence' of performance" (Hattie & Timperley, 2007, p.81) and aims to fill the gap between what is understood and what is expected to be understood. As Sadler (1989) cites from Ramaprasad (1983, p.4) in his article, "Feedback is the information about the gap between the actual level and the reference level of a system parameter which is used to alter the gap in some way" (p.120). The gap can be filled or misfiled in different proper or improper ways. "Effective teacher feedback assists students in understanding why their answers are correct or incorrect, helps students develop appropriate strategies for improving their school performance, prevents students from continuing to practice error responses, and provides additional opportunities to increase learning" (Konold, Miller, & Konold, 2004, p. 68)

Some of the main criteria supposed for constructive feedback by scholars of this area are informed and consistent mentioned by Rust (2007), clear and specific by Lilly, Matthias Richter, and Rivera-Macias (2010), and Rae and Cochrane (2008), corrections with comments by Jalili and Abdeli (2011), frequent, constructive, instructive and sensitive by Dinham (2008), restructuring understandings, directing students, providing more information by Hattie and Timperley(2007) as some examples. While constructive feedbacks can enhance learning and increase motivation, destructive ones inhibit achievement and progress. London (2003) asserts that "Destructive feedback is the obverse, including general comments about performance, an inconsiderate tone, attribution of poor performance to internal factors, and possibly threats" (p.17).

It is worth noting that in any educational concern, since it is related to complicated human beings, scholars and experts consider at least two main foci, cognitive and psychological dimensions. Feedback as a kind of instructional task is not an exception in this regard. When a teacher aims to provide a feedback about her/his student, psychological aspect of it is an important issue as well as cognitive one or even perhaps more important, since one type of feedback about the expected performance can be provided by different manners, and can influence the overall psychological status of learners with enduring social and psychological effects. London (2003) believes "Feedback is not effective regardless of the content and manner in which it is given and regardless of the receiver's sensitivity to the information" (p.1). Hattie and Timperley (2007) asserted that cognitive processes of reducing the gap can be influenced by "affective processes, such as increased effort, motivation, or engagement" (p.81); and Baron (1988) believes that constructive feedbacks need to be considerate.

Regarding two interwoven dimensions of feedback, namely cognitive and psychological, the former has received considerable attention of researchers such as Lyster and Ranta (1997), Panova and Lyster (2002), Hattie and Timperley(2007), Vaezi, Vakili and Kashani(2011), and Soori, Kafipour, and Soury (2011) , to cite few, who respectively introduced explicit correction, repetition, clarification requests, elicitation, meta linguistic information, and recast as six different feedback types, added translation to the given list, explained the notions of feed up, feedback, and feed forward, stated recast, meta linguistic feedback, elicitation and explicit correction as the most frequent feedbacks used by Iranian teachers, , and investigated the impact of various corrective feedbacks on Iranian EFL learners' of English articles; and the latter has not been treated exclusively enough and requires more meticulous studying. As Sabornie (1994) proposed, "Educators' lack of concern for social- affective problems among pupils is analogous to educational neglect" (p. 268).

Moreover, in societies like Iran with teachers in-classroom authority, teacher feedback is a kind of strong proof, a proof of a learner as an idiot or a genius in its extreme which can be established via teachers' feedback concerning mainly the psychological aspect of it, which is in accordance with Juwah et al.' s (2004) opinion about the development of positive self-assessment, self-esteem and positive

motivational beliefs as some principles of good feedback with reference to its psychological facet as cited in Irons (2008).

With respect to the relatively overlooked social psychological effects of feedback, the present research investigated various instances of teacher feedback present in the classroom. While their cognitive effectiveness was briefly analyzed, the main focus was on the psychological and social impacts of them on the learners and the teachers' awareness about the gravity of them. Therefore, the research questions are as followings:

1. What are possible positive and negative teacher feedback instances present in EFL classrooms in Iran?
2. Which ones are psychologically concerned or cognitively concerned feedbacks?
3. What are the possible effects of psychologically concerned feedbacks on the learners?
4. How is the teachers' conscious or unconscious stance about the given feedbacks and their effects?

Methodology

Participants

Five female English foreign language (EFL) teachers comprised the participants of the current study. The teachers' age range was 22-29 with the teaching experience of 2-6 years. The rationale behind selecting young and less experienced teachers was multiple folded namely their less experience and consequently more probable ignorance about the endurable effects of their conscious or unconscious feedbacks, their starting years of profession, so the sooner they become more aware about important issues in teaching, the better their performance can be in their long following professional years, their young age and stronger motivation to improve their performance, and the last one relates to Iran's majority of EFL teachers from the young generation. Learners were 102 adolescent females with the age range of 12-18. The given learner participants due to their age and gender were supposed to be more liable for the effects of external motivation particularly teacher feedback in the current study.

Procedure

Five EFL teachers from two EFL institutes in Iran, whose names are not mentioned respecting their requirement, kindly accepted to participate in conducting of the present research. The explanation of the exact aim of research due to its possible effect on the teachers' natural performance was delayed to the end of the observations. Within approximately 131 hours of non-participant observation comprised of 15 105-minute sessions for each teacher, various feedback instances were recorded by the researcher. After classifying and analyzing the obtained data, the results were discussed with the teachers in a 2-hour meeting. The teachers' ideas

about the obtained results and their awareness about their possible constructive and destructive effects on the learners were explored and recorded. At the end of meeting while I was thanking them for their participation, they addressed this research as a kind of teacher training course for them.

Data Analysis and the Results

All the feedback instances in the process of teaching and learning in the context of classroom were recorded by the researcher within 131 hours of non-participant observation. Close analysis of data revealed 8 types of feedback that were categorized under two headings of seemingly positive and seemingly negative feedback instances. The given feedback types were seemingly positive oral, written, gestural, and postural; and seemingly negative oral, written, gestural, and postural (see Table 1 & Table 2) .The term 'seemingly' is adopted since one may think that positive or negative nature of a feedback determines its constructive or destructive functioning while an efficient and constructive feedback can be both positive or negative. "Any evaluation of the usefulness of the feedback must rest on an analysis of its purpose ..." (Askew & Lodge, 2000).

Table 1. *Seemingly Positive Feedbacks Present in the Classrooms*

Feedback type	Feedback instance
Oral	Bravo! Excellent! Very good! Good! Good girl! You are an intelligent girl! You are a genius! You are a polite girl! You are hard working! You are so neat! You are so punctual! Your handwriting is good! You have improved, bravo! Continue in this way! See, you are clever and can improve! More addressing of top students and more praise, using the name of them in positive addressing , learning some names at first Working with the student individually and praising! Correction
Written	Bravo! Excellent! Very good! Good! Drawing a happy picture So neat very intelligent Correction of the (grammar)mistakes on paper or homework papers
Gestural	clap with face approval handing a paper with a smile nodding enthusiastically
Postural	The teacher's sitting in a way that has more eye contact with a part of class leaning slightly toward the student and listening to her

Table 1 respectively shows seemingly positive oral, written, postural, and gestural feedbacks present in the investigated EFL classes. Oral feedbacks comprised a large portion of teacher feedbacks and were mostly a kind of immediate simple praise like Bravo! Excellent! or overall judgments about learners' abilities such as You are an intelligent girl!, You are a polite girl! and in some cases a group or individual instructive and further encouragement instances like You have improved, or working individually and guiding the student for better performance, or paying more attention to some of the students. Written ones were mainly immediate praises as well with few instances of instructive feedbacks except occasional correction of the mistakes with so rare explanations about the point of mistakes as shown in Table 1. In such cases it was possible that the learners ignored their teachers' feedbacks because they did not make sense of them as Duncan (2007) noted. In addition, this category included postural and gestural ones which referred to the teachers' facial expressions and body movements that could have interpretive meaning for the learners in a seemingly positive way like having more eye contact with some students or listening to them enthusiastically.

Table 2, on the contrary, shows seemingly negative oral, written, postural, and gestural feedbacks identified in the observed EFL classes.

Table 2. *Seemingly Negative Feedbacks Present in the Classrooms*

Feedback type	Feedback instance
Oral	Not good at all! I am not satisfied with your performance at all! Why?! Try more! Do you open your book at home or not? Do you like English learning? Why do you waste your parents' effort? Why do you waste your effort? I really get tired to mention you repeatedly to study? Why do not notice at all? After class the teacher asked about the student's poor performance. Go and sit down! Teacher worked individually and guided more!
Written	Not good! Terrible! Try more! Not acceptable at all! You will be failed in this way!
Gestural	Clapping ironically Handing a paper with an angry look Staring for minutes angrily
Postural	The teacher's sitting in a way that has less eye contact with a part of class Listening to the student in a demanding and criticizing way

Like the positive ones, seemingly negative oral feedbacks made a large portion and along with written ones included mostly immediate teachers' ideas about the learners' performance with less instructive value. In addition, postural and gestural feedbacks as nonverbal types had their own implied negative messages to the learners as overall teacher opinion. A passing focus on their content and implied meaning can label them as nothing more than criticism rather than constructive feedbacks, nearly all of which targeted the learners' psychological status and self-esteem that were in contrast with the widely accepted idea that "low-threat conditions allow attention to be paid to the feedback" stated in Hattie and Timperley (2007).

Comparison of Table 1 and Table 2 revealed that majority of feedbacks were actualized in oral forms and most of them were not led toward filling the gap between the present performance and the expected one with instructional value. They were mostly related to the present emotional and psychological aspect of instruction and the teachers' immediate reaction. The results showed that they relatively did not meet the supposed criteria like clarity, specificity, sensitivity, and provision of additional and instructive information for progress.

With respect to the overlooked psychological dimension of feedback studies, the data in the current research were reclassified into two categories of cognitively concerned feedback (CCF) and psychologically concerned feedback(PCF) instances (see Table 3 & 4).

Table 3. Cognitively Concerned Feedback Instances Present in the Classrooms

Feedback type	Feedback instance
Oral	You have improved, bravo! Continue in this way! Study more! Teacher worked individually and praised within practice time! Teacher worked individually and guided more! Pronunciation practice and correction
Written	Study page 2 of your book again. Correcting the mistakes on exam papers Correcting the mistakes of homework Grammar practice and correction
Gestural	
Postural	

Cognitively concerned feedbacks (CCFs) are presupposed to fill the gap between actual performance and the expected performance of learners. As illustrated in Table 3 CCFs were actualized in two forms of oral and written. These feedbacks were mainly provided in two phases, one after a new instruction and during practicing and the other during asking the previous subjects. Regarding the first one they could meet a criterion of a constructive feedback concerning specific questions and expecting answers, so the students recognized the point of question, but asking in most cases was continued till a correct answer was told by a learner or the wrong answer was corrected like pronunciation and grammar mistakes and rarely the reason of others' silence or the mistakes was identified and clarified. Concerning asking the previous lessons, feedbacks were mainly the mark of students, some correction cases, comments like study more! Good!, and rarely explanation. While lack of enough informative feedback could be observed, the positive point was individual work of the teachers with the learners that were not free of any objection since not only it happened rarely, but also the teacher mostly worked with good or average learners of class and relatively ignored the poor performing ones! In sum it can be said that while some appropriate instances of formative feedback were observed to meet the cognitive and instructional requirements, they needed to be increased and improved to a large extent to be more purposeful, specific, frequent, instructive, and informative.

Another dimension of teacher feedback shown in Table 4 contains those teacher feedbacks that carry emotional and subjective overtones and are related to the psychological aspect of instruction in general and feedback in particular.

Table 4. Psychologically Concerned Feedback Instances Present in the Classrooms

Feedback type	Feedback instance
Oral	Bravo! Excellent! Very good! Good Good girl! You are an intelligent girl! You are a genius! You are a polite girl! You are hard working! You are so neat! You are so punctual! Your handwriting is good! See, you are clever and can improve! More addressing of top students and more praise, using the name of them in positive addressing , learning their names at first Teacher worked individually and praised! Try more! I am not satisfied with your performance at all! Do you open your book at home or not? Do you like English learning? Why do you waste your parents' effort? Why do you waste your effort? I really get tired to mention you repeatedly to study? Why do not notice at all? After class the teacher asked about the student's poor performance. Go and sit down!
Written	Bravo! Excellent! Very good! Good!(immediate praise phrases) Draw a happy picture So neat Try more! Not acceptable at all! You will be failed in this way!
Gestural	Clapping with face approval Handing a paper with a smile Clap ironically Handing a paper with an angry look Staring for minutes angrily
Postural	The teacher's sitting in a way that has more eye contact with a part of class The teacher's sitting in a way that has less eye contact with a part of class

Psychologically concerned feedbacks (PCFs) are supposed to be an approach in which the cognitively concerned feedbacks (CCFs) are realized in the context of classroom and their emotional interpretation by the learners. Ridley & Walther (1995) emphasize on the importance of affective and personal factors in the classroom and the teacher-student relationship. Some examples of them can be noted as praising, encouraging, careful attention, approving smile, angry look, less eye contact and so on. This category included all four types, oral, written, gestural, and postural feedbacks and made a larger portion in comparison to the CCFs in the investigated classes. The instances were immediate praising like excellent! , or not satisfied at all! , holistic judgments like You are a very clever girl!, or it seems you do not have ability of language learning!, Gestural like clapping or an angry look, and postural like standing with careful attention to a learner or a fast scolding turn to another learner.

These psychological feedbacks, based on their appropriate or inappropriate use, could act as social motor or hidden types of social injustice.

To clarify more, classroom is an instance of social organism in which learners especially adolescents and young ones gather together not only for learning a skill or gaining knowledge, but also for learning and experiencing different aspects of social life, practicing their abilities, identifying their abilities, or some personality traits; regarding this context teacher as an in-class authority and an emotional figure especially in countries like Iran is a very powerful figure that can lead learners both cognitively and psychologically. It is worth noting that psychological feedbacks especially in emotional societies can have deeper and more enduring entailing.

To benefit from the examples of the data, feedback instances such as well done with loud enthusiastic voice, you don't know the answer?! with criticism and scolding in the eyes of teacher, excellent! at the end of exam paper, terrible! at the end of the expected homework, a satisfied or sarcastic look of the teacher, the teacher's enthusiastic way of sitting and listening to a learner or authoritative leaning to the chair and waiting for the learner's answer can be termed as 'immediate praise or immediate criticism' present in four kinds of PCFs that were situated and immediate approval or disapproval of the learners. These types could act as encouragement and emotionally riding power for those who benefited from the approval and praise that were expressing admiration and worth of an individual (Blote, 1995), and a hammer for victims of teachers' disapproval without seeking the reason of learners' poor performance and helping them to improve their performance. The consequences of these approval notably repeated ones for former learners could be an interest in the subject of lesson, hard work in future lessons, an emotional satisfaction, and a kind of personality approval while just in the opposite pole, they could bring about reluctance in the lesson, less endeavor for progress or even abandoning it, an emotional loss, and a kind of personality disapproval particularly for extrinsically motivated learners. Brophy (1981) values praising for its potentiality to provide self-esteem, encouragement and a close relationship between student and teacher, so depriving a learner from approving the performed action is depriving her/him from all the above mentioned opportunities, so the teacher needed to have a good reason for the given deprivation and additional criticism. "The feedback does not blame people for negative outcomes, and it recognizes people for their accomplishments. When a problem or weakness is evident, suggestions are made for improvement" (London, 2003, p.17).

The negative psychological feedbacks demand more careful attention by instructors because as Abrams (1986) well mentions, "Constant failure and frustration may lead to strong feelings of inferiority, which in turn, may intensify the initial learning deficiency" (p. 189). As a result, the constructive approval can act as a class and following social empowering and weakening a student in this small social gathering and perhaps a future one in this area. It can be agreed upon that the encouraged learners find the gates open for their improvement and the discouraged ones face the close gates without being equipped with the keys of these close doors and consequently sense injustice in this subject from the very beginning.

Though as Burnett (1999) claims positive feedbacks and statements have been realized to be more beneficial than negative feedbacks and criticism; it is not denied that negative feedbacks can be constructive components of learning as well, but just in the cases that they do not threaten learners' personality, dignity, and intelligence as humans, which requires teachers' meticulous consideration and education in this regard. Thomas (1991) supposes praise as positive reinforcement when it is descriptive enough accompanied by carefully selected words and London (2007) states that "Constructive feedback is not necessarily positive, although it may begin with positive feedback to capture the recipient's attention and involvement" (p.16).

The same justice and injustice elaborated above first at in-class level and then with following consequences at social level is applicable for other PCF instances. A teacher who made overall judgments about a learner with sentences like you are an intelligent person! or you cannot do it!, in essence empowered one and created impediments for the other. According to Hitz & Driscoll's (1989) effective feedback and praise require a teacher to be non-judgmental. The negative holistic judgment could make the learners believe their disability that might not been identified correctly and could bring about deserting the subject or put the learner in such grave disadvantage that required additional effort to overcome it.

In addition to verbal feedbacks, gestural and postural ones are some implied teacher feedback types that can be interpreted by the learners. When a teacher handed the paper to a student with a nice smile on the face or with an angry look manifested all over the face, when a teacher clapped for a student with appreciation or clapped in a bitter humiliating way, or when a teacher sat in a way that had the most or the least eye contact with some groups of learners, one cannot believe that they were meaningless for the learners and free of any effect. Some of them well showed the teachers' interest and satisfaction and some truly manifested the dissatisfaction and reluctance.

The present point of analysis revealed that CCFs made a small portion of feedback instances and needed more teacher attention regarding their quality, quantity and purposefulness. Furthermore, majority of them were PCFs with their possible positive or negative enduring effects on the learners' emotional and psychological status both at in-class and social level, which demanded the teachers' consciousness, knowledge, and training about this sphere.

Apart from the analysis of data, the results were discussed with teachers in a 2-hour meeting. The feedback instances were reported to the teacher participants without mentioning their names. Throughout the discussion they expressed the common feedbacks they usually use. It was surprising for the teachers when they recognized how few purposeful cognitive feedbacks they provided in the class. Though one reason rightly could be attributed to the relatively large number of students in English classes, which made it difficult to work individually, they admitted their lack of enough careful attention to this issue. In addition, when they recognized the large number of the psychological feedbacks occurred in the classrooms, they admitted their unconsciousness about most of them and defined them as their immediate reaction to the learners' expected performance that were done mostly unconsciously

or subconsciously particularly when they were tired. The positive ones happened when the performance was in accordance with their expectation and the negative ones happened at the time of poor performance; although this reaction is a natural one and in line with Butler and Winne's (1995) terming as "incidental" or "intentionally provided" feedbacks (p.642), the teachers should not disregard the learners' different ability levels, psychological stance and their contextualization based on "a student's prior knowledge and beliefs"(Butler &Winne, 1995, p. 264). At the end of the meeting all of us as English teachers admitted feedback importance for the learners and a need for our more meticulous attention.

Discussion

Constructive teacher feedbacks are integral components of educational contexts to acquire and enhance knowledge, skill, and motivation; on the contrary, destructive ones can have deteriorating functions with social and psychological entailing. So they are important matters of concern to educators and researchers and "at or near the top of those treatments which have greatest effect on student learning" (Dinham, 2008, p. 20). As results, scholars who are studying the gate keeping role of testing and its ethics should not disregard the ethics of teacher feedbacks

and their gate keeping potentiality from the very beginning. Concerning the importance of the given matter, the present research focused on in-class teacher feedbacks and prioritized their possible social- psychological impacts on the learners as one of least exclusively treated aspects.

The analysis of the obtained data showed two categories of teacher feedbacks, seemingly positive and seemingly negative including oral, written, gestural, and postural ones, whose constructiveness depended on their appropriateness both cognitively and psychologically. Cognitively concerned feedbacks (CCFs) aiming to reduce the gap between the learners actual performance and expected one comprised a smaller portion in comparison to the psychologically concerned feedbacks (PCFs). They were mainly oral and some written immediate approval or disapproval of the learners' performance rarely carrying instructive directing and constructive functioning. In most of the cases they did not meet constructive feedback criteria like being clear, specific, timely, frequent, informative and suggestive. PCFs made a large portion including oral, written, gestural and postural feedbacks. They were mostly immediate praises or criticism, overall judgments, persuading or dissuading and some facial expressions or body movements.

Crucial matters of concern about feedback instances were their possible effects on the learners' psychological and future social status. When teachers provided the learners' with approving feedbacks repeatedly, the paths of motivation, progress, interest, and high self-esteem were paved for them and the feedbacks acted as teacher helps not only for the learners' in-class success but also for their future social achievements in the given subject, particularly for passing the gates of testing at educational, occupational, and professional level in society whenever the given subject especially English is required. On the contrary, inconsiderate disapproving feedbacks could gradually deteriorate the learners' motivation, progress, interest,

and self-esteem and put them in a serious disadvantage so that they might detest or abandon learning of the subject, since their dignity and human pride were the price of that training. The scope of this threatening psychological status can ooze to the learners' other areas of activity in a way that a low self-esteem enforced on them as a result of repeated disapprovals threatens their future activities in the same field and others. So we can conclude that inappropriate teacher feedbacks are hidden types of injustice instance that are rarely recognized.

Moreover, the results were discussed with the teachers and they admitted their lack of satisfactory awareness about large instances of PCFs and their grave entailing in the learners' life and their poor performance about professional focus on CCFs. They expressed tiredness, lack of enough time, large number of students, their same expectation from all the learners, and lack enough training courses about the given issue as some reasons of deficiency in constructive feedback providing. In sum, every instance of teacher feedback attributed to any type, oral, written, gestural and postural needs to be within the consciousness, knowledge, sophistication and talent of teacher directed to specific and clear purposes whether cognitive or psychological. Inappropriate, careless and aimless feedbacks can have enduring effects on the learners regarding their success and self-esteem.

As an example, I would like to write my own experience from a student's point of view. In my BA courses at university my friends and I were 4 top students who used to sit in the first row in the class and received repeated approving feedbacks from the teachers and enthusiastically continued our studying. In our class there were two students, a male and a female, who looked so talented and eager at first but they did not received approvals as much as us and little by little got silent in the class and did not performed as well as us. BA period finished and all of us got admitted for MA, my friends and I immediately entered MA period but those two students entered the second year! So we studied in different classes. Their performance enhanced unbelievably in MA courses and when once we discussed the reason, they said that our presence in BA period had marginalized their role in the class and decreased their confidence and self esteem. They said: "Now that you are absent, we can talk with teachers too"!

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National and Cultural Specificity of Metaphorical Nicknames

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Abstract: *The present paper deals with British and American nicknames of persons based on metaphor. Metaphorical nicknames were selected from the data collected by means of interviewing, association method, and by continuous sampling from Internet forums and blogs focused on discussing people's nicknames. The selected data constitute about 40 % of all nicknames in our corpus. Proceeding from the definition of metaphor as a culturally-based phenomenon and cognitive mechanism of "understanding and experiencing one kind of thing in terms of another" [Lakoff, Johnson], we consider metaphorical nicknames as highly informative signs of culture reflecting background knowledge in the form of culturally specific associations, images, standards, stereotypes, symbols, etc. Metaphorical nicknames are treated as culturally specific if they express connotations which are peripheral or untypical of the representatives of another linguoculture, e.g. according to [Old Cumbrian Society] the nickname Amoeba can connote small size and low weight (cf. in Russian it describes a person as weak-willed, boring in character or shapeless in appearance). Cultural background of metaphorical nicknames can also be revealed through linking people's qualities to objects from certain conceptual spheres. As a result of quantitative and conceptual analyses of nicknames the following groups of metaphors were pointed out: •about 30 % of metaphorical nicknames reflect comparison with real or fictional human beings, including cases of antonomasia (the most talented = King, athletic = Babe Ruth, big ears = Dumbo, full lips = Angelina, liar/long nose = Pinocchio, clever = Einstein, greedy = Scrooge, honest = Abe); •about 70 % of metaphorical nicknames are based on perception of human qualities through qualities attributed to animals, plants and lifeless things. In the article the following most frequent metaphorical concepts are analysed: "man – animal", "man – plant", "man – weather event", "man – machine", "man – vehicle", "man – weapon". The results of research show that metaphorical nicknames in linguocultures under comparison can differ in connotation, evaluation, and concept chosen as the basis of metaphorical nomination.*

Key words: nickname, metaphor, culture

Methods

Metaphorical nicknames were selected from the data collected by means of interviewing, association method, and by continuous sampling from Internet forums and blogs focused on discussing British and American nicknames of persons. Examples given below are provided with references to these sources; interviewing is marked as [IV], association method is labeled as [AM]. The labels "BrE" (British English), "AmE" (American English) refer the source of a nicknaming context to the corresponding culture. The selected data constitute about 40 % of all nicknames in our corpus, representing the most common mechanism of creating a descriptive nickname.

Results and Discussion

Cultural potential of a metaphorical nickname is determined by typical features of a metaphor on the one hand and categorial characteristics of a nickname on the other hand.

Nicknames of persons are characterized as optional, additional, informal alternatives to a name [IV], (Longman, 2003, p. 1109), (OGBAC, 2003, p. 379), (Tse, 2004, p. 252), (Cambridge, 2005, p. 852), (Oxford, 2005, p. 1028), (Webster, 2008, p. 836). According to our research over 60 % of them represent cases of occasional nomination. Due to their informal character nicknames form a flexible, unstable class of words, constantly growing, changing and refreshing. According to B. Phillips "this fluid nature of nicknames creates the possibility of their reflecting a relationship between language and culture that other, more fixed, aspects of language may not" (Phillips, 1990, p. 281). It is because of their flexibility and vivid motivation that nicknames can be treated as signs, reflecting cultural values and up-to-date background knowledge.

Metaphor as a nominative unit, stylistic device and cognitive mechanism is characterized by a secondary type of nomination, descriptive and evaluative potential, expressiveness; imaginary nature, figurative character; fictitious similarity, lack of real connection between the objects compared. Hence spotting similarities between objects from different spheres makes the process of name-giving subjective, dependent on the creativity of the author. However his choice is not purely arbitrary and is limited by tradition, conventions, stereotypes, standards etc.

Combining the features mentioned above metaphorical nicknames can be regarded as highly informative signs of culture reflecting background knowledge in the form of culturally specific associations, images, standards, stereotypes, symbols, realia, artefacts etc.

We consider cultural potential of metaphorical nicknames on the level of connotation and on the level of concepts they verbalize.

Metaphorical nicknames are treated as culturally specific if they express connotations which are peripheral or untypical of the representatives of another linguoculture, e.g. according to (Old Cumbrian Society) the nickname Amoeba can

connote small size and light weight (cf. in Russian it describes a person as weak-willed, boring in character or shapeless in appearance).

Such culturally marked connotations are reflected in motivational peculiarities of a nickname, showing discrepancy or asymmetry between the meaning of an appellative and the contextual meaning of a metaphorical nickname. For example, the nickname “(the) Cat” can imply the following qualities beyond those included into the meaning of a corresponding appellative:

- 1) agility: Peter (Philip) Bonita (b.1941), English footballer. Goalkeeper for Chelsea and England, Bonita was popularly known as the Cat because of his shot-saving agility (Delahunty, 2003, p. 31);
- 2) athletic abilities: “when I was at high school (some 9 years ago) there had previously been a kid at school nicknamed “cat” due to his athletic abilities (perhaps)” (Nicknames);
- 3) eye colour: “my nickname is Cat for my Green Eyes, that change colors like a Cat” (My Nickname is Cat or PI Blue Moon Lady);
- 4) “water-negative”: “My nickname is Kitty or Cat. Because people think I’m catlike – I hate getting wet/sprayed with water ...” (Nickname confessional);
- 5) habit of napping in the sun: “My nickname is Kitty or Cat. Because people think I’m catlike – < ... >, I love to nap in the sun, etc.” (Nickname confessional);
- 6) drowsy: Philip Clive Roderick Tufnell (b.1966), English cricketer, a left-arm spin bowler for Middlesex and England. Tufnell was nicknamed Cat by his Middlesex teammates because of his predilection for taking naps during the day. The nickname dates from August 1988 when he neglected his duties as twelfth man by sleeping through the whole of the morning’s session of play (Delahunty, 2003, p. 31).

The process of creating an occasional nomination is based on its assimilation to a usual prototype already existing in the linguistic consciousness of a native speaker. This prototype determines the motivational and evaluative characteristics of occasional nicknames.

Cultural background of metaphorical nicknames can also be revealed through linking people’s qualities to objects from certain conceptual spheres.

Proceeding from the definition of metaphor as a culturally-based phenomenon and cognitive mechanism of “understanding and experiencing one kind of thing in terms of another” (Lakoff, Johnson), it is necessary to emphasize that metaphorical nicknames reflect the universal feature of metaphor to describe abstract and concrete qualities through linking them with concepts representing material world.

The cognitive process of choosing a suitable nickname is accompanied by intuitive search of a standard, a model which embodies the same quality as the nominee does. The model and the conceptual sphere it belongs to can be treated as the source of metaphorization, the qualities of a nominee being its target.

As a result of quantitative and conceptual analyses of nicknames the following groups of metaphors were pointed out:

1) nicknames reflecting implicit comparison with real or fictional human beings, including cases of antonomasia (athletic = Babe Ruth, big ears = Dumbo, full lips = Angelina, liar/long nose = Pinocchio, clever = Einstein, greedy = Scrooge, honest = Abe) – 30 %;

2) nicknames based on perception of human qualities through qualities attributed to animals, plants and lifeless things – 70 %.

Nicknames from the “Royalty” sphere (King, Queen, Prince, Princess, Duke, etc) are used to hyperbolize qualities of celebrities, being especially popular and wide-spread in such spheres as show-business (music, entertainment, movie stars), sport and politics. The word “King” used as a metaphorical nickname implies the leading representative of some sphere: 1) the best, the most talented, outstanding representative; 2) powerful, influential; 3) conqueror, explorer; 4) inventor; 5) successor, heir. Such honorific nicknames are most frequent in the American culture.

In the British culture such nicknames were used as honorifics ironically, implying the worst, notorious representatives of some social or professional sphere (King of Dullness, King of Dunces (Cibber Colley, poet-laureate), King of Undertakers, King of Porn). Nowadays this tendency remains and such nicknames as King, Queen, etc. are still not very popular in Great Britain as honorifics. The native speakers explain it like this: “The main reason is that here we prefer understatement, rather than the somewhat exaggerated claims which you find in America, and which are ultimately self-defeating as they lose their value. If everyone is a King, then no-one is a King! Maybe the fact that we actually do have a Monarch here is also a factor” [IV]. At the same time when such titles are still used their positive characteristics become ironic. Thus Ashley Giles’s nickname the King of Spin on the one hand, honours his bowling talent, but on the other hand stands in contrast with his modesty. Ironic potential of this nickname increased when it was modified into the King of Spain hinting at the ridiculous story connected with it: “Pottery company made some mugs for people to buy as souvenirs, with a picture of Ashley Giles on it, and the words 'Ashley Giles – King of Spin'. Unfortunately the people making the mugs read this incorrectly, and made thousands of mugs which said 'Ashley Giles – King of Spain' So now he is always known as the King of Spain!” [IV].

The descriptor “the main, leading, principal” is realized in all meanings of the metaphorical nickname implying gradation. As a result such nicknames as Queen, Prince etc. reflect hierarchical relations in the sphere of Royalty:

(1) Dale Evans, the wife of Roy Rogers “The King of the Cowboys” was known to millions of western fans in the 1950s as “The Queen of the West” (TV Acres);

(2) Jack Paar, the emotional host of The Tonight Show on the NBC network was called the King of Late-Night Television during his late night reign from 1957–62. When Johnny Carson took over as host of the program, he proclaimed himself the Prince of Late Night Television since the title of “King” was already taken (TV Acres).

The algorithm of metaphorical attraction determines further associations:

(3) Basie, William – Count. In his autobiography, “Good Morning Blues,” he writes that he wanted to become part of the “jazz royalty of the time” – among them Duke Ellington, King Oliver, Earl Hines and Baron Lee – so he took the name ‘Count.’ This was in the late 1920s (Jazz Nicknames).

Example (3) illustrates a peculiar phenomenon of American jazz culture, reflecting popularity and special status of its representatives as idols in a collective nickname Jazz Royalty and in a cluster of corresponding nicknames.

This type of nicknames can be compared to nicknames of a Mr. Know-All-type. Such nicknames, being a kind of antonomasia, contain a title (Mr., Mrs., Miss, Lady, Lord, Sir, etc.) followed by a descriptive component (Mr. Negativity, Miss High and Mighty, Mr. Five-by-Five). The function of the first component is to exaggerate the quality, or emphasise somebody’s exclusive status, expressed by the second component. Similarity between this type of nicknames and nicknames from the sphere of Royalty can be proved by their synonymous use in similar contexts: the Prince of Late Night Television, Mr. Late-Night (Johnny Carson).

The sphere of work is the source of nicknames reflecting stereotypes about representatives of certain professions: Farmer (Oxfordshire accent), the Parson (occupied on Sundays) – BrE; Judge (respected), Cop (moustache) – AmE; Clown (make-up; witty) – BrE, AmE.

When bestowing a metaphorical nickname borrowed from the name of a lifeless thing the name-giver de-personifies the name-bearer to a certain extent, comparing his qualities to those of a certain inanimate object (see Scheme 1). Thus, strength as a human quality is interpreted in terms of technical characteristics of a machine. Along with the process of de-personification the opposite process is developing, when the qualities of a lifeless thing are personified in the nominator’s mind as long as they get connected with the qualities of a human being.

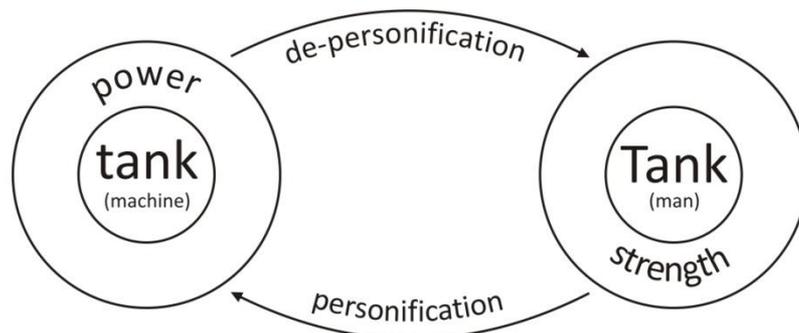


Figure 1. Metaphorical nicknaming

The process of personification and de-personification can be illustrated by metaphorical nicknames, 70 % of which are based on perception of human qualities through qualities attributed to animals, plants and lifeless things.

As a result of semantic classification and conceptual analysis the following most frequent metaphorical concepts are distinguished: “people are animals”, “people are plants”, “people are vegetables”, “people are household goods”, “people are food products”, “people (children) are sweets”, “people are geographical objects”, “people are weather events”, “people are weapons”, “people are gadgets/electronic devices”, “people are machines”, “people are vehicles/aircraft”. Though these conceptual metaphors are universal for the British, American and Russian cultures, the nickname examples analysed below are either rare or lacking in the Russian culture.

According to the type of quality and nature of object metaphorical nicknames can be divided into dynamic and static.

Static nicknames are based on outer qualities of name-bearers, i.e. their appearance. As a source of such nicknames the following spheres are used: animals, plants, geographical objects, household goods, food:

(4) Monkey, Horse < ugly, Rabbit < front teeth, Storky < tall, long neck, long nose, Barrel, Gut-bucket, Tubby < fat, Bucket < head shape, Jug, Teapot < ears, Milkbottle < pale, Ginger, Gingernut, Nut < red hair [AM]; Spoon < big head and skinny (School teachers nicknames); Liver Sausage < tall and skinny (Old Cambrian Society); Prune < wrinkled (Nicknames of school teachers?); the Nut, Peanut < head shape (Nicknames & Slang); Peanuts < bald (The Royal High School Club in London); Pickle, Pea, Beanie < small (What daft nicknames do your kids have?) – BrE;

(5) Bear < big, Walrus < moustache, Rabbit, Beaver < front teeth, Pelican < long nose, Larch < long legs, Lunchbox, Garbage disposer, Scoiner, Tubby, Tub’olard, Pillow < fat, Toothpick < skinny [AM]; Biscuit < big head, Porkchop < fat (Nicknames: Who Are you?); Pork Ball < fat (The Secrets Nicknames Reveal About Youth Life); Pumpkin < red hair [AM] – AmE.

Terms of endearment such as pet names and love names are often borrowed from the sphere of food (sweets) expressing pleasant feelings and emotions caused by the name-bearer. Such nicknames are especially popular in the American culture: Jellybean, Sweets (Sweetie), Sweet Potato, Sweetie Pie, Honey Pie, Candy, Sugar, Roly-Poly Pudding, Cookie, Cakes, Lemoncakes etc.

Dynamic nicknames reflect inner qualities of a person, such as peculiarities of behavior, traits of character, habits, physical and intellectual aspects.

It is thus quite logical that nicknames taken from the names of domestic animals reflect stereotypes about their disposition, temper and function in the household: Dog, Poodle (loyal); Bulldog (defender; firm, determined, obstinate); Bull (strong; brutal, aggressive), Horse, Ox, Bull (hard-working), Donkey, Goat, Mule (stubborn), Chicken (coward), Cocky (haughty); Piggy, Pig, Porker, Porky (fat, over-eating; greedy). Cf. in Russian: Pig = untidy, fat; Cock = bully.

When comparing a person with wild animals, beasts the name-giver accentuates such qualities as “aggressive”, “strong”: Beast (despotic, cruel), Bear (unpredictable,

strong), Lion (brave, strong, fierce, defender), Tiger (aggressive), Rhino (fierce, determined), She-Wolf (cruel, mean, troublemaker).

Animals of a smaller size (Mouse) besides denoting physical qualities can also imply a person shy in character. Such nicknames as Snail, Hermit Crab, and Turtle used to name a shy person are based on associations with the habitat (isolated way of life) and physical features of these animals.

Perception of a person's inner qualities and behaviour through the prism of weather conditions and natural hazards is based on such features as inevitability, unpredictable character, danger, force. As a result corresponding nicknames connote such human qualities as hot temper, petulance (6) and courage, strength, energy (7):

(6) Volcano (Fun facts about the LVI field), Tommy Thunder Bolt (Tommy Bolt);

(7) Ball of Fire (And Still I Rise), Flame (What are some nicknames you get or got called in school), White Tornado (McCain vs Obama).

Similar characteristics are expressed through nicknames produced from weapon and similar objects as well as military terms symbolizing aggression, danger, source of physical pain. Depending on pejorative or meliorative nature of a nickname these qualities can be transformed into such human traits as strength and belligerence (Tank, Dynamite, Torpedo, Battleship, Jigsaw, Hammer, Rifle), speed (Bomber, Tank, Bullet), unbalanced character (Shellshock, Dynamite). The examples above show that war metaphor, or military metaphor, is often employed to describe the spheres of sport and politics, their similarity being based on such components of war as victory ambitions, brutality, rivalry, enemies.

Representing human intellectual and physical abilities in terms of a certain machine, gadget, device aimed at doing a particular job is reflected in a group of nicknames motivated by such technical characteristics as speed, power, precision. Such nicknames are popular among athletes: Automatic (List of North American football nicknames), Digital (Vitalis Takawira) (Soccer NickNames), Radar (Mike Reid) (Famous Mormons in Golf).

The sphere of computer engineering symbolizes intellectual abilities: Computer, Calculator [AM]. Astute people are compared with an X-ray machine: the Man with the X-Ray Eyes (TV Acres), X-Rayer [AM].

Inexhaustible energy, physical strength, intellectual abilities of a person correspond to power and output characteristics of an engine and other machines generating energy: the Human Joke Machine (Morey Amsterdam) (TV Acres), the Driving Force, the Dynamo of Power (F.D. Roosevelt) (Shankle, 1955, p. 385), Tower of power (Sean Bowers) (Soccer NickNames), Megawatt (Darren Sawatzky) (Soccer NickNames), Dr. Kilovolt (Huff).

Comparing a person with a vehicle or aircraft a nickname connotes speed (Scooter, Jet, Cadillac (Carnell Williams)) along with strength and agility (Jerome "The Bus" Bettis (Origin of Athlete Nicknames), A-Train (Anthony Thomas)).

Hence, physical and intellectual power of an individual is associated with dynamic objects; at the same time the opposite qualities are conceptualized through static objects. Thus, poor intellectual or physical abilities can be associated with vegetables (Turnip, Vegetable), animals (Sloth) as symbols of a passive life style.

The examples above reflect the most frequent metaphorical models in the sphere of nicknaming, used in conceptualizing a person.

The results of research show that metaphorical nicknames in linguocultures under comparison can differ in connotation, evaluation, and concept chosen as the basis of metaphorical nomination. However when these concepts coincide in different linguocultures they can produce parallels of metaphorical nicknames.

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Translation in Ethnographic Research

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Abstract: *The relation between the Signifier and the Signified is arbitrary, but at the same time necessary in relation to the social dimension. A Signifier may cover several Signified, that allows semantic shift. The Signified forms a continuum that every language cuts in different ways. Following Universalism, language is a faculty of human mind, with the same biological bases for everybody. Following Relativism, every language expresses a different and unique cultural universe, irreducible to translation in other languages. Universalism and Relativism focus on different levels of language and are not in contradiction. The problem is semantic incommensurability, the impossibility to fully translate the meaning. Every cognitive experience can be expressed and classified in every existing language, as languages essentially differ for what they must express, not for what they can express. Fidelity in translation can be about semantic content but also about expressive content or about cultural implications. Translation is about catching the intention of the original text, adapting the content of the original to the semiotic universe of the reader. This hermeneutical act can widen our own interpretative horizon. That is what anthropologists do every day on the field. Native languages are both communication tools and objects of anthropological inquiry. Interpreting and “translating” foreign cultures would be like interpreting and translating foreign texts, even if cultures are not static texts and never stop changing. Metaphors are common in every language and culture and can be a challenge to the translator. Metaphors encourage us to go beyond the literal meaning of the words, an opportunity to widen our own sense horizon.*

Key words: translation, ethnography, hermeneutics, metaphors

*“Every choice is a renunciation”
Kierkegaard*

Introduction

Translation in ethnographic research contexts is a central issue, and not just for merely communicative reasons. Fabietti (Fabietti, 1999: 227) says that the problems posed by comparison leads to a problem of translation, as the problem is taking back the human cultural experiences to a sense horizon, that of the anthropologist,

in which such experiences can be understood; this taking back human cultural experiences means, in anthropology, “translating”; the true, real, problem of anthropologists is in fact that of “translating” (in the sense of the Latin etymology *traducere*, “to transport”) the “culture” they studied in a language that is understandable to their public. Already Godfrey Lienhardt (Lienhardt, 1954: 96-97), pondered this issue, saying that when we live with the people we study and speak their languages, and learn to represent to ourselves their experience as they represent it to themselves, we get to think as far as possible as them without for this ceasing being ourselves and that at the end, we try to represent their conceptions in a systematic manner on the base of the logic constructs in which we are grown, hoping thus to make an agreement between what can be expressed in our languages with what can be expressed in theirs. We mediate between their ways of thinking and those of our society.

I'll then start considering language by the point of view of the main linguistic theories, in order to deal then with the problem of translation itself. We'll see as first topic an issue of semiotic, that is the relation between signifier and signified, to consider then the debate between universalism and relativism in Linguistics, and then meet the most significant difficulty: the incommensurability between linguistic systems. We'll explore the interpretative and hermeneutical approaches, the negotiation of meaning and then how this matter is seen in the field of cultural anthropology, particularly in the interpretative, reflexive and dialogical approaches.

Signifier and Signified

To fully understand the issue of translation, I think we have to start from the “first principle” of Linguistics established by Ferdinand de Saussure (1916): the linguistic sign is arbitrary. In other words there is no natural and necessary relation between signifier and signified. But there is a relation, based on a social convention: Saussure says that, even if in relation to the idea that it represents, the signifier looks freely chosen, on the other side, in relation to the linguistic community using it, it's not free, but imposed. Therefore the linguistic sign is at the same time arbitrary in relation to its meaning and necessary in relation to its social dimension and to the linguistic system it's part of. Indeed Saussure thinks that it's needed a speaking mass so that there is a language, and that language never exists outside the social fact.

This doesn't forbid linguistic change: many of linguistic changes are due to semantic shifts, in other words the meaning of a word tends to slightly shift in some direction, and these semantic shifts usually happen between meanings close to each other and partially overlapping. This is because the meanings form a continuum that is cut in separate entities in different ways by each language, as Hjelmslev says (Hjelmslev, 1943). Each linguistic sign is polysemic, covering a spectrum of meanings. We can say that not only each language divides the pre-linguistic conceptual continuum in different ways, but also that it is possible to find diachronic, diatopic, and diastratic difference inside the same linguistic system. In other words, the same word can cover different meanings, of shades of meaning, following the epoch, the geography

and also the social context of the speakers. Being able to discern the shades of meaning is part of the linguistic competence of every speaker.

Universalism and Relativism

In Linguistics there is a debate between universalism and relativism. Universalism says that language has biological bases, the same for everybody, universal indie, and thence it should be possible, analyzing the various languages, to get to a universal grammar at the basis of all languages. Relativism, instead, says the every language is a different cultural universe on its own, irreducible to any translation attempt by other languages, so that each language must be studied independently and can be fully understood only speaking it, experiencing it. Noam Chomsky (Chomsky, 1965) says that language is the development of mental faculties, identical for all humanity, and this is why any infant is able to learn any idiom, as any idiom reflects the same “deep structure”, beyond surface differences. In other words, language would emerge from cognitive faculties shared by all humans. Therefore, every language can express the same concepts as any other language, even if perhaps with different choices, as these concepts are ultimately produced by the same cognitive faculties.

The most radical relativist theory in Linguistics is probably the Sapir-Whorf hypothesis, made by two pupils of the cultural anthropologist Franz Boas. This hypothesis says that language influences the thought to the point that it can even structure the very perception of reality. Sapir (Sapir, 1929) says that language is more than a mere tool to meet a culture, but it's the very link between the individuals and their culture; the very real world is not entirely given objectively, but it is by the most part built of the linguistic habits of the speaker and there are not two languages so close to be representative of the same social reality. He thinks that the worlds in which different societies live are different worlds and not just the same world with different labels. Whorf (Whorf, 1956: 235) says that facts are different for those subjects to whom the background linguistic floor provides a different formulation of the facts themselves. In other words, the linguistic categories influence thought and the very perception of the world, so that in a phenomenological point of view, two speaking (and thinking) in two different languages have two different experiences of the world, they experience *de facto* different worlds.

This hypothesis leads us to the concept of semantic incommensurability, the idea that the complexity of the meanings of the words of every language is so high that every translation can't be else than an approximation able to express only a part of the original message, but always with some degree of infidelity. Feyerabend (Feyerabend, 1975) thinks that incommensurability means a different internal organization, irreducibility of a system to another, but in the same time it doesn't mean “untranslatability”: it means that another language uses a different semantic and sense horizon.

To its extreme consequences, the Sapir-Whorf hypothesis would suggest that a bilingual individual may have at the same time two different perceptions of reality, in a sort of schizophrenia. We can anyway melt this hypothesis into a less extreme version, saying that language influences the perception of reality, but it doesn't fully

determine it, as it is based anyway on pre-linguistic human cognitive faculties. We might actually say that there is no real contraposition between Relativism and Universalism, as they deal with different levels of the linguistic phenomenon and therefore they're not in contradiction. The language being an emergent expression of human universal cognitive faculties doesn't contradict the idea that the single languages can influence the very experience of the world of their speakers. In medio stat virtus.

Interpretation and negotiation

About translation, Jakobson (Bower, 1959: 232-239) says that there isn't, usually, absolute equivalence between the codified units, even though some messages can serve as adequate interpretation of the foreign messages and units. Jakobson considers that, even if with some degree of approximation, every cognitive experience can be expressed and classified in every existing language. Following Jakobson, semantic incommensurability is not an insurmountable obstacle, as where there are gaps, the terminology will be modified and widened by loan words, by calques, by neologisms, by semantic transpositions and, lastly, by circumlocutions. If some grammar process lacks in the language in which we translate, this never makes impossible the literal transposition, in its totality, of the conceptual information contained by the original. Jakobson thinks that if a certain grammatical category doesn't exist in a language, its meaning can be expressed with the aid of lexical means. Jakobson still convenes with Boas that the grammatical system of a language (in opposition to its lexical asset) determines the aspects of every experience that must be necessarily expressed in that language, thing that imposes to the translator to make choices in the target language that might be not even contemplated in the source language. Jakobson concludes that languages differ essentially for what they must express, not for what they can express.

In every text, there are factors beyond just semantic, ad sociolinguistic factors and expressive style, that the translator should be aware of, and in some cases these factors are even more important than the literal meaning of the expression. This is especially true in ethnographic contexts. Umberto Eco (Nergaard, 1995: 121-146) underlines that: "the concept of fidelity is about the opinion that translation is a form of interpretation [...] and that interpretation must always aim, even if starting from the sensibility and culture of the reader, to find not just the intention of the author, but the intention of the text, what the text says or suggests in relation to the language in which it is expressed and to the cultural context in which is born"¹. Eco even says that in some cases "a linguistic infidelity may allow a cultural fidelity", for example when it is needed to translate ways of saying and slang expressions that literally translated would have no meaning or anyway would lose the most part of their expressive strength: "a reasonable principle of reversibility would be that the ways of saying and the idiomatic sentences were translated not literally, but choosing the equivalent in the target language" (Eco, 2003: 67). We might say that this is true not only of the idiomatic expressions, but in general for all those expressions where the expressive, sociolinguistic and not-semantic aspects are preponderant.

As Gadamer (Gadamer, 1960: 351) says that if in a translation we want to make stand out an aspect of the original that looks important to us, this can happen only, sometimes, leaving as incidental or even eliminate other aspects, present as well. Following Eco, insofar as true to the literal meaning a translation can be, every choice of the translator will anyway impose a certain degree of in fidelity, even if not necessarily at a strictly semantic level. Eco (Nergaard, 1995: 121-146) in fact says: “translating means making the text understandable to a reader of a different language, and it’s in this tension that the problem of fidelity articulates itself, fidelity that is always fidelity-for-someone [...]. On this tension it is based the idea [...] that – if it is necessary to bring the reader to understand the semiotic universe of the original – it is likewise necessary to transform the original adapting it to the semiotic universe of the reader. Facing the question if a translation should be source oriented or target oriented, I think that we can’t elaborate a rule, but we have to use the two criteria alternatively, in a flexible way, following the problems set by the text we find in front of us”, or in other words “in the continuum of the possible solutions, even the too rigid dichotomies between target oriented and source oriented translations must be melted in a plurality of solutions negotiated from time to time [...] Choosing to be target oriented or source oriented remains in these cases a criterion to negotiate from sentence to sentence” (Eco, 2003: 191-193). Here it shows again the problem of semantic incommensurability: “if no word of a language is completely the same to that of another language, translating would become impossible: save meaning translation as the activity, not at all regulated and formalizable, through which it is possible to understand things that through our language we couldn’t even know” (Eco, 2003: 191-193). Therefore translation is a hermeneutical process that aims to embrace larger and larger semantic horizons: “understanding a context is a hermeneutical act, and every hermeneutical act implies a circle (I make an hypothesis over the whole that every single part of the text must confirm to me, but I can’t understand a single part of the text if not in the light of the hypothesis over the whole)”(Nergaard, 1995: 121-146).

We might say that translation is a particular case of interpretation, but not all interpretations are translations. For example Gadamer (Gadamer, 1960: 342) says that every translation is always an interpretation and tries to show the deep structural identity between interpretation and translation, that puts them both under the sign of compromise, in other words negotiation: as in the dialogue the

alternate motion of the discussion can bring at the end at a compromise, thus the translator tries, in an alternate motion of tests and attempts, the best solution, that can be always and just compromise (Gadamer, 1960: 346). As in dialogue, to reach this purpose, we attempt to put ourselves in the position of the other, to understand its point of view, thus the translator attempts to transpose himself completely in his author. Gadamer (Gadamer, 1960: 347) thinks that the task of the translator is not distinguished qualitatively, but only for a different degree of intensity, from the general hermeneutical task that every text propose us.

With this idea of catching someone else’s point of view, we are slowly getting closer to the field of cultural anthropology: as Eco (Eco, 2003: 162) says, “a translation is not just about a passage between two languages, but between two cultures, or two

encyclopedias. A translator has not just to keep in mind strictly linguistic rules, but also cultural elements, in the wider sense of the term". Partially following Sapir, Whorf and Boas, Schneider (Schneider, 1976: 211) states that different cultures have different structures of meaning and these structures are conveyed by symbols that are different from each other. Gadamer (Gadamer, 1960: 441-444) states that the objective of the translator is to transpose the meaning of the discourse in the context in which they live those to whom the translation is addressed, but without altering the sense of the discourse: the sense must be kept, but having to be understood in a different linguistic word, it must be rebuilt in a new way.

Translation in ethnographic contexts

Let's go back to translation in ethnographic research. As Fabietti (Fabietti, 1999: 228) claims, translation in anthropology is a double problem: "considered by the point of view of the of the resubmission of the studied culture in a language understandable to the public of the anthropologist, the issue of translation is eminently about the textualization of the ethnographic experience, even if it is not exhausted in this last operation. In fact this kind of translation is preceded by another translation, the one that the anthropologists, before textualizing their own ethnographic experience, must face directly on the field"². The knowledge of the language of the "natives", although partial or imperfect, is in fact an essential element of every ethnographic research: "on the methodological level, on the other hand, language is not just a 'communication tool' with the native, but it is a very object of the anthropological inquiry, one of the facts the anthropologist deals with". For example Nadel (1974: 54) says that language is one of our "tools" to get to the facts, but it is in its turn one of these facts, in opposition to Margaret Mead, who thought that the knowledge of the language would be after all accessory and not fundamental for the anthropologist, a major mistake for Nadel, coming from the idea that language is nothing else that a tool and that languages in general are tools of the speech so perfect and uniform that can be translated one into another, sentence by sentence, with the highest precision. Paraphrasing Nadel we could say that a language is not just a pure communication tool, but also has social aspects that go beyond the strictly semantic content of an expression and even when we could translate exactly this semantic content, we would nonetheless lose other more subtle aspects, more difficult to translate. In fact "the problems of translation in the language of the native don't end yet with the knowledge of the contextual use of the terms or with the knowledge, as always Nadel says, 'of the whole semantic organization semantic of the languages'. There are in fact other 'forces' that determine the process of translation [...] such cases show us then translation is always necessary, even when the anthropologist gets to perfectly the meaning of the terms; also [they show] how the process translation always and anyway implies a relation of power; and that, in the end, every translation must push us, so that translation is, not to 'force' the others' terms and meaning inside ours, but rather to 'widen' the latter in order to 'welcome' these terms and meanings inside a sense horizon" (Fabietti, 1999: 230-232).

This perspective has become particularly important since Clifford Geertz (Geertz, 1973) used the metaphor of culture as a text, in which the anthropologists are in the

same position of translators, having to translate a foreign text in their own language, not just translating the semantic content of the source text, but trying as far as they can to convey also all those further aspects

(aesthetic, poetic, social, cultural) that are the hardest to translate. Quoting Malinowski, it's about "catching the native's point of view" and make it understandable also to one's own public, in a delicate negotiation of meanings, a dialectic between "close to the experience of the native concepts" and "far from the experience of the native concepts" (Geertz, 1983), or in other words between –etic and –emic perspectives: catching the point of view of the indigenous, his relation with life, be aware of his vision of his world (Malinowski, 1922).

On the other hand, the metaphor of culture as a text, insofar as keen and pertinent, runs the risk of being partially misleading if intended in a too rigid way, as it tends to conceive culture as a static object, ontologically well defined, wholly offering itself to the interpretation of the anthropologist/exegete, while on the contrary cultures have never well defined and objectively identifiable boundaries, they are subject to the historic change and are therefore all but immutable; moreover, cultures can be influenced by the very interaction with those who get closer to study them, as the anthropologists do. As Fabietti (Fabietti, 1999: 237-238) states: "if in fact the ethnographic dialogue, the negotiation of meanings and the communicative context are processes made possible by the fact that the anthropologist and the informer [...] are two subjects speaking to each other, the translator and the text have a different relation. [...] Also the anthropologist makes an operation for many aspects analogous to that of the translator, [...] but the hermeneutical analogy is not extendable - I think - much more. The translator doesn't 'negotiate meanings', if not in a metaphorical way. [...] The anthropologist instead, continuously negotiates meanings during the dialogue. [...] The difference between the dialogue between a translator and a written text on one hand, and between an anthropologist and their interlocutor on the other hand is that in this second case the meanings are completely 'reset' during the dialogue itself" and also "there are other reasons inducing us to look with some skepticism at the metaphor of culture as a text [...] the anthropologist negotiates the meanings during the dialogue with their interlocutors, [...] a text translator doesn't move inside an analogous context, [...] in the ethnographic context the meanings are continuously 'reset' giving the anthropologist the possibility of catching, beyond many other things, the 'modality of constitution' of the representations of the natives" (Fabietti, 1999: 241). Therefore we can even accept the metaphor of culture as a text, as far as we consider it a text without a precise beginning and end, a text changing in time and that therefore shows itself slightly different every time we read it, and moreover that changes in the very moment in which we approach, as it kind of interacts with us. If this metaphor looks too arduous, let's consider anyway the new frontiers of textuality offered by informatics, that allows us to access to interactive texts that also the readers can modify (my mind goes inevitably to Wikipedia, but we could find many other examples).

Let's go back, anyway, to the topic of translation, that is getting more and more difficult. Fabietti says that: "The imperative to fidelity, that applies to every translation, can't obviate to the fundamental differences existing between different

languages. This idea of 'irreducibility' of any language toward any other sends us back to that stratification of sense that makes every culture having its own history. We start to catch a glimpse of how the work of the anthropologist is suspended between will of translating and untranslatability. In the same way the anthropologist will never be able to faithfully reproduce the 'net of meanings' that constitutes a culture, but will reproduce it in a partial way" (Fabietti, 1999: 235-236).

One of the most complex challenges of the anthropologists is that of catching, understanding and translating metaphors. In the past, many anthropologists have intended elusive metaphors in a literal way, getting to postulate a primitive irrationality without remedy. If however we consider that these expressions are actually metaphors, we can understand that they must not be intended in their literal meaning, but that we must understand their deeper sense, beyond their semantic shape. Let's take for example the famous Nuer sentence reported Evans Pritchard "twins are birds": literally it doesn't make any sense, but no more than the Italian sentence "that actor is a dog" or the English sentence "it's raining cats and dogs". Interpreting to the letter "twins are birds" is exactly as stating that Anglophones think that actual cats and dogs can rain from the sky or that Italians think that bad actors have fur and bark. The matter is taking the metaphor back to a net of meanings that allows us to catch the sense. Let's make an analogy:

twins : birds = bad actors : dogs

In other words the relation between "twins" and "birds" in the Nuer culture is of the same metaphorical nature is and symbol of the relation between "bad actors" and "dogs" in Italian culture. Starting from this analogy, we can take the metaphor back to its sense (and therefore understand why the Nuer people use just this metaphor and not another). "Dog" in Italian can take the metaphorical meaning of "person that perform their job in a bad way", as in the Nuer culture the term "bird" can take the meaning of "special being, particularly close to God and Heaven", as Evans-Pritchard states (Evans-Pritchard, 1940). Therefore, as when I say that an actor is a dog, I'm saying that he or she is a bad actor, and not that he or she has fur and barks, when Nuers say that twins are birds, they probably mean that twins are special people, someway closer than others to the divine, and not that they have beak and feathers. Knowing and understanding the context is *conditio sine qua non* in order to interpretate and "translate" cultures.

We have seen that in translation there are at least two issues to keep in mind: the semantic aspect, that can on its own be very elusive, and a not strictly semantic aspect, made by sociolinguistic, aesthetic, stylistic factors. Translating a novel is different than translating a poem or a song, and it's even more different to translate the meaning of an idiomatic sentence, a religious term or a magic ritual. Following the kind of translation you deal with, the hermeneutical tension will have to move on an aspect or another. Therefore for example in translating a native concept that is elusive to us, we can spend many words in explaining it, without being afraid of losing any stylistic effect, while on the other hand while translating a poem we'll have to be more mindful about the aesthetic and poetic aspects, rather than the semantic content of every single word. We will need to make choices, due to the

experience and knowledge that we have of that culture: “learning the rule [...], the anthropologist is able to catch, on the basis of his or her own experience of categorization modulated on the schemes of the native, the dynamics that are at the base of the category constructions of the latter. Without a shared experience of these dynamics, it becomes difficult to catch the constitution of these category processes” (Fabietti, 1999: 243). As Fabietti reminds us, “Feyerabend states in fact that there is a ‘transitivity device’ from a scientific cosmology to another and that this mechanism consists of the self-transformative property of the language. [...] This means that our language, insofar as rooted in a system of premises that is incommensurable with that on which other languages lay, can find in itself the adequate resources to try to approach the meanings expressed by the culture that constitutes the object of our study. This self-corrective power of the language resides in its metaphoric nature” (Fabietti, 1999: 256). Ricoeur (Ricoeur, 1975) says that the metaphor is a “miniature poem”, a textual and conversational event that, able to reshape reality, to find ontological dimensions hidden to our experience, and to transform our own vision of the world, it produces through imagination, a new conceptual pertinence that creates new sense and a new way to conceive the world. Thence metaphor becomes no more obstacle to the translation, but semantic, hermeneutical and even epistemological resource, able to widen our own meaning and sense horizons. The very vocabulary of the anthropologist gets enriched thence of native terms that are no more opaque and elusive, but become conceptual tools able themselves to widen our interpretative horizon.

Conclusions

Let’s see briefly the route taken so far, to get then to some operative conclusions. We started saying that relation between signifier and signified is arbitrary by the semantic point of view, but it’s mandatory in relation to its social dimension, as every language is spoken by a mass of speakers. Every language divides in a different and arbitrary way the pre-linguistic conceptual continuum and often some signifiers can partially overlap. Being able to manage semantic shades, also in relation to the geographic, historic and social context is part of the linguistic competence of the speaker.

We have seen the debate between universalism and relativism, where the first one states the substantial unity and identity of the language structures of human mind, while the second one states the incommensurability between different linguistic systems, as every language conceives its own vision of the world and influences the very experience of the world of its speakers. We have seen however how these two paradigms are not necessarily in contradiction, as they deal with different plans of the issue of language: the fact that all human beings share the same cognitive faculties and identical pre-linguistic mental structures doesn’t exclude that every language can influence the very experience of the world of its speakers and therefore there is a semantic irreducibility between different languages.

But irreducibility doesn't mean untranslatability: it rather means that every aspect of a linguistic expression can potentially be translated in every other language, but at the same time it's not possible to translate them all together, that brings the translator to make choices. Understanding what is to be translated and what can be lost in translation requires by the translator a great linguistic competence, that goes far beyond simple semantic, but that takes into consideration also aesthetic, stylistic, social and cultural aspects. The interpretative effort of the translator must tend to reproduce as faithfully as possible the very intention of the source text in terms understandable to the target readers or speakers, in a continuous negotiation of meanings, wisely alternating source oriented and target oriented strategies.

We immersed ourselves in the ethnographic research contexts, saying that the cultural anthropologists find continuously themselves facing a double problem of translation: first, they have to communicate in an effective way with his "natives", mastering their language, and being able to manage elusive terms and hard metaphors, then they have to translate the meanings they ran into in an understandable way for their public. The very language of the natives and the ethno-linguistic aspects are one of the facts that the anthropologists must observe interpret. It can be useful to use the metaphor of culture as a text, if it's not taken too literally (as culture are not fixed and inert entities as a written text), suggesting the idea that the anthropologist ventures into it with an interpretative spirit, continuously negotiating the meanings between –etic and –emic perspectives. If thence the semantic irreducibility imposes to the anthropologists/translator to make choices, and renounces, the hermeneutic circle and the use of metaphors allow them to widen their own interpretative horizon, becoming epistemological tools.

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Notes

1. All of Eco's quotes are translated by me in to English from the Italian original text
2. Also the quotes of Fabietti are translated in English by me from the Italian original

Learning Generators: English Teaching and Learning Innovation through Computer Education

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Abstract: *In the teaching of foreign languages, Textbooks act as a tool that generates learning, and if we improved them taking into account the different learning styles, we would be creating a real English Learning Generator for all the students. Could we imagine a learning system where all students learned English in a globalised world at their best? The scope of my work in Second Language Acquisition includes the bestseller publishing houses in teaching English as a second language (Cambridge, Oxford, Longman, Macmillan and Richmond) and each single exercise in these textbooks will be classified on the basis of two theoretical perspectives; Neurolinguistic Programming, which states that information is processed through the senses and analyses the information input in students, and Honey and Mumford's taxonomy of Learning Styles, which analyses the information processing and its output. The major findings that emerged after analyzing textbooks were as follows: a) as far as the NLP is concerned, we should congratulate these publishing houses since the data that have been collected found a great numerical equality of exercises that could help the different systems of neurolinguistic representations and b) as far as the Learning Styles are concerned, we should criticise the publishing houses as there is a big number of exercises from a particular Learning Style. The higher representation of exercises that could help the Reflector Style shows that all the publishing houses, without exception, follow the natural method. The natural method fails because it has an excess of a single Learning Style, which is the one with the smallest representation among the students. New technologies could act as the perfect individualized learning tool, as they could provide different students with the most suitable learning style for each one. The digital books could be adapted to each student's learning style when dealing with explanations, exercises or homework time. Computers provide for a challenge of traditional educational methods. The old books must change into e-books so education will provide each student with this ultimate English Learning Generator.*

Key words: learning styles, computer education, textbooks, technology, second language acquisition

Introduction

Each one of us tends to develop certain preferences as far as style of general learning. Those tendencies provide our own style of learning. Our learning style would come to be the general tendency, the most used. No learning style lasts all our life and is unchangeable. Consequently, they can be modified for a better advantage. Students will learn how to improve the different styles that they use, and we can help them.

Of all the theories on learning styles we have, on the one hand, those theories dealing with the information input or Neurolinguistic Programming (NLP) and, on the other hand, the theories about the information processing by Honey and Munford. Our students have an evident preference for certain learning styles, making obsolete the old system centred on the teacher and in order to make learning effective, each student requires of a style of education adapted to his own way of learning. It also has the additional problem that not all the teachers have much knowledge of that variety and do not know the strategies to follow according to the theories of the Learning Styles.

The importance of this investigation is to try to optimise the education and practice of a foreign language, increasing the level of knowledge of all the students using a Learning Generator or common text book for all the students of a specific English level, organizing it previously so that it teaches up to the maximum capacity of each student, considering their learning style and thus eliminating the teaching style of each teacher.

The new technologies used when teaching, such as computers and digital books, do help students to organize their talents. This way, we would be creating the ultimate teaching tool, a Learning Generator or textbook able to optimize their learning process.

Differential learning

It is obvious that the general usage of the very fashionable natural method in the teaching of English as a second language does not give the expected results. Students who finish compulsory education do not end up with a level of English that allows them both good oral and written communication. This research analysing the most widely used text books in the classrooms could discover the reason. Although it may seem excessive, this investigation exceeds expectations since the initial target was only to see which editorial was better in quality, taking into account the diversity of learning styles.

Methodology

In this investigation the methodology of the main publishing houses in English teaching text books has been analysed (by units and as a whole) in order to see what percentage of quantitative representation they have in the different learning styles corresponding to both theories; Neurolinguistic Programming (NLP) and the Learning Styles theories belonging to Honey and Mumford (Activist, Reflectors, Theorist and Pragmatist).

Not only do students have their preferences and their style of learning but also all the teachers have their own style when working, and that style is also seen when we use the different representational systems. Most of us tend to use a system over the others when we teach. In order to identify what our tendencies are, we need to analyze our way of teaching from the point of view of both the NLP and the Learning Styles. Generally, we will find different types of learning styles in all the groups of students. If our teaching style is the same as that of our students, learning will be easier for them than if it is not the same one, and with a book using all the different styles we would be helping all our students. It is obvious that we cannot choose our students and, consequently, the learning styles of our students, but we can choose a teaching method that would suit all our students.

PNL

The Neurolinguistic Programming model, also called visual-auditory-kinaesthetic (VAK), takes into account the neurolinguistic criterion that considers that the input of the information becomes through the eye, ear and body, from which we have the visual, auditory and kinaesthetic systems. If, for example, after a school trip we asked a group of students to describe some of the places that they had visited, probably all of them would describe different things, because each one would have paid attention to different things. We do not remember everything that happens, but just part of it. Each representational system has its own characteristics and rules of operation. To use a system over the others implies that there are systems that are used less often and, therefore, that different representational systems will have different degrees of development. The most often used one is important for two reasons: firstly, because the more we use a representational system, the more developed it will become and secondly, because the representational systems are not neutral since each one has its own characteristics. In the classroom context that means that, after having had the same explanation, all the students will not remember the same information. For some students it will be easier to remember the explanations that were written on the blackboard, whereas for others the words of the teacher will be better remembered and, in a third group, we would have students who will remember the assumptions that this class had on them. It is statistically impossible that a teacher has spent exactly the same time explaining the same topic in each one of the different representational systems, though we must try to use a similar number of exercises belonging to different representational systems when we explain something.

Learning Styles

Honey and Mumford laid out the learning styles into four styles, and they stand for the four phases of a cyclical process of learning similar to the learning cycle; activists, theorists, reflectors and pragmatists.

Activist students learn better with activities that demand a challenge, of relative brevity and immediate result. Reflector students learn better observing. They must think before acting. Theorist students love systems and concepts that mean a challenge for them. They will also like the teacher to remind them that the activities done in class are good to reach clear goals. Pragmatist students learn better with useful activities and they match the theory to their immediate necessities when they see the others do something.

Results

The publishing houses that were included in this research were Pearson/Longman, Oxford, Cambridge, Heinemann/Macmillan and Richmond, and as far as the NLP is concerned, we should congratulate the publishing houses. After analysing different publishing houses belonging to the same level, one of the main common attributes that have been found is the great numerical equality of exercises that could help the different systems of neurolinguistic representations. The general neurolinguistic representation in the publishing houses would be; 35% of Visual, 33 % of Auditory and 32 % of Kinaesthetic exercises. The Oxford publishing house turns out to be the one that could help the Visual students more (50 %). Cambridge is second (41.5 %), Pearson is third (38.5 %), whereas Heinemann (24.1 %) and Richmond (20.8 %) include a smaller representation of exercises that could help this group of students. The Visual style is the one that has the greatest representation in three out of five publishing houses, although not by much from the second most frequent used style, the auditory style. The one with the greatest percentage is Heinemann (44.1 %), followed by Richmond (40.8 %) and Cambridge (30.5 %). Those that have a smaller percentage are Oxford (26 %) and Pearson (24.2 %). The Kinaesthetic style is the least used in two out of five publishing houses although not by a remarkable big percentage from the other representational systems, and varies between the greatest representation of Richmond (38.4 %) and the representations of Pearson (37.3 %), Heinemann (31.8 %), Cambridge (28 %) and Oxford (24 %). This analysis shows that the books of the most sold and used publishing houses in English teaching are close to be Learning Generators. The percentage of visual children is usually very superior to the auditory and kinaesthetic children, for that reason many activities are prepared for these children.

On the contrary, as far as the Learning Styles are concerned, we should criticise the work of the publishing houses. One of the main common characteristics after analysing the same publishing houses is the great representation of exercises that a particular Learning Style has over other Styles. The average representation in percentages of the Learning Styles would be; 18.4 % of Activists, 49.4 % of Reflectors, 17.8 % of Theorists and 14 % of Pragmatists. The Reflector Style, with a representation of 49.4 %, is the Style which all publishing houses help most. This data is common in all the analyzed publishing houses. The Activist Style is second if we consider the average, with an 18.4 % representation, but it has only been the second most recurring Style in three of the five publishing houses. The third most common Style is the Theorist Style, with a 17.8 %, which is also the second most seen Style in three of the five analyzed publishing houses. The Pragmatist Style, with an average of 14 %, has been the least recurrent Style in three of the five publishing houses, and it is, the Style with the smallest representation in general. The Richmond publishing house turns out to be the one that could help the Activist students most (30 %). The Pearson publishing house is second (23 %) and Cambridge and Heinemann are third (17 %), whereas Oxford has the smallest representation of exercises that could help this group of students. The Reflector Style is the one that has the greatest percentage in all the publishing houses, and with a clear advantage in percentage from the

second dominant Style. The publishing houses with the highest percentage (56 %) are Oxford, and on the other hand, Heinemann is the one that has the lowest percentage (43 %). As it can be verified, the highest score and the lowest do not distant to a great extent. Heinemann is also the publishing house with the greatest percentage in exercises with Theorist Style (29 %). Oxford is second (22 %). Cambridge (17 %) and Pearson (14 %) are in the following positions and Richmond has the lowest percentage (7 %). The Pragmatist Style is the least recurrent style and varies between Pearson and Heinemann (11 %) and Oxford, Cambridge and Richmond (16 %).

The excessive representation of exercises that could help the Learning Style with less students together with the small representation of exercises that could help the students with other styles clearly show that the text books follow a mistaken tendency. The higher representation of exercises that could help the Reflectors Style verifies that all the publishing houses, without any exception, follow the natural method. The publishing houses do not consider the different Learning Styles of the students, and they are focused on a method that will soon be obsolete because the academic results do not show good results.

After analysing the main deficiencies, some activities were created so as to deal with the failures of the analysed text books (schemes, additional material for the teacher...), and verified if the modifications previously mentioned were effective as far as the attainment of the targets offered by each book, using a control group to which these modifications were not applied. The results were highly encouraging since the students with Learning Styles of smaller representation in text books obtained better results than those that did not do the activities, since they belonged to the control group. This proved that the complementary activities that had been prepared to replace the deficiencies of books, adding exercises and activities that could help students from no-Reflectors Learning Style were positive. To my concern, the academic results of those students with Activist Style are usually much worse than the students with Theorist and Reflector Style, probably due to the insistence of the publishing houses to help them in text books. We can conclude with clear evidence that the publishing houses do not consider the different Learning Styles at the time of programming their books. On the one hand, they do not seem to consider the percentage of representation of the pupils belonging to each Learning Style. But on the other hand, they seem to consider the spread tendency in the different methods of education of the foreign languages, since they are centred in the natural method, leaving aside, for example, grammar explanations that would could help students with Theorist Style. Paradoxically, they do not turn out to be very communicative since they do not include a great variety of communicative exercises, which could help the students from Activist and Pragmatist Style. This must be because the text books are designed considering educative contexts where classes have a large number of students, which makes the accomplishment of these activities difficult. But this investigation has ended up finding the main failure of the tendency in education in second languages; the communicative method fails because it has an excessive use of exercises of a single Style, which is the one used by the smallest number of students (Reflector Style).

After analyzing the learning styles in the text books used to learn English as a second language, changes should be made to improve the quality of books as they only help a small percentage of students. The excessive use of exercises that help the Learning Style with less students and the small representation of exercises which help students with other styles shows that text books follow a mistaken tendency. The higher representation of exercises that could help the Reflector Style shows that all the publishing houses, without exception, follow the natural method. The natural method fails because it has an excess of a single Learning Style, which is the one with the smallest representation among the students (Reflector Style) Text books act as a tool that generates learning, and if we improved it taking into account the different learning styles, we would be working with a real Learning Generator for all the students, without any exception at all, an optimal tool of learning. It seems utopia, but it would be an attainable utopia. If we used a method which could help all our students, we would be creating students who would learn at the maximum of their capacities and all the society could help from that.

Now it is time for the publishing houses to pay greater attention to the theories on Learning Styles than to the educative tendencies, as the communicative and natural methodologies, and pay more attention to the new technologies. Computer education is the future. Textbooks will have to be adapted to help all the students. New technologies could act as the perfect individualized learning tool, as they could provide different students with the most suitable learning style for each one. The digital books could be adapted to each student's learning style when dealing with explanations, exercises or homework time. The old books must change into e-books so education will provide each student with this ultimate English Learning Generator.

Computer education is making an ever-increasing impact on all aspects of cognition, education and training, from primary to tertiary and in the growing distance learning environment. Masters and doctorate degrees in Computer Education are awarded for applications in many fields such as language acquisition. It is clearly the way forward. Computers improve both teaching and student achievement.

Can we imagine a learning system where all the students learned at their best? What degree of knowledge could those students end up reaching?

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The Role of Creative and Global Thinking in ELT Classes

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Abstract: *In recent years of our modern world, lots of new techniques and approaches on English language teaching have been invented and developed by language specialists. Creative and global thinking have always increased the ways of learning techniques. Creative thinking is the process which is used to find useful solutions or issues to develop thinking skills. It is also an ability to trust in a process which will bring beneficial outcomes. Global thinking is an ability and a process which we use to think and create useful ideas or solutions for the universal and the international issues. As Bonser (2004) states that the contemporary world we are living in has lots of global problems such as overpopulation, pollution and poverty and all of these problems need contemporary solutions and approaches. This paper deals with the role and the advantages of creative and global thinking in ELT classes. Creative thinking methods will mainly be emphasized. The concepts of global competence, global world view and global thinking will be dealt with in this paper.*

Key words: global thinking, creative thinking, creative behavior, global education

Introduction:

As it is very common to see lots of foreign students in the same classroom, it won't be appropriate to talk about only one culture in that classroom. Foreign students like learning new cultures in the city or in the country they started to live in, but they also enjoy learning new things about other cultures.

Most people in our modern world have many opportunities to develop themselves with the help of the internet and television channels. However, unfortunately, lots of teachers prepare their courses according to the national standards of their government rules. This study deals with the students and educators who prefer to think globally and who think creativity is useful for language classes.

What is Creativity?

Creativity is an ability to reflect on different and useful approaches and methods and to criticize them. It means being different and genuine and to struggle against the problem and to receive useful results. It is a process of changing himself/herself and

the world. (Çellek, 2002 as cited in Gülözge Türköz, 2010, p.160). A creative person is someone who produces ideas or behaviors which are recognizably original-novel, surprising, or unusual. Creative thinker makes positive contributions to his/her own life or to the life of others.(Peterson & Seligman, 2004, p.95)

Creative Behavior:

As Uribe-Larach& Cabra (2011, p. 325-342) state the following on creative behaviour:

Creative behavior has been viewed as the creative act, or a set of acts, which are made explicit through behavior. Creative behavior is not submissive; it is an action, which leads to a creative output or a solution to a challenge. Creative behavior is not confined solely to the domain of cognition and thought but rather it is action that yields output that is deemed original and useful (Puccio & Cabra, 2011). It is a behavior that permits one to act unobstructed from self or externally imposed constraints in pursuit of self-expression, invention, discovery, design and problem solving.

From this paragraph it is understood that creative behavior is an action which brings benefits or useful outcomes to our lives. It is also an act which shows us an invention, a discovery or a design.

Creative Thinking

According to the Academic and Training Support System, Educational Resources: <http://www.edu-resource.com/training-and-development/what-is-creative-thinking.php>

Creative thinking is actually both capacity to blend or synthesize to present suggestions, images, or experience in unique ways and the expertise of thinking, responding and dealing in a creative way characterized by a higher level of development, risk taking and divergent thinking.

Why Do We Think Globally?

As it is defined by Bonser (2004) that

Contemporary World is looking for solutions to overcome Global problems and establish Sustainable Development for Humanity. Overpopulation and pollution of the planet, poverty in Third World, energy crises, and many other problems concerning our Whole Planet need approaches and strategies for solutions. Traditional methods of problem-solving are not effective on a Planetary scale. Concept of Global Education became one of the solutions of that problem. It was developed by Robert Hanvey, USA, in 70s as one of the

ways to find solutions to existing and future global problems. His concept of 5 dimensions became classic for Global Education.

As courses for Global Education multiply, it is becoming more and more clear that it is important to direct the Global Education process not only for Global Competence and the development of Global Worldview but also for Global Thinking Development which is an ability to Think using the category of a whole Planet, and to perceive the World as a System of Systems, and a System of multilevel interdependencies, as it has been defined by the founders and developers of Global Education.

Bonser's words explain that the world we are living in has important global problems such as overpopulation, pollution, poverty and energy crises. For these problems, solutions are required to establish sustainable development for humanity and because of these reasons we should think globally.

Global Thinking

According to the Urban Dictionary, global thinking is defined as:

Global thinking: A country, company, university or individual think not just in terms of their own existence and prosperity but they realize that people are now more connected worldwide than ever before via information technology that what they do have not only impact worldwide but also have the capacity to improve the lives of those in far flung corners of the world.

Global thinking: Banks, airlines, universities and operators of shopping complexes act locally and globally not only have vision but also are able to survive and bring prosperity to themselves and others on a long term basis.

Purpose of this study:

Some students and some foreign language learners need more motivation and more enthusiasm than the other language learners. Some of them have difficulties in grammar. Some of them have difficulties in memorizing words and using them effectively. This study examines online games according to find the online games according to English and Spanish learners' ages, interests and language levels.

Methodology:

The participants consisted of 50 university students at Dokuz Eylül University in Izmir in Turkey. Their ages ranged from 19-22. The participants were asked to reply to the following questions in the 1st week of their courses:

- What kinds of words are you interested in learning?
 - A. Are you interested in learning formal and informal words?
 - B. Are you interested in learning words on feelings and actions?
 - C. Are you interested in learning words on global problems?
 - D. Are you interested in learning words on education?
- How do you search the internet to find the new words you are looking for?
- They were also asked to make sentences with the words they learnt from the internet.

They were asked to bring 4 compositions and the lists of the words they learnt from the internet as an end of term homework. They were also asked to bring pictures which were related with their compositions.

Experiment Task:

Time: 4 weeks

Objectives:

- To give students the chance to practise English as much as possible
- To teach students lots of new words which could be useful in the global world
- To teach them how to use and pronounce them effectively
- To teach them how to write paragraphs and compositions with the new words they have learnt.

Findings:

Students' Attitudes:

All the students in my classes were very active and bright students. They were interested in learning English as a second language and they were interested in developing their language skills. All the students in my class accepted learning new words which could be used in the global world which would be useful and enjoyable for their professional developments.

Students' Perceptions:

All the students found the experimental tasks very useful and they realised that they improved their language skills. They brought their compositions regularly and informed me that their interests and motivation increased day by day. At the end of the term, the best compositions were put on the walls of their faculty and the best papers were awarded with some gifts.

Sample Books to Teach Useful Words to the ESL Students:

The following books can be used and suggested for the intermediate, upper-intermediate and advanced levels:

- Chambers Dictionary of Idioms. (1996). British National Corpus. İstanbul: Best Publishing.
- Chambers Dictionary of Phrasal Verbs. British National Corpus. İstanbul: Best Publishing.
- Collin, S. (2003). Dictionary of Science and Technology. London: Bloomsbury Publishing.
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- McCarthy & O'Dell. (2005) English Vocabulary in Use: Upper-intermediate. 8th print. Cambridge University Press.
- Pauk, W. (2000). Six Way Paragraphs. (3rd Ed.).Chicago, USA: NTC-Contemporary Publishing Company.
- Vince, M. & Emmerson, P. (2003). Intermediate Language Practice. English Grammar and Vocabulary. Oxford: Macmillan Education.

Suggested Videos about Creativity:

The following are some videos about creative thinking. They can be suggested to watch to develop creativity :

- Adora Svitak (2010). What Adults Can Learn From Kids? TED Talks. Retrieved 29 March 2013 from: http://www.ted.com/talks/adora_svitak.html
- A prolific short story writer and blogger since age seven, Adora Svitak speaks around the United States to adults and children as an advocate for literacy. She is explaining how adults can learn from kids.
- Catarina Mota (2010). Play with smart materials. TED Talks. Retrieved 29 March 2013 from:
http://www.ted.com/talks/catarina_mota_play_with_smart_materials.html
- This video is about smart materials and the presenter in this video suggests playing with them.
- Celia Gates Brainstorming Business **Creative Thinking "Tv Show How"**. Retrieved 29 April 2013 from: <http://www.youtube.com/watch?v=5mn-aZ9rtuo>
- Celia Gates is the guest speaker on a TV show and she is talking about creative thinking.
- Tim Brown (2008). Tales of Creativity and Play. TED Talks. Retrieved 29 March 2013 from:
http://www.ted.com/talks/tim_brown_on_creativity_and_play.html
- At the 2008 Serious Play Conference, designer Tim Brown talks about the powerful relationship between the innovation and design. Tim Brown is the CEO of innovation and design firm IDEO.
- Building an Innovative Creative Thinking Culture. Retrieved 29 April 2013 from:

http://fora.tv/2013/04/25/Building_an_Innovative_Creative_Thinking_Culture

- Sarah Backhouse (Founder, Future 360) is directing a round table discussion on bulding an innovative creative thinking culture. Alan Noble, engineering director at the Google Australia and New Zealand, Andy McKeon who is working as a global customer marketing leader on Facebook, Tom Basset who is the founder of Mindswarms, Eric Fleming, founder and the president at the Fleming Job Hall are the speakers of this television programme.

Conclusion:

Up to here, the definitions of creativity, creative and global thinking have been dealt with. Creative behavior has been emphasized. An experiment task has been highlighted. Students' attitudes and perceptions have been given importance to in class. Sample books to teach useful words to the ESL students have been suggested. Some videos on creativity have been suggested to watch.

It is hoped that this study will help all colleagues to think more globally and to prepare more global courses. It is also hoped that all of the language classes in the world will pay more attention to creative and global thinking.

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Appendix 1

Suggested Pages for Global Thinking in ELT on facebook

The following are the suggested pages on global thinking on facebook. They can help students and specialists to develop their language or professional skills. They can help also help all students and colleagues to have more global and creative thoughts:

British Council Turkey. Retrieved 28 April 2013 from:

<https://www.facebook.com/#!/BritishCouncilTurkey?fref=ts>

British Council France. Retrieved 28 April 2013

from:<https://www.facebook.com/#!/BritishCouncilFrance?fref=ts>

British Council Germany. Retrieved 28 April 2013

from:<https://www.facebook.com/BritishCouncilGermany>

British Council Milano Italy. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMilano>

British Council Greece. Retrieved 28 April 2013 from: [https://tr-](https://tr-tr.facebook.com/BritishCouncilGreece)

[tr.facebook.com/BritishCouncilGreece](https://tr-tr.facebook.com/BritishCouncilGreece)

British Council Cyprus. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilCyprus>

British Council Singapore. Retrieved 28 April 2013 from: [https://tr-](https://tr-tr.facebook.com/BritishCouncilSingapore)

[tr.facebook.com/BritishCouncilSingapore](https://tr-tr.facebook.com/BritishCouncilSingapore)

Learn English- British Council MENA. Retrieved 28 April 2013 from:

<https://www.facebook.com/#!/LearnEnglish.BritishCouncilMENA?fref=ts>

British Council Madrid Adults. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMadridAdults>

British Council Espana. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMadridAdults#!/BritishCouncilEspana>

British Council. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMadridAdults#!/britishcouncil>

British Council Phillipines. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMadridAdults#!/BritishCouncilPhilippines>

British Council Siri Lanka. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilMadridAdults#!/BritishCouncilSriLanka>

British Council Jordan. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilJordan>

British Council Macedonia. Retrieved 28 April 2013 from:

<https://www.facebook.com/BritishCouncilJordan#!/BritishCouncilMacedonia>

British Council Albania. Retrieved 28 April 2013 from:
<https://www.facebook.com/BritishCouncilAlbania>

Global Thinking. Retrieved 28 April 2013 from:
<https://www.facebook.com/pages/Global-Thinking/214949305212560>

TESOL. Retrieved 28 April 2013 from: <https://tr-tr.facebook.com/pages/TESOL/329065245596>

TESOL Greece app. Retrieved 28 April 2013 from:
<https://www.facebook.com/media/set/?set=a.574898792539759.137359.454417334587906&type=3>

Peru TESOL. Retrieved 28 April 2013 from: <https://www.facebook.com/perutesol>

Argentina TESOL. Retrieved 28 April 2013 from:
<https://www.facebook.com/argentina.tesol>

Braz-Tesol Rio Chapter. Retrieved 28 April 2013 from: <https://www.facebook.com/btriochapter>

Costa Rica TEFL. Retrieved 28 April 2013 from:
<https://www.facebook.com/.../Costa-Rica-TEFL/1226...>

TESOL Arabia. Retrieved 28 April 2013 from:
<https://www.facebook.com/tesolarabia>

TESOL Australia. Retrieved 28 April 2013 from:
<https://www.facebook.com/TesolAustralia>

ICLHE. Facebook-Conferences. Retrieved 28 April 2013 from:
<http://conference.iclhe.org/iclhe-facebook>

iatefl online- Liverpool, United Kingdom-Education. Retrieved 28 April 2013 from:
Macmillan English. Retrieved 28 April 2013 from:
<https://www.facebook.com/macmillanELT>

INGED. Retrieved 28 April 2013 from: <https://tr-tr.facebook.com/pages/INGED/513546092025026>

Australian International Cultural and Educational Institute. Retrieved 28 April 2013 from: <https://www.facebook.com/AUAICEI>

Appendix 2

Television programmes help us to be more unique and to think more global. If we always watch the programmes or channels in our own country, we can never be a global thinker.

The following list is the worldwide television channels given by Wikipedia. Wikipedia also gives information about all of them in the same list:

http://en.wikipedia.org/wiki/List_of_international_television_channels

- [ABS-CBN-TFC](#) (The Filipino Channel) - international television network, based in the Philippines; distributed through cable and DTH subscriptions in Asia, Australia, Europe, Middle East, and North America. A service of [ABS-CBN Global](#), a fully owned subsidiary of ABS-CBN.
- [Abu Dhabi TV](#) - worldwide Arabic-language channel
- [AFN](#) American Forces Network, broadcasts worldwide via satellite, only available to US Forces and their families, but is available in South Korea.
- [Al Jazeera](#) - based in [Qatar](#), Arabic language
- [Arirang](#) - Korea international Broadcasting Foundation, based in the Republic of Korea, English language
- [BBC](#) - British Broadcasting Corporation, Worlds oldest TV Channel, based in the United Kingdom. Operating [BBC World News](#) news and information service, [BBC Entertainment](#) and [BBC Lifestyle](#) general entertainment and lifestyle services in Europe, the Middle East and Africa; BBC programming available in North America through local channels- [BBC America](#), [BBC Canada](#) and [BBC Kids](#).
- [BBC World Service](#) - The Worlds oldest [International Radio Station](#), programmes are broadcast in over 50 languages.
- [BFBS](#) - British Forces Broadcasting Service, broadcast to [British Armed Forces](#) bases/ships around the world via satellite.
- [Cartoon Network](#) - based in [USA](#), distributed worldwide
- [CCTV](#) - the major state television broadcaster in mainland China
- [CNN](#) - several channels devoted to news broadcasting
- [Deutsche Welle](#), DW, (pronounced deh-veh) - based in Germany, also in English and Spanish
- [Discovery Channel](#) - several channels devoted to science, technology, health, history, etc.
- [Disney Channel](#), based in the [United States](#)
- [FOX](#), available everywhere in the world, FOX owns channels like [National Geographic Channel](#), [FX](#) and [BabyTV](#) which is produced worldwide.
- [EWTN](#) - [Catholic](#) channel broadcasting across the world from [Alabama](#).
- [Fox News](#) - 24-hour news channel

- [KTV5 International and AksyonTV International](#) - the television network in the Philippines which is a subsidiary of PLDT and covers Africa, Middle East and Europe
- [France 24](#), new 24-hour news network in English and French based in [France](#)
- [TV Globo Internacional](#) - Brazilian broadcaster, worldwide distribution
- [MTV](#) - based in [USA](#) but with regionalized versions around the world ([MTV2](#)).
- [NHK World](#) - International version of Japanese national television NHK, broadcasts in English but focused on news
- [NHK World Premium](#) - Broadcasts a mixture of news, sports and entertainment in Japanese worldwide via satellite as a subscription service
- [Press TV](#), 24-hour news network in English and based in [Iran](#)
- [RAI International](#) - Italian state broadcaster, worldwide distribution
- [RTP Internacional](#) - Portuguese state broadcaster, worldwide distribution
- [Russia Today](#) - Russian news channel broadcasting in English 24/7 in over 100 countries spread over five continents, available on cable, satellite and online
- [Sky News](#) - British based news channel broadcast internationally.
- [Sun Channel Tourism Television](#) - 24-hour Tourism network in Spanish
- [Sony Entertainment Television Asia](#) - Indian entertainment channel broadcasting in Hindi.
- [TBN](#) - Christian television network based in the [USA](#), worldwide distribution
- [Televisa](#) - Mexican broadcaster, worldwide distribution
- [Thai Global Network](#)
- [TV5MONDE](#) - French language, worldwide distribution
- [Telefe](#) Argentinian broadcaster, worldwide distribution
- [TVE Internacional](#) - Spanish state broadcaster, worldwide distribution
- [Voice of America](#) - is a multimedia international broadcasting service funded by the U.S. Government through the Broadcasting Board of Governors. Programmes are produced in 45 languages.
- [VTV4](#) - International Vietnamese channel broadcasting from [Hanoi](#).
- [Zee TV](#) - Indian entertainment channel broadcasting in Hindi.

This is a list of television channels with distribution on several continents via satellite or cable:

- [ABC](#) (American Broadcasting Company) - based in [USA](#), but also broadcasts into [Canada](#) and [Mexico](#), parts of the [Caribbean](#), and [Guam](#).
- [ABC Asia Pacific](#) (Australian Broadcasting Corporation) - based in Australia, broadcasting to the neighbouring region.
- [Africa Independent Television](#) (AIT) - based in [Lagos](#), [Nigeria](#) and broadcasts across the United Kingdom and United States.
- [Al Jazeera](#) - Middle Eastern satellite TV station broadcasting to North America on Galaxy 25.
- [ANT1](#) - Greek language, broadcasts into [Macedonia](#), [Albania](#), parts of [Italy](#) and [Turkey](#); international ANT1 channels broadcast ANT1 programming to North America, Europe & Australia.

- [ARY Digital](#) - Pakistani channel broadcasting in Urdu available in USA, Europe, Middle East and South Asian markets.
- [Asian Food Channel](#)
- [TV Azteca](#) - Also known as [Azteca America](#) in the [United States](#), based in [Mexico](#), broadcasts throughout [Latin America](#), [United States](#), [Canada](#).
- [AzTV](#) - Azeri national broadcaster. Distribution to Europe, the Middle East, and North America.
- [BFBS](#) - British Forces Broadcasting Service, operating BFBS Television in Germany, Cyprus, former Yugoslavia, Iraq, Falkland Islands, Belize - only available to HM Forces and their families, except in Falkland Islands, and on cable in [Ralston, Alberta](#) (home of [CFB Suffield](#), the British Forces' Canadian home)
- [CBC](#) - based in [Canada](#), but also broadcast into part of [USA](#), [Bermuda](#), the [Caribbean](#) and probably [Greenland](#).
- [CBS](#) - based in [USA](#), but also broadcasts into [Canada](#), [Mexico](#), parts of the [Caribbean](#), and [Guam](#).
- [Channel NewsAsia](#) - based in [Singapore](#) with broadcasts in over 20 Asian territories.
- [CaribVision](#) - based in [Barbados](#), the international broadcaster caters mostly to the English-Speaking [Caribbean](#)-community throughout the world.
- [Cubavision International](#) - International broadcaster from Cuba
- [The CW](#) - Launched in the [United States](#) in September 2006 as a merger of two networks, [UPN](#) and [The WB](#). It is also seen in [Puerto Rico](#) and the [U.S. Virgin Islands](#).
- [DD India](#) - Government-run Indian international station.
- [ERT World](#), Greek language/Greek state broadcaster, available in North America, Europe & Australia
- [ESPN](#), [ESPN2](#) - Sports channel, based in [USA](#)
- [Euronews](#) - news television, mainly broadcast in [Europe](#)
- [Eurosport](#)- Sports channel, the sports equivalent of [Euronews](#) (although unrelated)
- [Fox](#), based in [USA](#) but also broadcasts into [Canada](#), [Mexico](#), parts of the [Caribbean](#) [American Samoa](#), and [Guam](#). It also has a worldwide distribution.
- [Fox Sports Net](#) - several regional channels (incl. [Fox Soccer Channel](#)) devoted to sports broadcasting.
- [France 2](#) and [France 3](#) - Major television network in [France](#), also available on satellite in [Europe](#), [Africa](#) and the [Americas](#)
- [Geo TV](#) - Pakistani channel broadcasting in Urdu available in USA, Europe, Middle East and South Asian markets.
- [GMA Pinoy TV](#) - Popular channel from the Philippines owned by Filipino broadcaster [GMA Network](#); now available throughout the world
- [Hauraki TV](#) - Available in [New Zealand](#), [Australia](#) & [South America](#)
- [History Channel](#)
- [Indus Music](#) - Pakistani music channel broadcasting in Urdu available in USA, Europe, Middle East and South Asian markets.

- [Indus Vision](#) - Pakistani general entertainment channel broadcasting in Urdu available in USA, Europe, Middle East and South Asian markets.
- [ION Television](#) - Formerly PAX and *i*: Independent Television. Based in [USA](#) but also broadcasts into [Canada](#), [Mexico](#), and parts of the [Caribbean](#). It also has a worldwide distribution.
- [The Israeli Network](#), diffusion of Ch. 3 IL, Ch. 7 IL, and Ch. 10 IL, Mainly Hebrew language
- [Living Asia Channel](#) - Channel broadcast from the Philippines to [Asia](#), [Middle East](#), [Oceania](#), [Europe](#), and [North America](#), primarily in English
- [Mega Cosmos](#), Greek Language available in North America & Australia
- [MRTV3](#) - International channel from [Myanmar](#).
- [NBC](#) - based in [USA](#) but also broadcasts into [Canada](#), [Mexico](#), and parts of the [Caribbean](#), [American Samoa](#), the [Northern Mariana Islands](#), [Sisimiut](#), [Greenland](#), and [Guam](#). It also offers a business channel called [CNBC](#)
- [NDTV 24x7](#) - Indian news channel broadcasting in English.
- [NDTV Imagine](#) - Indian entertainment channel broadcasting in Hindi.
- [Nickelodeon](#), owned by Viacom, based in the [United States](#), see [Nickelodeon around the world](#).
- [Nigerian Television Authority](#) (NTA) based in Nigeria and also broadcasts in the [United Kingdom](#) via [BEN Television](#), in North America FTA and throughout Africa.
- [Polsat 2 International](#), Polish private network available in North America and Australia
- [Rusiya Al-Yaum](#) - Russian TV news channel broadcasting in Arabic via satellites for the audience in the Arab world and European states as well as other regions.
- [SIC Internacional](#) - Portuguese commercial broadcaster available in North America
- [Spacetoons Kids TV](#) - Cartoon channel available in MENA Region, India, Indonesia.
- [STAR Gold](#) - [Hindi](#) language movie channel from [India](#), owned by [News Corp.](#)
- [STAR News](#) - [Hindi](#) language news channel from [India](#), owned by [News Corp.](#)
- [STAR One](#) - [Hindi](#) language entertainment channel from [India](#), owned by [News Corp.](#)
- [STAR Plus](#) - [Hindi](#) language entertainment channel from [India](#), owned by [News Corp.](#)
- [TF1](#) - French language television network based in [France](#) with international distribution
- [TVB](#) - Based in [Hong Kong](#) but can be viewed in Canada, Malaysia, Singapore, UK, US, and Australia via satellite.
- [TV Chile](#) - Chilean channel with international distribution.
- [TVK](#) - Cambodian station with international distribution.
- [TVRi](#) - Romanian state broadcaster, international distribution
- [UK.TV](#) - 'Best of British' entertainment channel in [Australia](#) and [New Zealand](#), carrying [BBC](#), [Thames Television](#) and [ITV](#) programming

- [Voice of America](#) - is a multimedia international broadcasting service funded by the U.S. Government through the Broadcasting Board of Governors. Programs are produced in 45 languages.
- [VMTV](#) - Volksmusik TV is a German folk music station with European and American programming versions
- [Zee Cinema](#) - Indian movie channel broadcasting in Hindi.

Appendix 3

Discussion Questions For ELT and TESOL Specialists:

- 1- Do you think global thinking in English language teaching can be useful for second language learners?
- 2- Are you against global thinking? Why/ Why not?
- 3- Do you think creative thinking improves language learners' language skills?
- 4- Do you use course books which increase creativity in your classes? If yes, do they help you to develop your learners' language skills? How?
- 5- Do you think bilingual learners will enjoy learning advanced English, if you use course books which focus on the issues and the pictures of your country?
- 6- Which approaches and methods do you use in your classes to increase your students' creative and global thinking?

Discussion Questions for the Second Language Learners in Higher Education:

- 1- Do you like learning different cultures while you are learning English?
- 2- Do you think global thinking can improve your language skills?
- 3- Do you enjoy learning English in your own country? Why/ Why not?
- 4- Do you think you can learn English better if you live in the UK or in USA? Why?/ Why not?
- 5- Do you think you are a creative thinker? Why/ Why not?
- 6- What are the advantages of learning English in a global environment?

Cross-cultural Inclusion in a Program for Men Who Batter

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Abstract: *Men who batter are a heterogeneous group. Warrier (2008) asserts that it is not sufficient to assume that intimate partner violence occurs in the same manner across cultures. She argues that therapists are often trained in a stereotypic “packaged picture of culture” and assumptions about those cultures are assumed to be true of all cultural members, at all times, in all contexts. Programs based on traditional cognitive behavioural treatment or “risk/need” offender rehabilitation paradigms do not necessarily allow for the inclusion of diverse faith and cultural expression in the program curricula. Experience working with a group of ethnically diverse men has affirmed that cultural and faith inclusiveness is an essential part of developing appropriate therapeutic alliances. We have also found the need to support men in deconstructing their own belief systems by consulting within their own communities for others who support non-violence. The Good Lives Model of Offender Rehabilitation (GLM) is explicitly inclusive of the diversity of men’s values and beliefs without the need for a homogenous world view. Working from a GLM perspective supports men in developing connections within their cultural or faith communities that supports non-violence within families and allows them to create a life strategy that will work in their faith and cultural system. Men working from a GLM framework support each other in deconstructing their values and finding common ground as they share the insights they gain from consultations within their communities.*

Key words: cross-cultural counseling, intimate partner violence, men who batter

How we think about perpetrators of intimate partner violence greatly influences the interventions created to support men in being safer within their family relationships. The feminist assertion that “the personal is political” (Hanisch, 2006) encouraged the critical examination of women’s power within a larger social context. Feminist activism was a powerful force in creating change regarding how western society views and responds to intimate partner violence (Grauwiler, 2004). The ongoing discussion of power within intimate partner relationships has expanded over the past five decades to include not only gender differences in access and use of power, but

also the aspects of power within relationships that might be related to aspects of culture, race, socio-economic status and sexual orientation.

Warrier (2008) asserts that we have to recognize that our understanding of intimate partner violence has to be forged within concrete historical and political contexts and interpreted within specific communities and societies. Collins and Arthur (2005) suggest that the definition of culture has expanded to include many aspects of identity not simply racial and ethnic origins. These authors encourage us to consider “the personal” to include a person’s age, gender, race, ethnicity, religion, sexual orientation, ability, language or socio-economic status as important elements of identity and self-awareness. They propose a model of culture-infused counseling that is built upon this inclusive definition of culture and allows for the discussion of counseling competencies for people working with diverse groups of clients. They would argue that all client-therapist encounters are multi-cultural and it is the salience of various dimensions of culture relevant to the client’s presenting issues that must be assessed.

Within any group of men who attend intimate partner violence prevention programs there is cultural diversity, according to Collins & Arthur’s (2005) model. There is also the cultural experience of the therapists that influences the therapeutic process. The American Psychological Association (APA; 2002) published its guidelines on multicultural education, training, research, practice, and organizational change for psychologists. The first APA guideline encourages psychologists to recognize themselves as cultural beings and therefore be mindful of how their experience of culture (theirs or that of their client) influences the therapeutic alliance. The second APA guideline encourages psychologists to “recognize the importance of multicultural sensitivity/responsiveness, knowledge, and understanding about ethnically and racially different individuals” (p.025). Psychologists are also encouraged to apply “culturally-appropriate” skills in clinical practice (p.049). Not all therapists working with intimate partner violence prevention programs are psychologists. It is important to include professional training as a source of socialization and therefore an influence on a therapist’s identity and culture. However, the APA guidelines are offered here as one source of thinking about how therapist can build toward an inclusive form of practice.

Collins and Arthur (2005) define multicultural competence as “the integration of attitudes and beliefs, knowledge, and skills essential for awareness of the impact of culture on personal assumptions, values, and beliefs, understanding of the worldview of the client, and coming to agreement on goals and tasks in the context of a trusting and culturally sensitive working alliance” (p.48). Additionally Collins and Arthur pull on another definition of competency (i.e., that used in the registration process by the College of Alberta Psychologists, 2012) to add that judgment and diligence are important characteristics of general counselling competency and culture-infused counselling. Judgment is the ability to assess when to apply particular skills and knowledge or skills. Diligence refers to “the practice of consistent self-reflection and attention to both one’s own level of multicultural competence and appropriate application of the multicultural competencies in all areas of practice” (p.48).

One method of developing consistent, appropriate judgment and diligence is to work within an evidenced-based, theoretical framework that holds these principles as vital to the service delivery. This has not been historically the case with programs for men who have engaged in intimate partner violence (Langlands, Ward & Gilchrist, 2009). Many prevention programs regarding interpersonal violence evolved out of feminist initiatives to hold men accountable for the violence women and children experienced within their homes (Grauwiler, 2004) and were not founded on sound offender rehabilitation theory.

This lack of focus on rehabilitation, there has also been a lack of focus on how to make therapy meaningful and for recognizing the heterogeneity of men in treatment programs (Wexler, 2006). The support programs for women who have been abused by their partners have incorporated multicultural strategies and interventions for several decades (Javier, Herron, & Bergman, 1994). The client goals of programs for men who have been abusive within intimate partner relationships has been historically determined by correctional or justice system mandates (i.e., don't re-offend) or by a demand from the feminist community for men to change in order to keep women safe (Grauwiler, 2004). There has been an assumption that men will not easily engage in treatment or agree with the need for them to learn to be safer within their families. For example, Healy, Smith & Sullivan, (1998) report that eighty percent of men involved in programs for intimate partner violence are mandated to participate. Similarly, Sartin, Hansen & Huss (2006) described that such programs have a high attrition rate. These findings suggest that men do not find the programs engaging or effective in meeting their needs. The Good Lives Model (GLM) of Offender Rehabilitation is a strengths-based approach to working with men who perpetrate intimate partner violence (Langlands, Ward & Gilchrist, 2009). The core ideas underpinning the GLM are critical to the construction of each individual's conceptualization of "good lives". These ideas include:

- human beings are active, goal-seeking beings who consistently attempt to construct a sense of meaning and purpose in their lives;
- the majority of human actions reflect attempts to meet inherent human needs or primary human goods; and,
- Instrumental or secondary goods provide the concrete means or strategies to pursue and achieve human goods. (Langlands, et. al., 2009, p.220)

The primary goods sought are unique to the individual and are often influenced by social and

cultural values. The goods include:

- Life (including healthy living and functioning)
- Knowledge (how well informed one feels about things that are important to them)
- Excellence in play (hobbies and recreational pursuits)
- Excellence in work (including mastery experiences)

- Excellence in agency (autonomy and self-directedness)
- Inner peace (freedom from emotional turmoil and stress)
- Relatedness (including intimate, romantic, and familial relationships)
- Community (connection to wider social groups)
- Spirituality (in the broad sense of finding meaning and purpose in life)
- Pleasure (the state of happiness or feeling good in the here and now) (Purvis, 2010).

The GLM provides a framework that shows how interpersonal violence is associated with four key problems. An individual's choice of violence within an intimate relationship arises when the person: a) lacks the capacity to make non-violent choices; b) chooses violence as an inappropriate means to secure a valued goal; c) has a lack of awareness or skill regarding the range of non-violent options available; and/or, d) experiences a conflict between important goals (Ward, Gannon & Mann, 2007).

The therapist working from a GLM lens builds a therapeutic alliance or working alliance through a) agreement on tasks to achieve the goods the client values, b) engaging the client in a collaborative therapeutic process, c) and developing an affective bond between client and therapist (Ward, Day, Howells & Birgden (2004).

Canadian culture is often described as a cultural mosaic. The 2006 Canadian Census identified the Canadian population as being composed of people from 200 different ethnic origins (Statistics Canada, 2006). The GLM allows the flexibility to include cultural values and beliefs into the individual man's conceptualization what constitutes "good lives". In the next section of this paper, we introduce an operationalization of the GLM with a group of culturally diverse men in a large prairie community.

The Reaching for a Good Life group program is based on the GLM. The target population for this program is men who have not been mandated to the program. Mandated men are not excluded, but their criminal justice or protection services needs do not direct the services provided. Each man participates in an intake process where their level of risk for future violence is assessed, their emotional and cognitive needs are explored and intervention goals are established. The Spousal Assault Risk Assessment Guide (Kropp, Hart, Webster & Eaves, 1999) and the HCR-20 (Webster, Douglas, Eaves & Hart, 1997) are used to assess violence risk and the SAPROF (De Vogel, de Ruiter, Bouman, & de Vries Robbé, 2009) is used to consider the individual's protective factors. The Personality Assessment Inventory (Morely, 1991), Brief Rating Inventory of Executive Function (Roth, Isquith, & Gioia, 2005) and the Aggression Questionnaire (Buss & Perry, 1992) are used to explore the individual's personal issues and needs. The results of these tools are shared with each individual in a spirit of exploration and curiosity. Together the therapist and client develop a shared understanding of how the situation that led the client to seek counseling developed, what sustained problem behaviour and what type of solutions or life goals the client would prefer to violence. Throughout the discussion the client is

encouraged to share his ideas and understanding of the meaning and purpose of his aggression.

The RFGL group operates on a continuous intake basis. New members begin the program at the start of each module. This allows for the older group members to introduce the new participants to the “group culture.” Because there are few exclusion criteria for the program there are often times when some group participants speak English as a second language or have other barriers to participation (e.g., deafness, sexual orientation, learning disabilities, attention deficits, cognitive impairment, etc.). The group members support each other with language interpretation, inclusion of difference and general support.

The GLM tenets hold that violence is an illegitimate means to a legitimate end. We support the men throughout the program in exploring other, legitimate and non-violent, means to their goals. Many of the men we work with express culturally loaded goals. For example, “I want to be a good Christian husband and father” or “divorce isn’t allowed in my community. They also describe the changes over their participation in the program with cultural references such as “people in my community saw I had changed” or “I got connected to what I valued in my community.”

The initial interview is the start of the therapeutic alliance and special attention is paid to the ways that the man expresses his concerns and grounds his request for support. This is also the time when we discuss his “good life plan.” A good life plan is a prioritizing of the areas of his life that he wants to explore, expand, develop and maintain in order to have the kind of family life he desires that connect with the basic life “goods” that described to the men and focused upon during the program. These include; life, knowledge, excellence in work and play, excellence in agency, inner peace, relatedness, spirituality, happiness, creativity, and community.

There are four themes from which we explore the men’s potential goals. The themes include: a) self-regulation and arousal management; b) emotion-focused communication; c) values; and d) power in relationships. Group participants are encouraged to consider their behaviour, i.e., past, present and future, from these perspectives. Each theme is addressed in a four-session process or module that begins with an introduction of information about the theme and its relationship to both trouble and a good life. The second session is a deepening of the awareness of how the theme is expressed in the man’s life. The third session pulls for the man to share his experiences with the theme from the perspectives of “what works” and “what doesn’t work”. They start to develop awareness of the difficulties with their historical means or behaviours and experiment with new paths to their goals. The fourth session includes a reflection on the value of the theme, the new learning gained and future directions required.

Kasturirangan, & Williams (2003) found that successful change strategies must be and consistent with cultural beliefs. The values module is where the issue of culture is most directly addressed but, issues of cultural identity and cultural expression are integrated into all of the modules. For example, in the self-regulation module, we often discuss the appropriate and inappropriate ways that men are supported in

expressing feelings within cultural communities. The similarities and differences are explored and we typically learn that there are more similarities than differences. In the emotion-focused communication module we explore how men and women speak and understand each other and often the cultural discussions of gender and communication arise. The module about power is an opportunity for the men to explore their experiences of having power over others, being dominated by others and having mutual or shared power with intimates. This is often when men speak about their relationship to privilege in different ways (e.g., racism, religious segregation, criminal history, abuse experiences as a child, poverty, literacy or language fluency, etc.).

The men are encouraged to bring their cultural perspectives into the group discussions and share them. They are also encouraged to consult with other members of their cultural groups (men often belong to more than one cultural group). They are also encouraged to consult with both male and female elders and cultural leaders in order to explore the multiple interpretations of culture within their self-defined community.

The facilitators of the group are vigilant for cultural expressions in the group and highlight them for group members so that they can be examined. This mindfulness process supports the men in examining their assumptions, language and behaviours without being shamed. Therapists are encouraged to share their own cultural assumptions or learnings with the group. For example, in a discussion of privilege we illustrated the concept by sharing an experience of going shopping in a local store from the perspectives of a Caucasian person and a First Nations person. A Caucasian person is less likely to be noticed and followed by a security person than the First Nations person. We ask the men to reflect on times that this, or something like it, has happened to them. They are encouraged to explore why this might happen and to think about the impact on the minority person. This process supports the men in exploring their own experiences with privilege and culture and to develop empathy for people who may have had different experiences than they did. We then link the discussion back to families and how the issue of privilege might show up in family relationships.

Each man has a unique good life plan that they develop and refine throughout the group process. The plan includes value statements about what is important to them and why. Participants are encouraged to review their plan and goals each week and at the end of each module. There is no one plan that is preferred over another. There are preferred values that the participant is encouraged to struggle with and interpret. For example, we are clear that a “good” life is one where there is no violence. Another value is that all people have equal value. Men are encouraged to explore what these values mean in terms of their cultural norms. For example, it might be assumed that because men in one culture speak for their families in public places, that women are not valued as equals. Participants are encouraged to provide examples from their own cultures about the relationship between men and women and the significance of the assigned gender roles they have observed.

Immigrants to Canada are expected to adapt to Canadian culture in many ways despite our celebration of the cultural mosaic. We require people to speak one of the two official languages, attend Canadian schools and accept the definition of “wrong” behaviour as expressed through the Canadian Criminal Code. Both men and women make ongoing adaptations and as a result cultural adaptations are also made. These changes hold the potential for conflict within relationships, especially when men and women make their adaptations at different rates or in response to different experiences in their new community. Non-immigrants also need to adapt to the changing demands of Canadian communities. The issues that arise are explored throughout each of the modules as appropriate.

How therapists think about interpersonal partner violence influences the interventions we develop to support men in creating safer intimate relationships. Recognition of the cultural diversity that men bring to therapy is important in creating and maintaining positive therapeutic relationships (Duncan & Miller, 2000). The RFGL program is one illustration of how using a strengths-based theoretical framework, such as the GLM, can be facilitate inclusion of men from diverse backgrounds in making change.

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Comics and Literature in a Multivalent and Multidimensional Interplay: Debunking Cultural Stereotypes and Redefining Literariness

Moula Evangelia

Abstract: *Comics have for long been depreciated as low and easily digested readings, a simple means of light entertainment, appropriate for young and culturally illiterate people. This was due to a major misunderstanding, emanating from the confusion of the medium with its genres. After so many years of critical scrutiny and abundant comic books production this perception has changed radically. There has been a long theoretical discussion about comics' literariness and their relation with literature in order to qualify and justify their existence. In this paper we are not going to deal with or challenge comics' literariness, which we take for granted, under certain conditions – of course- which should be fulfilled in literature too. Neither shall we endorse the opinion that comics are the visual equivalent of prose narrative, because such a viewpoint would mean that we should judge comics by literature's established criteria. Our aim is to show the multiple intriguing ways through which comics communicate with literature, coming up to blurring the genres' differences and even create hybrid literary products. Taking as a starting point the adaptations of literary texts into comics, from transpositions to analogies, we will investigate various inventive modes that implicate literature with comics sometimes into an inextricable totality. Allusions, quotations, dialogic relations between comics' and literary heroes or writers, daring combinations of comic books' and literary specific modes, all kinds of narrative techniques and literary theories practiced in comics, artistic styles implying certain writers' mood, literature's functionality as a narrative device in comic scenarios, writers and narrators within comic books' plot and many other relations raise comics up to a self- standing status, postulating its unique and tantamount place in the field of cultural production.*

Key words: comics, literature, adaptations, embedding, literary modes and theory

Verbal literary works of art versus image-orientated media

Although our society is dominated by images, official criticism persists in an one-dimensional concept of literariness, due to an ideological (and subsequently naturalized) preference for print literacy (Gee, 1996: 36/ 54). The long-established linguistic prevalence in every aspect of theory resulted in the overrating of literature

and the undervaluation of comics or any other medium using pictures to communicate meaning.

The significance of visual literacy in 'reading' images is though adequately supported (Bolter, 1998). Kress and van Leeuwen emphasized the independent nature of visual communication starting from the assumption that "visual communication has its own grammar, that images are amenable to rational accounts and analysis and that language and visual communication both realize the same fundamental and far-reaching systems of meaning that constitute our culture, each by means of its own specific forms and independently" (1990: 4).

In the theoretical field, after Lotman's perspective (1977: 95-98) had been overcome, according to whom verbal language is the primary modeling system in our culture, Chatman noted that the story "exists only at an abstract level; any manifestation already entails the selection and arrangement performed by the discourse as actualized by a given medium" (1978: 37). So, the narrative potential (Ryan, 2005) can be actualized in different ways by different media, among which comics as well. Comics admit all sorts of narrative strategies (Groensteen, 2007: 117) and they have developed distinctive ways of implying and representing narration and focalization (Kukkonen, 2010: 6.2), by making the best use of techniques already established by different media and by assimilating them into their form. So, we conceive the writing of a comic book as an adaptation of a narrative project to the particular resources and exigencies of the medium (Groensteen, 2007: 142).

Taking this assumption as a theoretical starting point, many researchers in order to defend comics bring forth the ability of the iconic narrative to support meaning (Chute, 2006/ Witek, 2008), sometimes by even devaluating the role of words.

So far, it seems that theoretical scrutinizing revolved around the axis of proving one way or another comics' merit, which was questionable due to the medium's affiliation with pictures, its origin from and its relation to the comic genre.

The fact is that comics are multisemiotic- hybrid products, that cut across the categorical distinctions between words and images and for this reason they postulate a critical analysis that would take into account their formal particularity, which produces a different kind of literariness. Anne Magnussen and Hans-Christian Christiansen claim that comics' narratives are a combination of words and drawings that form a blend of heterogeneous signs both iconic and symbolic. (2000: 47).

Although comics can be heavily dependent on text which might also be properly literary (Miodrag, 2012)¹, the aim of this study is not to defend their literariness or validate them as art or narrative. The introduction aimed at settling the prerequisite coordinates within which our discussion is going to take place, meaning that by examining the multiple ways comics interfere with literature, we don't mean to use it as an extra argument to prove their literariness. This can only be established by the particular qualities of each and every single work and it is not supposed to be an innate characteristic of neither comics nor the print literature.

Intertextuality and intermediality as guaranties of literariness

Kristeva highlighted the possibility of various texts' coexistence within a single text (2002: 10) and introduced the term intertextuality (Stam, 1992: 204)². Riffaterre's concept of intertextual analysis refers to the dialectic genesis of the textual significance as a result of the interaction between the text and the reader. The French theoretician defines intertextuality as the reader's perception of the existing relations of a text with all the other texts that proceed or follow it (1990: 56-78). This fact supersedes the text's borders, creates a wide literary net and establishes a dialogic status among texts, based on the process of reception and the adequacy of the reader to interpret according to his/her previous readings and expectations. Exactly as Cervantes in his prologue of *Don Quijote de la Mancha* comments that his work could engender many different reactions depending on the reader's personality: *"By reading this story, the melancholic will smile, the lighthearted will laugh, the simple minded will be frustrated, the discreet will admire the invention"* (Cervantes, 1999: 18).

Finally, Gérard Genette (1982) contemplates on the ampler notion of transtextuality which includes intertextuality in Kristeva's terms and paratextuality which refers to all kinds of texts that surround a certain text, meaning titles, prefaces, epigraphs, dedications etc.

Recently the theory of intertextuality has been elaborated with the concept of intermediality (Bolter & Grusin, 1999)³ and transmediality (Klustrup & Tosca, 2004)⁴. It is believed that the basis of our culture is the transmedial symbolic expression (Clifford, 1993). Intermediality refers to the interaction between different historically established media or media texts and studies their storytelling resources. If we understand intertextuality as the interaction between two texts of the same medium, in intermediality the change of medium is the decisive factor (Kukkonen, 2010: 151). Since comics are in dialogic relation with almost all cultural products, they set bridges of communication between low and high culture and set the paradigm of both transmedial (Kukkonen, 2011) and intermedial interaction. For, not only they use story elements from well-known narratives but also they take advantage of the already developed narrative modes and techniques of literature and cinema and integrate them into their compound entity.

Our aim is to examine the transtextual (inter and para- textual) and transmedial net created by comics and literature, in order to sustain our claim that comics develop a multivalent and multidimensional relation with the literary field.

Adaptations of literary works, fission and fusion of literary elements into comics

According to the already mentioned concepts of inter and trans-textuality and -mediality, as the movement of content and expressing modes across texts or media boundaries, we identify three major categories of such processes:

Firstly, the adaptation of a whole work of art that can take the form of transposition, commentary or analogy.

In transposition “a novel is directly given on the other medium, with the minimum of apparent interference”; commentary is “where an original is... altered in some respect”, revealing “a different intention on the part of the reteller, rather than an infidelity or outright violation” ; while an analogy takes “a fiction as a point of departure” and therefore “cannot be indicted as a violation of a literary original since the director has not attempted (or has only minimally attempted) to reproduce the original” (Wagner, 1975: 222-227). The kind of relation established between each adaptation and its pre- text is defined by the meta- narratives (Stephens & McCallum, 1998: 9), the historically bound, inscribed and embedded in the body of the narrative, implicit ideological interpolations.

The comic book tradition of adaptations of literary works started in 1941 by *Classics Illustrated* and goes on incessantly to our days. The lingering negative attitudes towards sequential art led to a lack of appreciation and the debasing of such adaptations. In fact, today it is believed that they reveal great craft and care in handling their material. Adaptations not only conform with but also differ from their originals, sometimes creating a brand new text. As far as it concerns modern literature’s comic book transpositions (Thomas, 2012), Ray Bradbury’s *Fahrenheit 451* (1996), Paul Auster’s *City of Glass* (1994), *Ulysses* by J. Joyce (2010)⁵ and Kafka’s *Trial* (2008) are some outstanding examples of the kind. A characteristic commentary effect is accomplished by Philippe Druillet in his graphic retelling of Baudelaire’s *Salammbô*, as the graphic particularity extends the literary meaning. An even more daring example of analogy is Gary Partner’s *Jimbo in the purgatory* (a fantasia on the structure of Dante’s Purgatory) with its vehemently unpretty drawings and lack of conventional narrative. (Douglas, 2007: 33)

Even ancient Greek Classics are handled within this range of alternatives that generates a great variety of comic books (Moula, 2012). E.g. While in *Classics Illustrated* the graphic reteller of Homer tries to stay as faithful as possible to the original text (transposition), in other retellings, like *Odysseus the Rebel*, the reteller departs in certain ways from the original without being unfaithful to it (commentary), while in *Infinite Horizon* the story of the contemporary “Odysseus” is posited in a not-too-distant future in middle East (allusive analogy). Such retellings, as Antony Johnston reflecting on his reworking of Shakespearean Julius said, is “to show peoplethat the stories are still relevant and exciting” (Finlayson, 2009: 189).

A second form of intermedial interaction is the spread of content of one medium into other media creating thus the effect of fission. New media don’t necessarily take up the entire source text but only a character or some narrative element (e.g. the Arabian Nights -which is also the basic content of comic book *Fables 7-*, is a representative example of such content- based intermedial fission, since it has spread throughout the world and has been commodified and globalized through various media) On the boundary between fission and prequel (Silverblatt, 2007: 211) a representative example is *Fagin the Jew*.

Thirdly, the bringing together of content's individual elements from different media into one medium produces fusion and it is mainly observed in multimodal media (Lemke, 2002) (e.g. characters from various novels are taken up in comics, like in *the League of Extra-ordinary Gentlemen*).

Genre intertextuality- blurring literary and visual traditions' boundaries

A main category of intertextuality is that of genre texts, where identifiable shared clusters of codes and literary conventions are grouped together in recognizable patterns which allow readers to expect and locate them (Wilkie, 1996: 181). The adequate or model reader (Eco, 1979: 206) can identify comics sharing clusters of codes and conventions with specific literary genres. Adventure, love- stories, fantasy, science fiction, noir etc are well represented in the medium of comics and may become a springboard to investigate the formulas and the clichés of the genres. For example the hard- boiled noir novels, classical crime fiction and their film adaptations of the 30ies have their counterparts in comic books' form, like in *Fables* (Kukkonen, 2010: 169-173) or in *Britten and Brulightly*. On the other hand, one can hardly omit to notice the influence of Gabriel Garcia Marquez' magic realism on brothers Hernandez' *Love and Rockets* (A heart breaking soup) in the ravishingly misty atmosphere of the southern American landscape, which both the creators are inspired from.

A complicated kind of intertextual blend can be detected in Sikoryak's *Masterpiece Comics*' brilliant adaptations (fig.1). Although he follows the narrative line of his sources (Dante, Bronte, Shakespeare, Voltaire, Wilde), his use of a concrete graphic style transforms the result into a commentary of the literary work that constitutes its sub- text and at the same time it consists a fusion of different elements derived from different media traditions, the literary and the visual-graphic one. The authors' speech context is "dominant" in the sense that it coincides with the message. The narrator though, establishes a relationship with that context through his stylistic choices, borrowed from already known visual sources and by this deliberate move he affects the meaning. So, three different discourses meet and cooperate. The author's of the literary work, the illustrator's whose style is mimicked in the narrative and Sikoryak's, who is the creator of the comic book. The overlapping of fictional legacies creates an intriguing outcome.

Explicit embedded intertextuality and its multidimensional functionality

Fictional characters or narrators as readers: Literary fragments as structural cohesive tissue

In a comics' storyworld fictional characters or narrators are usually presented as readers, in the same vein that literary characters usually do (Zervou, 131-145). It has been analyzed by many researchers the occasional functionality of such a narrative device in literature, but the analogous attention has not been paid yet, concerning comic books' characters. By delving into the comic book characters' readings, we realize that comics are neither superficial nor trivial, but that they incorporate

cultural literacy, transforming it into a driving force of their plot and also into a technique to decode their meaning.

A magnificent, almost epic graphic novel, totally weaved on the canvas of the hero's literary readings, which compose a contextual- interpretative frame and shape the main axis of its plot, is the *Compleat Moonshadow*. If we tried to define it in literary terms, we would call it a Bildungsroman (Moretti, 1987: 1-9), in other words a novel of formation and maturation, in its ironic version, where the hero wanders in a cruel universe among atrocious and savage creatures that act as symbolisms of our modern world. Following the literary structure of confrontation, the hero gets involved in numerous adventures which are presented gradually in specific chapters (another literary device) divided in books that correspond to phases of his life.

Literary units are always used in the beginning of each new book and become an index (Buchler, 1955) of the following chapter's content. Let's have a look at some striking examples.

William Blake's poem that can be found in the introduction and in the end of the continuous graphic story (at a certain point pages of pure text interrupt the graphic narrative in an interchangeable rhythm and prolong the hero's journey fast forward in life, through several unexpected turns until his end) is part of Blake's collection *Songs of Innocence* and gives us a certain hint of the vector of the story, which is also a journey from innocence to knowledge (fig.2).

The favorite readings of the hero play a formative role in his personality: "From weeks at a time I'd become a fetus in the library's dusty womb, reading until my aching eyes cried: Stop! But how could I stop. There was still so much to experience. High adventure, tragic love affairs, unsullied ideas. I was dizzy with the joy of discovery. Page and print. Creation and creator all dancing together in my mind's eye. And oh! What dancers they were! Homer, Cervantes, Bradbury and Baum, Shelley and Keats, Byron and Blake, The Brontes, the Brownies, the three musketeers, Peter Pan and Wendy....considering the influences is there any wonder my world view was that of a rose- tinted Romantic?" (24)

The second book begins with a comment from the old narrator addressing the readers in a self-reflexive⁶ manner, while recalling an extract from the Wizard of Oz which makes him contemplate: "I fear things haven't changed much since 1900 when the wizard of Oz saw print. The universe is still populated with ugly snarling brutes But the promise of Oz remains dear readers. For all of you and of course for Moonshadow".

The forth book is kind of dedicated to Tolkin, whose fictional world used to fascinate the hero so much that having to interrupt reading, caused him corporeal pain. This pain becomes the cohesive tissue that brings us back to his narration, as the compulsory recall of his heartbreaking life story causes him pain too.

With a poem of Shelley "That time is dead for ever child. Drowned, frozen, dead for ever. We look on the past and stare aghast ...but we yet stand in a lone land, like tombs to mark the memory of hopes and fears, which fade and flee in the light of life's dim morning" (126) he can't help ruminating that the poet died not quite thirty,

though he, having lived four times as much, still remains his “awestruck disciple” who takes us through his “lone land of youth”, that has faded away as well.

In book six, he thinks that he once envied Peter Pan for his ability to vault the walls of this zoo called life and sail free among the stars. But as he grew older and more experienced, he understood, that fairy dust is not enough to make a man free and even Peter had to suffer the same dark melancholy as his younger lost self, Moonshadow.

In book seven, with a masterly maneuver he relates the hilarious spirit and the joy he felt by reading Stevenson’s *The land of Counterpane* with a toast he proposes to the readers. He toasts for “wombs, playrooms, toys and joys, to haven and hope, girls and boys, to innocent and their protectors...and to the boy who was both protector and protected”. This way he ushers the opening feeling of the chapter, where we find the boy declaring happiness.

The power of books to influence his personality is shown clearly in the inner split he feels, after having read two books of opposite stance: Ragstone Phillit’s “We are all ants in a meaningless cosmos” and “The gospel of Shree Quack quack honnka”. The skepticism of the former and the romance of the latter appealed to him both and he could not decide whether to be a nihilist or a romantic optimist (264).

To conclude with, in *Moonshadow* literature although also scattered in the main body of the narrative becoming a kind of explanatory lens through which the hero’s personality and feelings are conceived, it mainly functions as a structural element, which unites the different parts of the narrator’s story and paves the way to the events narrated in each ensuing book.

Intertextual references as integral narrative devices of the diegesis ⁷

Another kind of enhanced functional significance of literature in comics we detect in *Fun Home*. Literature provides the indispensable background and setting within which the story involves, as all characters, relations, choices and circumstances are marked by its functionality so as to be utterly understood. Literature does not only affect the structure as in *Moonshadow*, but it becomes a narrative stratagem fully assimilated by the plot. Novelistic heroes, narrators and authors are conflated with the characters of the story and are mutually elucidated by each other. Let us give some examples.

The father’s repressed sexuality and its derivative introversion and pessimism, which led to his presumable suicide, is insinuated by his preference to Camus’ *Happy Death* and to his essay about Sisyphus, in which he had underlined the phrase “The subject of this essay is exactly the relation between absurd and the suicide. The exact degree to which suicide is a solution to the absurd” (47). When during his army service he reads Fitzgerald’s *The far side of Paradise*, he identifies himself with Jimmy Gatz on the base of their common sentimental bankruptcy, while even more details of the author’s life are very similar to his own (60-63). Mother is paralleled to the heroine of Henry James in *The Portrait of a lady* (69-70). Alison – the daughter- became conscious of her sexual identity by stumbling upon an entry in a vocabulary, explaining the term “lesbian”, while this deepened and was solidified through her

further literary readings (70-75), that also provided her with a critical view of her childhood's favorite readings as imperialistic (*Winnie the Pooh*) or pornographic (*James and the Giant Peach*). Mother's preference for Wallace's poem "Sunday morning" which conflates crucifixion with familial life and specifically the phrase "she dreams a little and she feels the dark encroachment of that old catastrophe" (83) outlines her sentimental situation.

Using one of Proust's sweeping metaphors about the two directions in which his narrator's family (in *In search of lost time*) can opt for a walk, once presented as diametrically opposed but finally as converging (103), Alison insinuates on her actual reconciliation with her father's sexual particularity.

The mounting of Oscar Wilde's play *Importance* (fig.3), which opened on Valentine's day 1895, when Wilde's trial begun, and its covert references to homosexuality, is another way to comment on father's socially imposed secrecy (166). The prosecution of her father for having seduced a young boy, brings him even closer to the Victorian writer.

Literature builds a bridge of communication and understanding between Alison and her father. By attending one of his classes (he was an English teacher) she approached his personality and came to admire and respect him. The two are connected by the bonds of their common literary interests (198-201). Another move that reveals father's intention and need to disclose his sexual identity to his daughter is Collette's autobiographical collection *Earthly Paradise* by Robert Phelps about Paris in the 20ies. Collette's transient lesbianism and her friendly relation to Proust, - whose homosexuality is taken for granted- was another effort of father's side to communicate his predisposition.

Homer also offers the narrator the possibility to make figures of speech that elaborate and clarify the situations described. Alison finds similarities between her travel through consciousness and Odysseus' return to homeland (203). When she abandons studying Joyce, she feels like Odysseus' men who had fallen in with the lotus-eaters (209). Then "between the Scylla of her peers and the swirling sucking Charybdis of her family" ...after navigating the passage, she washed up on a new shore. Like Odysseus in the island of the Cyclops, she found herself facing an animal of colossal strength and ferocity...and while Odysseus schemed to escape Polyphemus' cave, she found that she could stay there forever, implying experiencing sex with a girl (214). When at last the moment of mutual confession between father and daughter comes, they have their own Ithaca (222).

As she finally walks to her father's grave, she thinks of an extract out of Joyce's *Ulysses*, where Harold Bloom reads his father's suicidal note and this causes her feelings of distress and wonders why shouldn't her father leave her a note and "how could he admire Joyce's lengthy libidinal "yes" so fervently and ending up saying "no" to his life. But right after she has an insight and understands that sexual shame is in itself a kind of death, exactly as *Ulysses* was banned for many years by people who found its honesty obscene (228). A quoted passage from *Ulysses* is compared to a letter of her father where he was giving her latent signs but not fully admitting his sexuality (230). The graphic novel ends up with the narrator's thoughts who turns to

another literary comparison from *Ulysses* to make them more tangible: “What if Icarus hadn’t hurtled into the sea? what if he had inherited his father’s inventive bent? What might he have wrought? ...but in the tricky reverse narration that impels our entwined stories, he (her father) was there to catch me when I leapt” (232).

Comics participating in literary theoretical discussions: the state of the narrator and the reader and the recontextualization of literary fragments

Comics participate in theoretical discussions about narrative, literariness, reception, criticism, fiction and originality, interpretation, self-referentiality etc.

We will try to support this by examining a representative work, the *Streak of chalk*. A man called, Raul, is forced into the harbor of a small island by a storm. The island has a long wall covered with messages from earlier visitors and is inhabited by a coarse, voluptuous woman called, Sara, and her strangely reticent son, Dimas, who regularly sharpens a set of fine lances which he uses to kill seagulls. The next day, Raul begins to make advances towards another new arrival on the island, a writer called Ana, who keeps a kind of diary. He fails miserably in this despite some initial success. He is further confounded by the arrival of two virile competitors named Berto and Tato. These two men proceed to make unsolicited advances towards the two women on the island. Ana chases them away with some sharp words and, when these fail to deter them, she uses her revolver. Sara isn’t so lucky and is raped. The next day, Berto and Tato have disappeared, presumably killed by Dimas in revenge. Sara recovers rather quickly from her experience. Raul’s failure to interest Ana leads him to seduce (or be seduced) Sara, just at that moment, a repentant and solicitous Ana decides to make up for her earlier rudeness with a bottle of champagne. She chances upon Raul and Sara making love, a situation which causes Raul to leave the island in a cloud of shame. Raul, realizing his overwhelming love for Ana, returns to the island. He finds things much as they were when he first arrived – in fact, things haven’t changed at all. He encounters Berto and Tato, whole and intact, this time salivating over two new women. Sara doesn’t recognize Raul and a message left by Ana for him has disappeared in the process. All Raul can do is leave a message on a wall beside the pier. Ana writes an account of her adventures and her publisher decides that it lacks the necessary sexual elements to sell a book.

At first place, the summary of the work does not leave any hint about the range of the intertextual and paratextual references that corroborate to build the story. This fact by itself proves triumphantly what Russian formalists first noticed: literariness has to do with the form inextricably woven to the content. Even more it turns out that not only the textual but also the paratextual level participates in meaning making. As Genette says "More than a boundary or a sealed border, the paratext is, rather, a threshold...It is a privileged place of pragmatics and a strategy, of an influence on the public, an influence that ... is at the service of a better reception for the text and a more pertinent reading of it" (1997: 1).

In the paratextual introduction there is an extract⁸ from S.S. Van Dine (*The Kidnap murder case*) that broaches the subject of narrative reception: “You have seen and heard the same as me, only we interpret the facts differently”.

There is also a comment of Jorge Luis Borges from “*Tlön, Uqbar, Orbis, Tertius*” (*Ficciones*, 1944). In his debate with the writer Bioy Casares⁹, they discuss about first person unreliable narrators who are meant to be understood only by few readers. These supposedly irrelevant extracts signal in advance the kind of – demanding-narrative that follows and even meet Prado’s paratextual addendum at the end of the story (note from the writer), where he exhibits some of his questioning about narrating.

He, as well as the authors above, comes to the point that there are many kinds of readers and not all of them draw the same conclusions after reading a story. He furthermore apologizes for having put comic readers to invest themselves deeply in the book, since they are not used to it and reveals his initial intention to incorporate two epilogues to shed light on some ambiguous parts and help readers appreciate the story, as he did not mean to apply rigidly the model reader developed by Borges and Casares. This way he recalls Eco, who believes that every text is fundamentally ambivalent, since a plethora of signifieds exists within the same signifier (Eco, 1997).

In the end, Prado pays tribute to the writer Antonio Tabucchi for having inspired him some key elements for his graphic novel. If we look closer at Tabucchi’s novel (*The Lady of Porto Pim*) we will be able to detect more literary loans than the ones admitted (the lighthouse and the wall). E.g. Miss Elisa Nye keeps herself a diary too, where she puts down her impressions from her travel on the whaler Shylp. Diaries become devices that serve first person narration while at the same time they foreground the act of writing in a metafictional way (Waugh, 1988: 148)¹⁰.

At the end of chapter 5 there is a fragment from the book *The light of desire* (by Armand Silas, 1988). Here the protagonists make a stopover on a miserable small island too, inhabited by three strange people, a scenery with many similarities to our story. This fragment is followed by a piece of criticism by A. Casares, published in *Notas al margen*, denouncing Silas’ erotic novel as unworthy. There is an implicit comment on the story we read and even on the story written by Ana throughout the episode on the island. They all interweave and shed light one to another. At the same time the outer frame of the narrative is blurred and we read a story within a story, as extradiegetic elements interfere with intradiegetic ones, creating a masterful *mise en abyme* (Gide, 1973)¹¹

As said before, Ana had been keeping notes recounting her experience on the island, which seemingly were put together in a novel. The 7th chapter is followed by the supposed response of Ana’s editor, who finds her manuscript recursive and introspective, in other words not reaching big audiences and advises her to add some action and a touch of eroticism, in a cynical glance at the world of publishing. Of course this criticism conflicts with the opinions of Borges and Casares, as discussed before.

Another remarkable moment is the one created by an ambiguous intertext. In chapter two the protagonist says the phrase “Useless beacon of the night” having in mind the Tabucchi’s book, but Ana corrects him that it comes from François-René Chateaubriand and even reproaches him for reckless frivolity, since “if one does not know the source of a quotation, he should not dare say it” (fig.4). Nevertheless, in

The *Lady of Porto Pim*, on Île de Pico (island) the narrator does use this phrase saying that it always made him think of a desert, imaginary island. This minor conflict places a major question: is intertextuality a privilege of the adequate readers and is it ever possible for someone to recognize all intertextual references?

Conclusions

So long, we attempted to show the multiple intriguing ways through which comics communicate with literature, coming up to blur the genres' differences and even create hybrid literary products. Taking as a starting point the adaptations of literary texts into comics, from transpositions to analogies, we investigated the various inventive ways that implicate literature with comics sometimes into an inextricable totality. Allusions, quotations, dialogic relations between comics' and literary heroes or writers, daring combinations of comic books' and literary narrative modes, all kinds of narrative techniques, literature's functionality as a narrative device in comic scenarios, writers and narrators within comic books' plot and comics reflecting on literary theory raise comics up to a self-standing status, postulating its unique and tantamount place in the field of cultural production.

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Notes

1. She shows how language can generate different meanings within the comics form, in an attempt to demonstrate comics' potential for literary merit.
2. Intertextuality refers to the 'transposition of one or more sign systems in another, accompanied by a new articulation of the enunciative and denotative position'
3. Remediation is another term of intermediality and discusses how new media develop in relation to medium-specific modes of previous media,
4. Transmedial storytelling is a particular narrative structure that expands through different languages (verbal, iconic, etc.). Retrieved December 10, 2008, from : http://www.itu.dk/people/klastrup/klastruptosca_transworlds.pdf
5. <http://ulyssesseen.com/>
6. When textual deictic clues refer to the outside of the storyworld, they make the readers aware of its fictional nature and the effect of self-reflexivity occurs. This is very common in postmodern texts, since postmodernism attacks conventions of realism and scrutinizes tradition, by establishing a text world outside the storyworld or by reproducing this distinction in a *mise en abyme* (Kukkonen: 108-109).
7. Diegesis is the world itself experienced by the characters in situations and events of the narrative.
8. About the role of the embedded texts in the frontispieces and their narrative functionality see: Berendsen M.
9. If we proceed our research to Bioy Casares' *La invención de Morel*, we can read in his prologue the same point of view. The writer declares his preference for novels with infinitesimal arguments.
10. It is the literary term describing fictional writing that self-consciously and systematically draws attention to its status as an artifact in posing questions

about the relationship between fiction and reality. According to Patricia Waugh "all fiction is . . . implicitly metafictional," since all works of literature are concerned with language and literature itself.

11. Mise en abyme" is a type of frame story, in which the core narrative can be used to illuminate some aspect of the framing story.

Appendix



Fig. 1

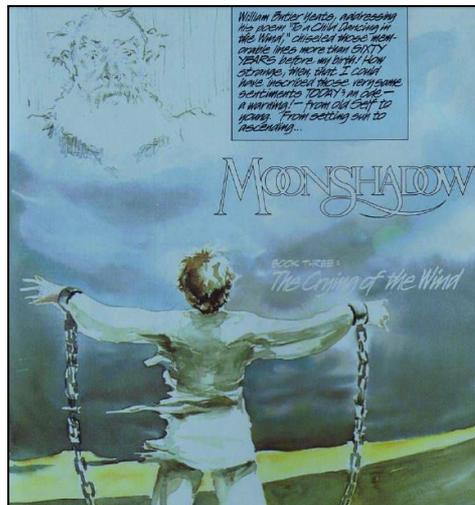


Fig. 2

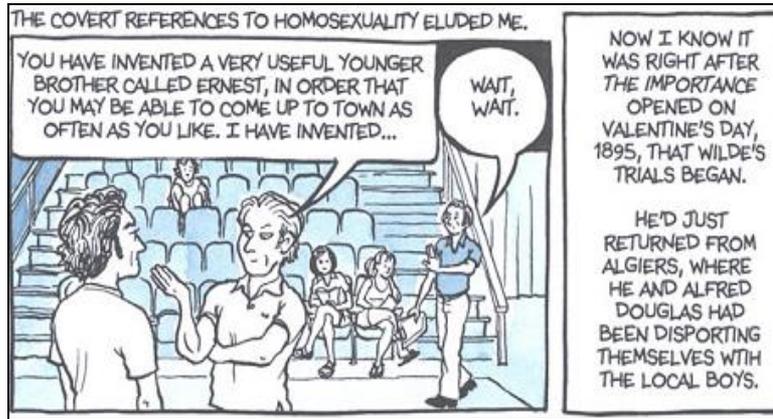


Fig. 3



Fig.4

Infinity of Reality in Wallace Stevens's 'Thirteen Ways of Looking at a Blackbird'

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Abstract: *This paper examines the infinity of reality and the changeability of the world in Wallace Stevens's "Thirteen Ways of Looking at a blackbird" (1923). For Stevens, reality is man's experience of his environment; i.e., it is related to what he sees. Man perceives things from his viewpoint, thus reality is an understanding of the world from a particular perspective in specific moment. In his view, reality is conditioned by perspective as an interpretation in which perceptions of the world occur via mind. The world envisaged by Stevens is ruled over by change because it is the result of the interpretations which alters by the passage of time and the changes of perspective. In this world of change no reality is stable. It is only "one of many circles" (TWLB line 37). Different minds in different moments realize the world and its reality differently; hence, there are infinite realities. Stevens's reality, as a perspectival entity, seems to be similar to Friedrich Nietzsche's truth. Nietzsche, in his doctrine, perspectivism, shows how man can access the world through his own perspective and interpretation, and truth comes through perspectival interpretations. Such interpretations, according to Nietzsche's will to power, are the ways through which man centralizes and increases his power. Increasing power brings a change into the world, thus interpretation offers a perspective of the world. As interpretation is a never-ending activity, because of the continuity of the struggles of power, it presents infinite perspectives of the world. The multiplicity of perspectives paves the way for the emergence of innumerable truths; hence, truth is not confined to one. There are infinite truths as infinite perspectives which indicate that both Stevens and Nietzsche deal with the infinity of reality.*

Keywords: reality, truth, change, Perspectivism, will to power

Introduction

Wallace Stevens is interested in the structure of reality and its manifestations. Reality, for him, is the synthesis of external world and imagination. As man accesses reality through mind, reality is what he perceives imaginatively. In fact, Stevens's reality as Frank Kermode quotes is "what you see finely and imagine fully from where you are and as you are" (1989, p. 11). Imagination as a function of mind gives an insight into

objects in the universe, and makes them conceivable to human being. It establishes a link with the environment in which man lives and offers him perception of the world and its reality.

Imagination is worthy of attention for its capability to give meaning to all that is real; indeed, it makes reality. Continually discovering the similarities between the states of mind and the objects, the inner feeling and the outer fact, imagination reveals the ever-shifting phases of reality. Poetry of Stevens as an imaginative verse deals with reality. Its images come from his own imagination; hence, they are as a part of reality as J. Hillis Miller says, Stevens's "images entirely contain their own reality. They are not symbolic. They are what they are" (1965, p. 228).

Poetry and life, for Stevens, are closely integrated, "the theory of poetry is the theory of life" (as cited in Kermode, 1989, p. 101). His poetry reflects the poet's sense of the world, that is to say, his intuition of the reality of the world. He, in his verse, expresses his own realizations and ideas that are issued from his mind; in this sense, his poetry is a medium through which he reveals reality based on his own perspective. Miller believes that Stevens's poetry is an exploration of "variable perspectives from which reality can be viewed by the imagination" (1969, p. 225). As what he perceives of life and how interprets it gather together in his poetry, it is a world of seemings, the world that is seen by his eye; the world which is a "symbolic configuration of the mind" (Ackerman, 1972, p. 270).

Stevens's poetry is more concerned with an ordinary world around him which has potentiality of newness and freshness. Eleanor Cook notes that Stevens "wanted to write poetry of the earth, poetry of its place, especially poetry of the natural world" (2007, p. 11). Neither hell nor paradise, Stevens celebrates the earth with its deformities and incompleteness when he says, "[t]he great poems of heaven and hell have been written and the great poem of the earth remains to be written"(Stevens, 1951, p. 142). His poetry introduces the world, called mundo, which results from his restless contemplation. It mirrors "the changes of the flux of experience," and "envisions a world burgeoning in the flow of consciousness and created continually in his sense of it"(Doggett, 1966, p. 201). What he observes with eye is interpreted to reality by mind thus his poetry offers an experience of the world whose foundation is real.

The world is always in a flux change. Mind, as a vital element of exploration of reality in changing world, moves toward change. Thus reality, which is the product of imagination, is not fixed; it flows in time. World welcomes to fresh reality created by imagination. In this dynamic world each reality is authentic just in its own time and when time passes the old reality dies and gives life to a new one. Therefore, the function of imagination is both constructive and destructive. The world is not limited to one reality, rather it is the place of various realities and man lives in this infinite realm of realities.

Stevens explores how man's mind can affect his perception of his surroundings and how his perspective helps him create his reality. Man is always interpreting the world through his own perspective thereupon reality is indexed to perspective. Because of diversity of interpretations or perspectives reality is never stable. It undergoes the

process of living and dying due to the passage of time and the dynamic shift of thought. What one perceives as reality in a particular moment loses its sanctity when the new moment appeared. With the arrival of a new moment, a fresh reality is needed. Inasmuch as reality depends on the contingencies of the moment, it has provisional and unfinished nature. Mind initiates to work in order to make new and fresh reality and is always open to find the infinite number of realities. Considering man as a seeker of truth, who invents his own reality pursuant to his own perspective, Stevens challenges the objectivity of truth. According to him, man's mind can construct innumerable truth.

Stevens and multiplicity of reality: spatial and temporal change

Stevens "grow[s] infinitely weary of accepting things" (as cited in Schaum, 1988, p. 1), casting off all conventional beliefs. For him, it is a time of discarding established system of values and accepting a system based on experience as he says, "I should like to make a music of my own, a literature of my own, and [...] to live my own life and none of my ideals is to make everything expressive, and thus true. I would like to get out of line" (as cited in Schaum, p. 6). Stevens, in his poetry, shows the replacement of the traditional assumptions by the new ones in a process having three stages: "the stripping away of dead forms, the observation of naked reality, and the construction of new and more adequate forms" (Doyle, 1985, p. 285). As a result, for constructing the new notions, at first, it is necessary for every individual to free himself from such given assumptions.

Stevens serves imagination because of its potency to create reality and give new views of the world. It is the mind that constructs the world; therefore, the world is what man thinks of it. In fact, as the sum of mind's interpretation, the world is the weaving of the mind. Man can define and shape his world in accordance to his own imagination as Stevens says, imagination "is able to manipulate nature" (Stevens, 1951, p. 74). By imposing meaning on the natural world, man becomes the master of his surroundings.

He defines poetry as a process of the poet's personality. Susan B. Weston says, "[Stevens] discovered that the poem was itself a process of a never-ending exchange between inner and outer realities, that what he saw outside was what was inside" (1977, p. 115). What the poet sees, hears or feels makes his verse thence it records his experiences and perspectives. Stevens's poetry is full of senses and feeling, as Geoffrey Moore states, "through the aesthetic sense an impression of pure potency" is gained and "[o]ut of the multifariousness of the poet's impressions order emerges as a vase is drawn up from the clay on the wheel by a potter" (1962, p. 264). Since his poetry is the expression of the poet's sensation and emotion, "poetry is a sense" (as cited in Holander, 2008, p. 138), it is related to the states of mind; it expresses a life lived in the mind.

For Stevens, poetry is a realm in which the poet articulates his own perspective of the world, and portrays those realities which are mentally created. Stevens, in *The Necessary Angle*, asserts that "poetry is a transcendent analogue composed of the particulars of reality, created by the poet's sense of the world, that is to say, his

attitude, as he intervenes and interposes the appearances of that sense" (1951, p. 130). As far as Stevens is concerned with the relationship of the mind and the world, his poetry is the result of the interaction between imagination and reality; it is "the imagination of life" (Stevens, p. 65). The world envisioned in his poetry is based on imagination, Robert Pack (1968) marks on this idea that "[t]he characters are abstractions. The stage on which they move is the stage of the mind, not of the world, although its settings have the look of the world" (as cited in Pack, p. 13). It is issued from his psychological modes of meditation; i.e., his poetry is mental and sensitive.

Repetition is the characteristic of mind and imagination as "the liberty of the mind" (Stevens, 1951, p. 138) in its motion breaks all the boundaries and goes everywhere freely. In each mental journey, mind achieves a fresh sense of the world; the sense that does not have before, "the imagination never touches the same thing in the same way" (Tindall, 1966, p. 39). Imagination frequently returns to the world of facts to make fresh reality. In its process of creation and recreation, mind destroys the reality which belongs to past and constructs a new one. Imagination refreshes life by constructing new perspectives toward the world.

Stevens is a devoted poet to the present; hence, the reality depicted in his poetry is what is perceived at the present moment. In fact, it is an immediate perception of an object by mind. For him, past is dead, "[t]he past, with its images and symbolism, slips beyond the reach of our imagination, producing a new wilderness which we can neither penetrate nor reduce to order" (as cited in Prasad, 1987, p. 71). He is always ready to accept new reality because of his belief that validity of the reality is limited to a moment, neither past nor future, just present. Mind in its perpetual process moves toward the freshness of reality which becomes stale, "[t]he cycle then begins again: imagining followed by decreation followed by imagining and so on for as long as the last" (Miller, 1965, p. 265). What is imagined as reality is credible for a particular moment. When it recedes into the past, the new one comes out, "[e]ach imagining becomes outmoded and must be shed as a snake sheds its skin and with the new season a new imagining of reality comes forth to replace the old [one]" (Miller, p. 265). In Stevens's world, the old reality is buried in order to make a room for the birth of the new and fresh reality, thus reality as an ever-shifting entity is prone to the renewing process.

By virtue of using spatial and temporal concepts, Stevens does not see reality as an end to be settled. Ronald Sukenick, in *Wallace Stevens: Musing the Obscure* (1967), says, "[h]istory is a process in which no ideal of reality is final. Poetry is a progressive metamorphosis of reality, and reality is a chief entity whose chief characteristic is flux" (p. 5). Reality is continually revised to adjust with the changing world; hence, it is endless. There is no end for reality because psychological changes produce new fields of imagination in which creating the new realities is appreciated. Stevens emphasizes this idea when he says, imagination "is always attaching itself to a new reality, and adhering to it. It is not that there is a new imagination, but that there is a new reality" (Stevens, 1951, p. 22). As every object has infinite realities, man in his interaction with the world discovers one reality among many. Stevens, in "Thirteen Ways of Looking at a Blackbird," (TWLB) explicitly expresses his belief in the existence of more than one truth. Indeed, what it gives to the reader is the occasion of

perceiving the world through multiple perspectives. Since every perspective is one among the infinite perspectives, what an observer perceives as reality is the only one reality among many, "one of many circles" (TWLB line 37). It is the one circle of many circles of truth.

The perpetuation of imagination prevents the world from banality and refreshes man's contact with the world. Since mind is in a state of repetitive function, it reconstructs the world which is not permanent. The world view offered by the imagination is not static; rather, it remains valid until the new one emerges. Because the world of Stevens is organized by mind which is flourishing and flourishing, it is constantly shifting and becoming. In an ever-changing and fleeting world, he sees everything in a state of flux, "[m]an lives in a fluid, not on solid rock" (as cited in Sukenick, 1967, p. 5). For him, change is the predominant feature of the universe in which no idea is permanently fixed. What mind experiences is in subject of spatial and temporal renewing and changing; hence, it offers the world ruled over by change. The world moves in the cycle of birth and death, and remains alive until the emergence of the new one. Concerning the world as a changing scene makes this new creation possible.

Stevens believes that the world is the totality of interpretations; i.e., the interpretations of what man experiences from his environment. Man never views the world the same as he does before. Since he senses the world differently, he has varying reactions to it. Mind gives man a perspective of the world but because of its repetitive function what it offers as the worldview is not permanent. It changes with the alteration of man's mind. As long as man is alive, he has the possibility of changing and reestablishing his own view of the world; thus there is always a new perspective of the world. As every perspective introduces a new world, the idea of world is changeable.

Nietzsche and multi-Faceted truth

Friedrich Nietzsche's position on truth makes him a controversial figure in philosophy. His view catches up intellectual, literal, and philosophical tendencies in the twentieth century. He refutes sticking on the universal value because it prevents man from enhancement of his life. Getting rid of man from the tyranny of rigid values, Nietzsche proposes the way of life in which man leaves the traditional notion of truth in favor of all truths which are truer than the truth. Nietzsche argues that "convictions are more dangerous enemies of truth than are lies" (Nietzsche, 1997, p. 264). All these create a sense of hollowness thus they are in need of replacement. Nietzsche attempts to change some predominant values in the world because for him the reliability of the existing beliefs is questionable, and the old values must be reformed because they come to an end. He challenges the ways that lead to the universal truth by offering the doctrine of the "will to power" and perspectivism.

In Nietzschean epistemology, man is given the freedom to create the truth as he desires. Nietzsche, in *The Gay Science*, depicts the human situation in a world in which he is a "free spirit" to explore truth through his own perspective (2001, p. 199). By this view, he has in mind the disappearance of man's belief in the objective truth.

Truth takes form of different interpretations, it is a subjective concept, "[t]hat things possess a constitution in themselves quite apart from interpretation and subjectivity, is a quite idle hypothesis: it presupposes that interpretation and subjectivity are not essential, that a thing freed from all relationships would still be a thing" (Nietzsche, 1968, pp. 302-03). For him, there is no inactive entity without relations. He claims that "[t]he properties of a thing are effects on other 'things': if one removes other 'things,' then a thing has no properties i.e., there is nothing without other things, i.e., there is no 'thing-in-itself,'" and he adds that "[t]he 'thing-in-itself' [is] nonsensical. If I remove all the relationships, all the 'properties,' all the 'activities' of a thing, the thing does not remain over" (Nietzsche, p. 302).

In addition to truth based on man's perspective, the world is the construction of him. Nietzsche relies on the senses to make the world in which man resides. He believes that the world made by man's seemings and feelings is the only world when he says in *Twilight of the Idols* (1998):

They [the senses] lie neither in the way the Eleatics believed, nor as he believed— they do not lie at all. What we make of their testimony, that alone introduces lies; for example, the lie of unity, the lie of thinghood, of substance, of permanence. "Reason" is the reason we falsify the testimony of the senses. Insofar as the senses show becoming, passing away, and change, they do not lie. But Heraclitus will remain eternally right with his assertion that being is an empty fiction. The "apparent" world is the only one: the "true world" is merely added by a lie. (p. 17)

World is the composition of what man encounters via his senses; hence, it is the result of the testimony of them. Indeed, man's perception depends on his own sensation. According to Nietzsche, the world that man can perceive is an individual creation, "[w]e can comprehend only a world that we ourselves have made" (1968, p. 272). It is composed of man's experiences; i.e. man brings the world into existence. For this reason, the world is thoroughly fictitious, "a mere fiction, constructed of fictitious entities" (Nietzsche, p. 306). For Nietzsche, "the world which matters to us is false, i.e., is not a fact but a fictional elaboration" (as cited in Bittner, 2003, p. 80).

In Nietzsche's philosophy, as he says in *The Will to Power*, "[t]his world is the will to power—and nothing besides! And you yourselves are also this will to power—and nothing besides!" (1968, p. 550). Human being as the central power is the combination of drives that are nothing more than a manifestation of the will to power, "all driving force is will to power, that there is no other physical, dynamic or psychic force except this" (Nietzsche, p. 366). Thus will to power or striving for power is the essential characteristic of human being. When one expresses his perspective of the world, it is the expression of his "will to power." One's perspective is his own interpretation of the world. Different interpretations suggest different views of the universe. Nietzsche says, "[t]here are many kinds of eyes. Even the sphinx has eyes—and consequently there are many kinds of 'truths', and consequently there is no truth" (Nietzsche, p. 291). The world can be seen differently; then, there are multiple truths.

The "will to truth" or desire to know the truth persuades man to search for truth through interpretation thus it is the outcome of the "will to power." For Nietzsche, "[i]t is our needs that interpret the world"; and as far as "[e]very drive is a kind of lust to rule, each one has its perspective that it would like to compel all the other drives to accept as a norm" (Nietzsche, 1968, p. 267). He writes, "[t]he essence of life, 'will to power' is revealed in those spontaneous, aggressive, expensive, form-giving forces that give new interpretations and directions" (1998, p. 12). By interpretation, Maureen Finnigan writes, Nietzsche "redefines" (2009, p. 1) truth. Every interpretation generates one truth; therefore, man's interpretations multiply truth which dismantles the transcendental truth. For Nietzsche, truth has perspectival nature, "[t]here is only a perspective seeing, only a perspective knowing, the more eyes, different eyes, we can use to observe one thing" (Nietzsche, 1989, p. 256). Since all things experienced, as an a priori such as space and time, are man's interpretations of the world, he lives in the interpretable world in which there is no fact just interpretation.

Having an eye on Nietzsche's doctrine of "will to power," one might see to what extent the world is instable. It is the result of struggle of central powers which continues forever; hence, the world is in a constant flux. Nietzsche replaces the world of being in which there are unchanging beings with the world of becoming in which there is no stable entity. For him, the concept of being and the stable world are illusions imposed on the chaotic world in order to make the world comprehensible and predictable for man. He remarks, "[b]ecause we have to be stable in our beliefs if we are to prosper, we have made the 'real' world a world not of change and becoming, but one of being" (Nietzsche, 1968, p. 276). Each interpretation unravels the truth. As a matter of fact, to interpret is to create a truth. Nietzsche, through his perspectivism, states the role of interpretation in the creation of truth.

Perspectivism is Nietzsche's attempt to improve a new understanding of epistemology based on the doctrine of the "will to power" and interpretation. Putting an end to all objective truth, Nietzsche considers truth as man's perspective. He prepares the ground for man to see the world from his own point of view and experience his environment by his own perspective. Therefore, perspectivism gives opportunity to create new truth based on innumerable perspectives. It provides the truth which is available to humans. Such a sort of truth one has of the world proves that truth is perspectival. What man knows of an object as truth is what he sees from various perspectives. Maudemarine Clark says, "[a]s there is nothing to see of a thing except what it looks like from various perspectives, there is nothing to know of it except how it is interpreted from various cognitive perspective" (1990, p. 133). Nietzsche believes that everything comes to existence by perspective, "there would be no life at all if not on the basis of perspectivist assessments and appearances" (1998, p. 35). Taking its existence from man's perspective, truth is not perspective-independent at all.

Nietzsche believes that the world is interpretable. He says that "the value of the world lies in our interpretation; [...] every strengthening and increase of power opens up new perspectives and means believing in new horizons" (1968, p. 330). Man interprets and constructs the world and his surroundings from his perspective. As

interpretation is a continuous process, it continually offers different perceptions of the universe. Every interpretation introduces a different view about the world; therefore, man lives in a state of continuous change which determines the multiplicity and instability of truth.

In the light of perspectivism, there are innumerable views and forms of truth. Nietzsche believes in the flexibility of point of view and looks at the world from as many perspectives as possible. For him, truth oscillates in multiple expressions of one object which is not limited to one possibility. It is a set of different perspectives. To see the world from a new perspective reveals a different truth; undoubtedly, because of the impossibility of the existence of a fixed perspective there is not a transcendental truth.

Stevens's "Thirteen ways of Looking at a Blackbird": infinity of truth

Stevens, in "Thirteen Ways of Looking at a Blackbird" visualizes his imagination to reveal many facets of reality. He, like a painter, portrays the scene of reality perceived in the mind and it presents various moods of his mind. It is a tableau that is seen from thirteen perspectives. Visualizing thirteen unique pictures of the bird in every stanza of the poem implies man's ability to interpret an identical object or phenomenon in his own unique way according to his own particular experience and intuition. Stevens denies that the interpretation can be definitive and that an image can be effectively represented in stasis. In the poem all interpretations are appreciated, "plurality of interpretations a sign of strength" (Nietzsche, 1968, p. 326). By expressing the different senses of the same landscape, for instance "snowy mountains" (TWLB line 1), the poet asserts that the world "has not one sense behind it, but hundreds of senses" (Nietzsche, p. 13):

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird
I was of three minds,
Like a tree
In which there are three blackbirds.
(TWLB lines 1-6)

In the first section of the poem, Stevens describes the perspective of a man who sees an alone blackbird "among twenty snowy mountains" (TWLB line 1). In his own view the blackbird is the only animated creature in the frozen landscape. What disturbs his consciousness is the movement of the blackbird's eye, "[t]he only moving thing/Was the eye of the blackbird" (TWLB lines 2-3). Anatomically, the eye of the blackbird is motionless in this way what the observer sees is the "I" ness of the blackbird ("eye" as a pun for "I"). Therefore the identity or being of the blackbird is something that the observer perceives. The blackbird serves a link between man and the world.

The second observer has three minds, "I was of three minds" (TWLB line 4). Three minds suggest the trinity of the conscious mind (id, ego, and superego). The observer oscillates among three alternatives. He sees a tree in which three blackbirds do three different things. Each bird of "three blackbirds" corresponds to a different state of mind (TWLB line 6). Therefore, the observer, here, offers three different pictures experienced by three different states of mind.

The conflicting opinions in man's mind, in stanza five, are reiterated:

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.
(TWLB lines 13- 17)

The poet opposes two kinds of beauty, "the beauty of innuendoes" and "the beauty of inflections" (TWLB lines 15, 14). He shows the vacillation of the observer to choose the sound of the blackbird that is "whistling" ("inflections") or the silence ("innuendoes") in which the overtone of the whistle remains like an echo (TWLB line 16). The observer does not know which beauty to prefer. This variety that exists in man's mind presents the variety of truth:

Icicles filled the long window
With barbaric glass.
The shadow of the blackbird
Crossed it, to and fro.
The mood
Traced in the shadow
An indecipherable cause.
(TWLB lines 18- 24)

The next observer, who watches through the window, "[i]cicles filled the long window/With barbaric glass" (TWLB lines 18-19), sees the shadow of the blackbird which flies by the icy window. As the "barbaric glass" obscures his perception, what the looker sees is not the blackbird itself. It is the shadow of this blackbird which is far from truth, "[t]he shadow of the blackbird/Crossed it, to and fro" (TWLB lines 20-1). This stanza is ironical because, according to Stevens, imagination helps man see the reality but now it blurs reality. The observer sees the shadow of reality not the reality itself.

The seventh meditation is about the people who live in a small town in Connecticut, Haddam:

O thin men of Haddam,
Why do you imagine golden birds?
Do you not see how the blackbird

Walks around the feet
Of the woman about you?
(TWLB lines 25- 9)

Stevens calls them as "thin men" because they prefer "golden birds" (TWLB line 26) to the common blackbird which "[w]alks around the feet/Of the woman about you," they only imagine golden birds (TWLB lines 25, 28-9). According to Stevens, the people of Haddam have hedonistic view. For them, the blackbird is a sign of id which satisfies their desire, "golden birds," thus they imagine the blackbird as a golden bird which is the symbol of a woman (TWLB line 26). In this stanza, Stevens puts the blackbird between the people of Haddam and their imagined golden birds. He demands the reader to realize the value of common life. Then he adds:

I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know
When the blackbird flew out of sight,
It marked the edge
Of one of many circles
(TWLB lines 30- 7)

This observer is a poet who "know[s] noble accents/And lucid, inescapable rhythms" (TWLB lines 30- 1). He knows that the blackbird affects his writing, "the blackbird is involved/In what I know" (TWLB lines 33- 4). It implies the significant role of nature (blackbird) as an origin of the poet's inspiration. Through his poetry, which has rhythms and accents, he restates the whistling of the blackbird.

In the ninth section, Stevens alludes to the multiplicity of reality. The observer sees the blackbird which flies. When it reaches the horizon, it is lost from the observer's sight. The horizon is the observer's borderline of sight which is limited; indeed, it is the edge of the circle of sight. Although the observer cannot see the bird beyond his circle, the bird is still flying. Its flight marks the edge of another circle. Even, when it lands, another circle is made. Therefore the observer's circle is one out "[o]f one of many circles" (TWLB line 37). It is his own perception of reality that is one of many. He continues:

It was evening all afternoon,
It was snowing
And it was going to snow.
The blackbird sat
In the cedar-limbs.
(TWLB lines 50- 4)

The thirteen and last stanza of the poem is a coda. In the thirteen sequence, the blackbird returns to its static position that has in the first stanza. It repeats the sense

which is created in the first section of a solid nature; the snowy scenery. Stevens pictures the waiting of the blackbird for whatever may happen, "[t]he blackbird sat/In the cedar-limbs" (TWLB lines 53-4). It implies that there are more than these thirteen ways to look at the blackbird and the universe; in other words, there are many circles of imagination, or reality.

Stevens's "Thirteen Ways of Looking at a Blackbird" acknowledges the multiple perspectives about the universe, which shows the multitudinous possibilities of the creation of imagination. Stevens focuses on the power of man who is able to see the world through different perspectives. As an observer, he can widen his own view to perceive the reality in various ways. Although Stevens mentions only thirteen ways of looking at the scene, he alerts the reader of the existing infinite possible ways of observing the nature. Insofar as there is always other ways to see the world, the definite interpretation of the world is impossible. The poem demonstrates that there is not a single eye to see the world; thus truth is not confined to one possibility. There are infinite perspectives about the world. Therefore, the world is formed of infinite points of view, infinite circles of realities as well as infinite circles of truth.

Conclusion

Appreciating that reality is only imagined, Stevens rejects the reality that is derived from the universal norms and discards all traditional beliefs in favor of the replacement of renewing values. He relies on imagination as a supreme way of perceiving things to offer new view of reality. Imagination as "the power of the mind over the possibilities of things" (Stevens, 1951, p. 136) opens the world of possibility, removes all the layers of appearances from reality, abstracts real objects from the world, and creates reality. Indeed, imagination is "the only clue to reality" (Stevens, p. 137).

Stevens's world of possibility is mostly in the process of changing. Accordingly, the ready-made view of the world becomes clichéd and stale in such a way it must be renewed. Man needs to be flexible to move from one perspective to another and see the world from many points of view in order to create new realities and replace the outmoded one. Time and creative mind are two elements that question the final and fixed vision of the world and its reality. Reality changes from time to time and also from one perspective to another.

For Stevens, just "now" is valid, "past" is forgotten forever. The new moment rejects the past experience and makes a room for a new one to emerge. Reality is bound up by time. It continues with the contingencies of moment. In each moment, man perceives reality in a new form but the reality that he achieves has no permanency. No idea about reality is transcendental, because as the time passes reality loses its credibility and comes to the end of its vitality. Therefore, what man perceives as reality in his engagement with the world is temporary, "agreement with reality believed for a time to be true" (Stevens, 1951, p. 54). It leaps into obsolescence when a new reality appears.

As far as Stevens's world is governed by change, no experience of it is permanent. Mind is also in a perpetual flux; hence, the image that is made in the mind is distorted as the new images appear in it. His world and reality are determined in relation to the inclination of mind to dynamic shift. The man as an observer perceives the world and its reality based on his own point of view, mind or consciousness which is the circle of the reality. Based on the innumerable ways of looking at the world, each way makes a new reality; thus there are many realities not a single one. In the world in which millions of people live, millions of minds are alive. Because each mind has its own perception, to different people reality has different meanings. Man lives in a world in which many circles (minds) as many realities appearing and disappearing perpetually.

Nietzsche and Stevens have parallel ideas as John Serio quotes "Stevens is a Nietzschean poet because he exemplifies qualities we associate with Nietzsche" and he continues that "his concepts and figures are generally identified with Nietzsche" (2007, p. 111). They un hinge all the values in favor of the freedom of man to determine his own values. Stevens, like Nietzsche, breaks down the traditional and conventional barriers and offers the reality which is not single, everlasting and unchangeable. He believes that reality is not objective and independent of human being. Reality is attained from one's viewpoint, then it is an individual's perspective.

The reality that Stevens seeks during his long life is ruled out by man's perspectives. It comes purely through interpretations that are innately perspectival, thus through perspective man can attain more reality than one. For Stevens, a new perspective is imagination. The reality is revealed in the new perspective is what imagination abstracts as reality. Imagination in its continuous process creates infinite realities which are the infinite perspectives that man has about the world. Rejecting the objectivity of truth, Stevens accepts man's creative role in producing his own reality. He defines reality in harmony with the world which is always fleeting; therefore, his reality is not static. It changes through the movement of thinking mind.

Stevens is similar to Nietzsche in some of the ways he feels about the world. Both believe that world is in a state of flux. Nietzsche's illusive world parallels Stevens's world which is the invention of his own imagination. Stevens believes that man lives in a fictitious world constructed psychologically. Change is the law of the world which is depicted by the poet; therefore, no idea of reality is static. It changes with the creative mind. What man perceives as reality changes frequently outmoded. It is just valid for a particular moment and a particular individual. As mind is never satisfied, man can never attain a final vision of reality. Imagination always returns to the world of fact to find a new reality; in this sense, reality is subject to constant change.

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Culture of Consumption: Poles' Consumer Attitudes

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Abstract: *The purpose of the article is to identify selected processes and mechanisms of consumption culture. Are two factors, conveying cultural change: the media and advertising (which is a message communicated via the media), these "powerful" means of consumption enculturation and socialisation? Whether the level of consumption affects the subjectively perceived quality of life? Or maybe there are already significant signs of deconsumption that means conscious reducing consumption without loss of quality of life? The text uses a sociological perspective to question the validity of critiques of consumer culture. In polish literature the phenomenon of consumption is quite stereotyped: either as a practice of liberating or enslaving, offering a choice, or not giving any choice, etc. Therefore, there will be important to break the one-sided images of the consumer, capturing macroprocess of consumption in everyday contexts of polish 18 and 38-year-olds' life.*

Keywords: consumer culture, consumer socialisation, identity, Polish youth, media

Introduction

Approaches towards abnormal forms of consumption¹ in the literature are generally critical.² Studies on the impact of consumption on culture and of culture on consumption through the shaping of individuals' lifestyles and identities by marketing are critical both of the very essence of over-consumption and of its social costs. The proposed analysis is not intended as a harsh criticism of consumerism. What is more, both the easy labelling of phenomena which, for various reasons, can mean a lot to some people, and the claims about the high efficiency of consumer socialisation, unsupported by sound analysis, are considered disturbing. The present article does not name or present the internal contradictions and weaknesses of consumerism to demonstrate its potential mediocrity, but in order to inspire discussion so as to improve reality.

Term 'Culture of Consumption' and its characteristic

The term 'culture of consumption' is becoming increasingly popular. However can we speak of culture in relation to consumption, if the latter is – according to Erich Fromm (2000) – 'dehumanised', irrational, non-functional and constituting only a panacea for a sense of incompleteness of existence, disappointment, frustration and inability to self-determine? It affirms the negation of life, since it inhibits the development of a creative personality. After all, a culture is supposed to give its members a wide range of possibilities to fulfil their culture-forming potential. People's culture roots them in their environment, allowing them to experience social values deeper and more directly. It creates these values or at least emphasises their meaning, and sets standards of what is beautiful, noble, wise, fair, desirable and praise-worthy (Dyczewski, 1993, p. 197). It is spontaneous and active; it creates bonds and values, giving the individual a sense of autonomy and familiarity, and it humanises the man and the world around. It is everything that facilitates our development and enriches us. Therefore, is the term 'culture of consumption' not an unacceptable oxymoron?

The culture of consumption can be understood as a system of values, mainly prestigious material values, shared by a large group, and the rules of action relating to the fulfilment of these values and the symbolic realm related to it: ideology, knowledge and rituals. This culture is one of many cultures that make up the overall picture of the culture of society. The characteristics of these cultures can support, strengthen, but also weaken this whole. They may be more or less dominant determinants of identity. The Polish discourse on the meanings of the culture of consumption seeks to answer questions about their role and the scope of their co-existence in the culture of society. It also raises questions about the singularity of this culture. What meanings are communicated by this culture, both directly and indirectly, in media communication systems? What characterises it? In answering this question, it is necessary to investigate several areas which are specifically highlighted in the Polish literature:

Acceleration of the "new-old" cycle

It is argued that the ideology of consumerism has an inherently inscribed category of 'obsolescence' – fast going out of fashion and fast wearing out. Year by year, the speed of this cycle is increasing. Currently, the length of the life cycle of a new product in such industries as technology has decreased to 1 year; in the clothing industry, it sometimes lasts at most one season; that is, a few months. This is obviously related to the development of new technologies, but the fast-changing trends forced by the marketing offensive also play an important role. Consumers are drawn into a spiral of purchases that allow them to believe that they are up to date.

Primacy of hedonistic values

The essence of this culture is to sanction pleasure, amusement and excitement in any form, even if they are ephemeral and short-lived. It is characteristic to be convinced that life is more valuable and satisfying if it is more joyful. As a consequence, the importance and quality of leisure is increasing. People prefer easy, pleasant and quick

solutions. Immediate gratification is required. "Reality is seen as one big MacroCash – everything is 'immediate'" (Melosik, 2002, p. 15). On the other hand, the need to make money, work, effort and stress often associated with money and other existential consequences are a big taboo of this ideology.

Permanence and ambivalence of desires

Zygmunt Bauman (2001) argues that modern man never really experiences satisfaction. The consumer seems to have almost achieved the 'final point of happiness' (for instance, an expensive car), but in a moment, he or she feels that the point of stability and satisfaction of desires is over, and further search needs to be initiated (Melosik, 2002, p. 15-16). The 'state of happiness' is fast-gone as it is associated with a particular form of leisure that simply ends (such as holidays in Thailand) or the purchase of a particular product (which will soon lose its appeal). Moreover, the pressure of the media and advertising can destroy each moment of stability. New ways of satisfaction are sought by means of consumption (Melosik, 2002, p. 15-16). Therefore, it is permanent dissatisfaction, and not satisfaction, that is the driver of a consumer's activity. Over time, this continuous 'consumer anxiety' becomes a normal and common state.

These are not, therefore, articulated and rational needs that are important, but desires – elusive, unpredictable and appearing, seemingly, spontaneously as a result of elusive motivations, desires that do not require justification or explanation. The ideal consumer is an irresponsible person with conflicting motivations, desires and whims who "just like Donald Duck is running among stands and shelves in an obsessed manner. At any moment, he may hit on a crazy idea: he may buy a trinket from the eighteenth century or a video game, go on vacation to the countryside or perhaps to Thailand. The market is ready for anything" (Melosik, 2002, p. 15). Market researchers also mention the phenomenon of the infantilisation of adults, or even the "conscious cultivation of immaturity". Everyday objects are designed in such a way as to look like toys (toyification). Toys are also produced for the so-called 'kidults' or "adults who care about their inner child" (Melosik, 2002, p. 15).

Cult of the body

In the culture of consumption, the body is simultaneously a symbol, a tool, an image and – especially in the discourse of fashion or advertising, and especially the female body – the object of worship, "the privileged medium of Beauty, Sexuality and controlled Narcissism" (Baudrillard, 2006, p. 182). The culture of consumption radicalises "a new ethics in relation to the body" (Baudrillard 2006, p. 174). – "superficial, epidermal religion of the body" (Baudrillard, 2006, p. 191) and even induces a cultural revolution concerning humans and their sexuality (Brocki, 2006, p. 75-90). The body is exposed beyond measure. Its presence is multiplied by images and reproductions of the whole and parts of it which refer to subsequent consumption-related meanings.

In this ideology, the body is not a natural body; it cannot be fully accepted, it must be improved, that is, consciously shaped and modified. The holder of the body should see it as an object constantly requiring correction. Thus, contrary to expectations, a

change in appearance fails to bring satisfaction or self-acceptance, especially when the advertised images, standards or ideals of beauty are becoming increasingly alienated from reality and unrealistically high.

Apparent freedom of choice and personalisation

The culture of consumption is supposed to offer liberation from the constraints of normativity. It promises a semblance of freedom. Freedom of choice among ambivalent behaviours and contents is, seemingly, not only possible, but also goes unpunished (Krause, 2001, p. 109). It guarantees apparent sense. An identity constructed in this way, determined by Zbyszek Melosik as the 'supermarket'-type of identity, is based on the belief that everything can be constructed and reconstructed freely: "there are a lot of 'you's' – you choose (buy) one of them for yourself for a given moment. [...] You can put everything into the cart ... of your identity" (Melosik, 2002, p. 15). On the one hand, this creates an apparently incredible ability to define oneself over and over again: "You can [...] put on something different every day, every day assume a different identity, every day imitate somebody else and take advantage of the inexhaustible, seething reservoir of styles. This gives you some kind of freedom – freedom by escaping social labelling, freedom by being able to imitate different people, which fairly well reduces the effectiveness of social control" (Szlendak, Pietrowicz, 2004, p. 15). On the other hand, it is a very specifically conceived freedom, i.e. freedom to take advantage of the offer that the market gives us and nothing else. The desire to 'be yourself' encourages consumers to buy and use exactly the same products as other consumers, for this type of individualisation is followed, in fact, by uniformisation.

It is possible to feel a momentary fulfilment and satisfaction and to put new gadgets into the 'cart' of one's identity, in ever new configurations. At the same time, lack of explicit instructions as to the shape of the identity causes 'blurring' and increasing vulnerability to consumption patterns. Identities are shaped by a one-dimensional key and consumer experiences provide only an appearance of being free in one's choices.

Economisation and apparent democratisation of culture

It is argued that the transformations of contemporary culture are mainly related to the rise and development of 'consumer syndrome', meaning global instrumentalisation and commodification of the culture itself. In order to effectively sell products or make them stand out in the consciousness of the consumer (positioning), commercial communications have to constantly mix or intentionally 'substitute' the fields of economics and culture with each other, to project economic phenomena onto cultural ones and vice versa (Krzysztofek, Szczepański, 2005). Diverting the existing meanings from their original roots in a given culture and transforming them in accordance with the interests of marketing leads to 'opacity' of particular values, which 'grow barren' and lose their former semantic content during their marketing processing and owing to associations with the advertised product.

Pierre Bourdieu (1984) points out the radical expansion of the symbolic goods market, which is mainly related to the synergistic effect of the market, technology and

affluence of societies that consume more and more symbolic goods in relation to material goods. Jeremy Rifkin, in turn, points out the long-term process of transition from industrial production to production of cultural goods: "Increasing turnover is registered by modern trade and marketing of numerous cultural experiences, rather than traditional goods and services of industrial nature. Travels around the world, tourism, theme parks, entertainment, recreation, fashion and cuisine, sports and games, gambling, music, film, television, sex, virtual worlds of cyberspace and all kinds of leisure offers transmitted by e-mail are rapidly becoming the centre of the new capitalism, in which access to cultural experiences is traded" (Rifkin, 2003, p. 7-9).

The culture of consumption is to be a 'democratic' culture in which the participants can choose the identity they want. However, it appears that what is 'good' for them is decided by entertainment producers, because they consider what the consumer wants, that is, what sells best and brings the greatest profit, to be 'good'. "If wide target audience becomes the most important thing, it means that you have to translate as many messages as possible into images to get through to the consumer that has trouble understanding the written word. An illiterate person is, after all, also a consumer – the advertising cannon-fodder of the pop culture. [...] And by the way, the consumers form a 'Mcworldview' that drives the consumers of such culture. A coupled system," as Kazimierz Krzysztofek (2011) summarises.

"Marketability" of identity

The continuous, multiple choices of goods are supposed to fill the 'vacuum of values', to give sense to human existence, neutralise fears and anxieties, and shape the sense of possessing an inner content and consistency, measured by prestige, social approval and attractive appearance. Therefore, the sources of the popularity of consumption are contemporary concerns related to the loss of security, lonely and risky choices, lack of signposts, lost meaning, ambivalent, ambiguous and constantly re-constructed reality. Consumption is seen as a less risky response to postmodern dilemmas. In terms of individual identities, it becomes the primary resource for self-creation.

However, the identity offered by the market is ephemeral, temporary and 'epidermal', and is usually the result of an automatic reaction by the subject to the commercial proposal that comes from the world of consumption. Its essence is nothing more than a 'pure' and permanent change. Man has become a passive element, seduced by objects. And therefore, man is objectified. We change our views along with the changing circumstances and requirements of the external consumer reality. We function in accordance with the requirements set by the market (Bogunia-Borowska, Śleboda, 2003, p. 267-268). Identity is therefore moulded rather than shaped, and although the communication becomes more interactive, it manipulates rather than inspires, overwhelms rather than triggers self-conscious identity. There is no effort aimed at self-creation of the subject, enrichment of codes or a deeper insight into the world of cognised and shared meanings. On the contrary, consumption may break the world of meanings. The human being, subordinated to the creation of such a marketed identity, is not able to feel the essence of identity,

which is the consciousness of one's own individuality, uniqueness, separateness from the environment, continuity and internal consistency.

Effectiveness of consumer socialisation

Consumption is considered to be at the forefront of contemporary social reality.³ Popular culture, media and advertising are regarded as the most effective channels for transmitting its ideology and completing the socialisation of the next generations of consumers in its spirit. They are referred to as powerful means of enculturation and socialisation, especially of young people. They replace the traditional authorities and socialising institutions.⁴ It is claimed that consumerism wreaks 'havoc' in society, pointing out the socio-cultural consequences of a flat model of consumerism that cannot be compensated with financial profits.

Macro-scale studies on the psychological consequences of excessive consumerism have been undertaken by Jessie O'Neill (1997), John de Graaf, David Wann and Thomas Naylor (2001), Clive Hamilton and Richard Denniss (2006), and Oliver James (2007). The direct effects (decrease in quality of life in all its dimensions) of so-called 'affluenza' have been investigated by John Cairns (1998, p. 109-123). These studies have also verified the relationships between materialism, life satisfaction level (Ryan, Dziurawiec, 2000) and quality of social relations.⁵ The studies searched for parameters of consumer attitudes based on gender (Kamineneni, 2005), ethnicity (Chan, Zhang, 2007) and lifestyle (Wilska, 2002). Goldberg, Perrachio and Bamossey (2003) analysed the influence of marketing communications on the level of materialism in children, their sense of happiness and fulfilment of school obligations. Children's susceptibility to advertising went hand in hand with high indications on the scale of materialism, more frequent purchases, high interest in new products, low propensity to save, poorer school notes and strong influence on parents as regards market selections.

It was empirically confirmed that advertising affects the formation of materialistic values in children (Liebert, 1986 and Wulfemeyer, Mueller, 1992), appearance of conflicts in this area between parents and children (Atkin, 1980), and a higher level of frustration (Martin, Kennedy, 1993). Another group of studies concerned the issue of the influence of physically attractive male and female models appearing in advertisements on the self-esteem of adult women (Martin, Kennedy 2002 and Durkin, Paxton 2002), girls aged between 13 and 17 years old (Stice, Presnell 2002), and male (Gulas, K. McKeage, 2000) and female students (Richins, 1991). All of these studies confirmed the negative impact of such images on women's and men's self-esteem.

In general, consumerism – or even the entire process of capitalist growth – is accused of reducing social capital and creating new forms of material and psychological poverty.⁶ Criticised also is the logic of wastefulness, devastation caused by 'distinctive consumption' or affluenza, meaning dysfunctional approaches to money and wealth (including the belief that happiness can be bought), which are followed by financial debt, stress and low self-esteem, inability to postpone gratification, inability to tolerate frustration, depression, compulsive behaviours, etc (O'Neil, 1997).

Poles' consumer attitudes

A diagnosis of Poles' attitudes also indicates that they have become more vulnerable to consumer education. The largest group of Polish society is the one that is distinguished by the desire to get rich quick, but not realising that the achievement of material success requires increased effort (Ciacek, Szejnert, 2003). As many as 71% of Poles prefer to buy on credit rather than save money for this purpose before. Poles have fallen into the 'credit card trap'. In 2011, their credit debt amounted to more than 280 billion zlotys, which is the highest debt level since the late 1990s and is growing exponentially [data from the National Bank of Poland]. At the end of 2011, the amount of private loans not paid back regularly amounted to more than 35 billion zlotys and was 42% higher than the previous year. Almost 2.1 million Poles could not manage to settle their liabilities in a timely manner.⁷

The diagnosis is that Poles have internalised the symbolic and prestigious meaning of brand-name products. They constantly try to keep up with the 'vanishing point' of the abnormal consumption patterns of the richest and systematically reduce savings, which is accompanied by the previously-mentioned increase in household debt. Such involvement of all one's activity on the market serves to bring negative consequences for all other non-commercial aspects of human life and push the intangible elements creating the sense of 'dignified life' to the background.

The researcher's curiosity, however, demands a re-examination of the questions about social structures of dominant identities, i.e. – in this case – about the impact of consumer meanings on the reality of individuals and groups. Is consumption really the dominant discourse today?

The study of youth attitudes in this area is appropriate here, given that the behaviours and processes observed in this group are an ideal indicator of what will happen to society and culture in the near future. Therefore, with respect to this group, one can ask once again whether it is appropriate to talk today about a kind of consciousness drainage created by commercial media communications? To what extent are those transfers the subject of a specific perception that seems to be characteristic of the younger generation (distance, irony)? And to what extent are they one of the main factors that create young people's reality, permeating through everyday life, forming a new language, creating a unique worldview and a completely new vision of the world? How well (if at all) can the world of consumption, which makes unreal and co-modifies everything it can, control the cycle of socialisation in which young people grow up? How effectively does it encourage young people to self-designate by means of appearance (body) and consumption patterns? Is Tomasz Szlendak's statement, "not to consume is not to express one's own self" (Szlendak, 2005, p. 9) justified with respect to this group? Or maybe young people are not defined by any common culture at all, even a culture manifested in the most variable forms of consumption?

Consumer attitudes of Polish youth in literature

The literature presents a fairly simple standpoint. It is claimed that the young generation strongly rejects the values of the older generation, which they see as

either not worth continuing or, sometimes, unclear. It is also possible to observe gradual distancing from cultural self-identity, measured by the weak degree of attachment to national traditions (Kociuba 2009, p. 222). "Especially for young people born after 1981, great literature is a boring set of obligatory readings that needs to be read [...] and forgot as quickly as possible, and the role models created by the 'masters of the pen' are no longer internalised and seem completely alien to today's youth. Their knowledge of national history, and thus their national consciousness, is weak and nebulous. Young people know practically nothing about the past of their nation and state" (Sobczak 2009, p. 247). Cultural heritage seems to be insignificant and history is seen as a collection of boring facts. The consciousness of that generation is devoid of historical context, alienated from literary culture and unfamiliar with art and music culture (Sobczak 2009, p. 249).

Those young people are called the '9.99' generation, because "what really appeals to them is 'SHOPPING!', endless hunt for promotions and discounts, search for what the newspaper called 'indispensable in this season'. And the most effective time is the period of post-season sales" (Ciszewski, 2008, p. 423). This generation is also called the 'zapping' generation, owing to the volatility and speed of audio-visual sequences in transmissions addressed to them. In order to attract the attention of young people, the message must be attractive, colourful and nicely packaged. The message must entertain them and provide constant new stimuli, experiences and interactivity. It should not leave them time for reflection and understanding (Kerckhove, 1995, p. 29). Thus, the way the generation experiences reality is often superficial, non-linear, unstructured and lacking the key to decode the messages. Many young people are supposed to be deprived of the ability to read symbols, of linguistic sensitivity and the ability to absorb meanings. What is more, the term 'generation' is not adequate to describe the nature of this social group, since the very process of the emergence of a generation is commercialised. Therefore, we cannot speak about 'generation' in the meaning of its historical character, but rather in terms of media generations as marketing and pop-culture products created by artificial means and having nothing to do with the values fundamental to the generated differences, says Sebastian Ciszewski (2008, p. 413).

Does this really mean that young people manifest the infantilisation typical of the consumption society? Does their way of life only involve consumption and leisure, as these are the only simple forms of social practice that enable them to grow roots and drift with the change? Does their identity just follow the behavioural instructions of the market?

The issues of the effectiveness of consumer socialisation and its tools and influence on broadly conceived social attitudes relate to one of the problems that is most difficult to verify empirically because of both the long-term nature of this process and the problem of separating the effects of its influence from the effects of various other forms of social influence. Rarely, if ever, are attempts made to empirically determine the effects of (excessive) consumption on the identity of individuals. Therefore, it should be considered a disturbing practice that many critics of consumption identify their own negative interpretations, often resulting from individual experiences in the field, with objective analyses in the field of pragmatics,

that is, the reception and effectiveness of this influence. It is possible to agree that the very ideology of consumerism is not an intellectually demanding offer for the identity of individuals, but its all-powerful and destructive influence on those identities and lifestyles may be at least questioned. It is a methodological error to assume that the recipients are people incapable of a common sense analysis of and reflection on what they hear, see or buy. This has been indicated by the results of research undertaken within the framework of cultural studies many times. Maybe we should agree with Elizabeth Frazer, who says that “young people’s self-awareness and reflection in the reception of a text is something natural” (after: Gromkowska-Melosik, 2010, p. 168) and that they regard the products of the culture of consumption as fiction and do not identify with its models, or subject them to on-going negotiations.

Study of 18-year-olds – high school graduates in 2012

For the purposes of this article, in June 2012, 18 in-depth interviews with grade 4 high school students were conducted. This group was chosen because it catches the students directly after their school final examinations when they have to define the shape of their future. The facility chosen was the 1st General Upper Secondary School in Lublin (a highly prestigious school). It was considered that, owing to the study being of young people with more ‘cultural capital’, the subject may gain clarity. All of their parents have university degrees, hold managerial positions and are doctors, scientists, lawyers or businessmen. These students are on their way to becoming the social elite and have a privileged access to consumption. How do they intend to use this capital? To what do they aspire? Who do they appreciate? How do they understand their tasks? Are these really selfish tasks focused on achieving their own benefits, mainly of a material nature? Or are those tasks socially-minded, involving them in cultural life or volunteer work? To what extent is pragmatic orientation present in their thinking and to what extent idealistic? Do they lead this exciting, shopping-type (Melosik, 2002, p. 14) life style, in which successful shopping, ‘being up to date’ and so-called ‘hype’ are what matters?

This study, because of its methodology, should be treated only as a prelude to further research that allows the design and verification of the research tools that have been created. It is also an attempt to outline a set of axiological orientations towards consumption of, we must emphasise, a group that is non-representative of the whole, but interesting because of its social position and assumption that social hierarchy is mainly determined by money.

It turns out that the young people surveyed have detailed plans for their lives. They know what they want, and they think pragmatically in terms of the implementation of these plans. Success, identified with highly remunerated work, is made possible by good choices of fields of study (law, management, computer science, economics, English language, psychology, chemistry, and economics). These choices do not always reflect their interests, but often derive from material aspirations. The market reality is for them obvious and natural. They recognise its rules, including the difficulties in the labour market, strong competition and the exclusion of large social groups. They have an optimistic view of the future. Although they usually define it in

terms of their own careers, most add that, thanks to those careers, they would like to ensure good standards of living for their future families. In addition to obtaining high professional qualifications and financial independence, it is important for them to set up a family. And, in general, creating satisfying relationships with people is an important dimension as regards the sense of meaning in their lives.

They are generally interested in volunteer work and cultural activities (but not political ones). Most of the surveyed graduates express willingness to implement socially important ideas, but almost half of them would rather 'postpone' this activity. One of the study participants pointed to the possible selection of resocialisation as the field of study, to be able to help those who do not succeed in life, but he added that he would have to establish his own office to be able to "somehow make a living doing this".

Often, one and the same person manifests socially-minded attitudes next to individualism, the world of values next to the world of interests. When asked whether they would take up a very good job if it resulted in losing a friend, the respondents answered that "it sounds like a scenario of a bad thriller" or "a contrived story". In reality, it would be possible to reconcile this job with friendship after all. These young people seem to have overcome the opposition between individualism and a socially-minded attitude. They want to pursue their career goals, they consider themselves ambitious and resourceful, but also caring, loving and kind. Opposing normative orientations appear to be complementary in their attitudes. Such ambivalence may be their answer to the diversity of narratives and complexity of contemporary cultural patterns.

When asked how they imagine their financial situation in 20 years, eight people mentioned a house with a garden outside the city, or possibly an apartment in a large urban area, not necessarily in Poland. When doubts were expressed as to whether the plans are overly optimistic, most of them pointed out the ease of access to credit, others the support of their parents or just a good job. Asked about ways of spending free time, they admit that they like to spend time in shopping centres, but they clearly look for a rational justification of their purchases. They also go to multiplexes and popular music or rock concerts, meet in clubs, McDonald's or KFC restaurants, watch TV series, TV game shows and nature films. They emphasise that they have spent a lot of time on extra classes preparing them for the exam.

In their own group, the respondents discussed advertising forms and content. They create new texts based on their meanings. They are 'up to date' with technological 'gadgets' and are familiar with their 'updated versions'. They are proficient in using technology, consumer code, and the code of trends or fashion. They have no problems with enumerating ten major brands. Boys begin with brands of the technology industry and the girls those of the clothing industry. However, they do not have any problems either with providing dates and facts regarding important events in the Polish history. Among their favourite authors, they list Andrzej Stasiuk, Janusz Głowacki and Dorota Masłowska.

Asked about role models and authorities, young people distance themselves from the answers. If anything, they indicate people from their surrounding environment.

When asked about their attitude towards the 'stars', the majority declare that celebrities are not an inspiring ideal for them, but are rather

"money-orientated" "people with their own problems". Attractive models, appearing in advertisements, are "people who earn a lot". Thus, they first indicate the pragmatic intentions of the actors and then their attractive appearance. When asked whether "they would like to look like that", five people mentioned techniques of computer graphics (retouching) improving the images and referred to websites where it is possible to see "what these women look like without makeup". Other people said that they like themselves as they are. One person admitted that "she could lose some weight, but she doesn't feel like doing it now. She will take care of that later". In a word, media images are received in this group more as idealised representations of the media rather than a pattern with which they could easily identify. Those images are subjected to different kinds of textual activity and production of new texts based on the meanings related to them: numerous jokes about Doda (puns on pop star and pop wailer) or Lady Gaga (as Lady Zgaga, meaning: "Lady Heartburn"), and activity on forums "against mediocrity and poor taste". It can therefore be argued that the young person copes creatively with media/consumer reality. The respondents actively seek their own identity and the dilemmas that appear here should be regarded as a natural phenomenon characteristic of the period of adolescence.

Study of 38-year-olds – high school graduates in 2002

Are graduates who left school 20 years earlier succeeding equally well in the 'post-prohibition' era? Of course, both groups are generally differentiated by their life experience. They have been 'captured' at different stages of self-realisation and it would be unjustified to make comparisons of their normative orientations. However, it may be interesting to examine if/how they have used their 'cultural capital' and how they have found themselves in this consumerist social universe. The results of eight interviews successfully carried out with representatives of this group clearly indicate that they do not consider work as a value in itself, and are not strongly inclined to engage in and devote their potential to employers. They perceive work as a part of life, but also a factor in their development, which should provide the expected wage and freedom of action, including the fulfilment of life plans. They are self-reflexive authors of their autobiographies. They are already aware that professional success and high social status will not give them happiness. They generally reject the reality in which "money rules", although, as in previous studies, they rather accept the reality of capitalism with its possibilities and limitations. They would gladly engage in social activities if they had more time. Two people have attempted to stand as candidates for the town council.

The graduates of 1991 are mostly well-to-do people who occupy independent, managerial positions or run their own businesses. They usually do not have time for shopping and they do it "out of necessity", preferably in places where they can buy "everything" at once. They describe shopping as a rather "tiring" activity, particularly purchases made in supermarkets and when there are a lot of customers. They treat money as a means enabling fuller self-realisation. Four people indicated that they

would spend money on travelling with their families, but they would avoid the type of leisure offered by travel agencies. Some comments related to the establishment of savings deposits, insurance policies, vehicle replacement, purchase of equipment for the house, or changing the apartment for a bigger one. They look upon the 'stars' of the younger generation with distanced irony. They, in turn, appreciate journalists (Tomasz Lis,

Jacek Żakowski, Tomasz Mann, Janina Paradowska, Grażyna Torbicka), or famous people from socio-cultural life (Adam Nowak, Magda Umer, Jerzy Stuhr, Wojciech Waglewski), but – according to them – those people have no features of 'stardom'. Just like their younger colleagues, they are familiar with contemporary fashion and trends. They are pragmatic, but also tolerant of difference and otherness.

Conclusion

The research shows that consumption is one of many diverse activities that the surveyed groups undertake. Consumption, to some extent, fills in the spaces of their everyday lives. It is a way to spend their free time, sometimes devoted to pleasure and amusement, but also an unpleasant necessity. Study participants have some knowledge of the techniques of influencing the consumer and they certainly do not lack the ability of rational choice. It does not appear that they abandon a part of their subjectivity in favour of consumption, or unthinkingly "throw products to the cart of ... their identity". On the contrary, consumption in their case is often very functional and rational, and also creative (communal deciding of travel routes by the family, house decoration inspiring aesthetic experiences, choice of gifts that evoke emotions). Based on these results, it is difficult to conclude to what extent consumption is an important source of their identity and their own way of 'being in the world'. Certainly, especially for younger high school graduates, it is a field of semiotic activity and the source of some common codes and symbols, that is, one of the intermediary areas between them and the world of the community.

The culture of consumption is a fact. It is inscribed in the MULTIPLICITY of sources of postmodern meanings. It calls for recognition of its importance. It offers the human being in late modernity the possibility of searching for their own self. Consumption wants to assign meanings to different activities and identify rules that will allow us to pursue these meanings. We cannot discredit it, because it can mean a great deal to young people. After all, it includes phenomena that provide them with behavioural patterns and identification with others on the difficult road to negotiating meanings. It often becomes a field for the expression of rebellion and development of semiotic social activity. By exploring it, we can gain knowledge about the socially modelled imagination and thus produce good, wise and noble patterns. Consumption does not need to be a threat to the young person. We should look for hazards in the human interior, when people lack a cognitive approach to life and potential for development. Consumption (more or less developed) is necessary and – using Karol Wojtyła's phrase – will be what people make of it.

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Notes

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Online Games for the English and Spanish Language Learners

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Abstract: *Foreign language learners often need motivation and they like learning a new foreign language with different methods and approaches. They often need to improve their language skills such as reading, writing, speaking and listening. Online games help learners improve their skills and these games motivate them to learn a new language happily. They can easily memorize the new words they learnt with the help of the useful online games.*

This paper introduces online games for the English and Spanish learners. Useful websites for the English and Spanish learners are suggested and the advantages of these websites are listed. How these websites can improve language skills will be told.

Keywords: online games, useful websites, language skills

Introduction

In the modern world, lots of people know how to use internet , mobile phones or iphones. Children and university students often use internet for their assignments or for playing games. Most of them play games just for joy and not for learning something or for improving their skills. Most of them like listening to music or playing war games on the internet, although they often need to improve their language skills such as reading, writing, speaking and listening. This paper will help colleagues to teach English and Spanish with the help of online games. It also aims to assist English and Spanish learners to develop their language skills and to spend more enjoyable minutes or hours with the help of online games.

Love of Learning and Online Games

Love of learning is defined by Peterson and Seligman (2004,p.163) as

a strength that teachers would like to see in their students, that parents want to encourage in their children, that therapists support in their clients, and that employers try to foster in their employees. In fact, love of learning is a

strength to which researchers and the lay public seem able to point with ease, even though it has not been discussed in relation to major conceptual dimensions of a number of constructs, including motivational orientation, competence, value, and well-developed interest.

As Peterson and Seligman (2004, p.163) states that

It is likely that people with love of learning as a general strength would strongly endorse statements such as the following:

- I can't do this task now, but I think I will be able to do it in the future.
- I like to learn new things.
- I will do whatever it takes in order to do a task correctly.
- Learning is a positive experience.
- I care more about doing a thorough job than whether I receive a good grade.

Online games encourage foreign language learners to learn new languages. Foreign language learners get excited and feel themselves happier when they use online games to learn new foreign languages. They spend more joyful days or hours with the help of the online games they are using. Online games also motivate them to learn the foreign languages every day. Their interests and love increase day by day and they want to use lots of online games as much as possible. Shahar (2010, p.25-26) states that

The brave new world of quick fixes ignores our need for meaning. True happiness involves some emotional discomfort and difficult experiences, which some self-help books and psychiatric medication attempt to circumvent. Happiness presupposes our having to overcome obstacles. In the words of Viktor Frankl, What man actually needs is not a tensionless state but rather the striving and struggling for some goal worthy of him. What he needs is not the discharge of tension at any cost, but the call of a potential meaning waiting to be fulfilled by him. We should remember that going through difficult times can augment our capacity for pleasure: it keeps us from taking pleasure for granted, reminds us to be grateful for all the large and small pleasures in our lives. Being grateful in this way can itself be a source of real meaning and pleasure.

Shahar's words help us remember the obstacles in our lives and help us how we can smile after meeting those obstacles which make us unhappy. Online games help us to overcome the stressful days or hours and they help us smile and motivate us to study better.

Purpose of the study

Some students and some foreign language learners need more motivation and more enthusiasm than the other language learners. Some of them have difficulties in grammar. Some of them have difficulties in memorizing words and using them effectively. This study examines online games according to find the online games according to English and Spanish learners' ages, interests and language levels.

Methodology:

This was a survey study. The participants were 30 university students at Dokuz Eylul University in Izmir in Turkey during the 2004-2005 academic year. They were students who were learning English as a second language. Their ages ranged from 18 to 21. The same study was done with 50 students during the 2011-2012 academic year. Their ages ranged from 18 to 21. The participants of this research were asked to reply the following questions:

- List the names of the online games which help you to learn the British and the American English.
- What kinds of words are you interested in learning from the online games?
- Are you interested in learning the words on feelings and actions?
- Are you interested in learning idioms describing feelings or mood?
- Are you interested in learning proverbs?
- Are you interested in learning formal and informal words?
- List the names of the online games which help you to improve your pronunciation.
- They were asked to find at least 50 British and 50 US English words from the internet which are used in the online games they played.
- They were also asked to write compositions using the words they learnt from the online games they played. ?
- Do you think the online games you played were enjoyable

Experiment task:

Time: 2 weeks (2 topics, 2 lessons= 2 steps)

Objectives:

- To give students the chance to practice English according to their own language learning strategies
- To teach students how to make daily plans for their studies
- To teach students how to use and pronounce the US English and the British English words
- To write a report of the whole research and experiment

Findings:

Students' Attitudes

All the students in my classes were attending English classes full-heartedly and very regularly. They were interested in learning the differences between the US English and the British English words. They enjoyed attending my courses so much and brought their homework papers very regularly.

Students' Perceptions

All the students found the experiment task useful and they realised that they improved their language skills with the help of the enjoyable online games. They also informed that using online games increased their motivation and enthusiasm in learning English.

Conclusion:

Up to here, the roles of the love of learning and the online games in learning a foreign language have been told. Useful web-sites to find online games for the English and Spanish learners have been suggested. An experiment task and the findings of that experiment was handled. The students's attitudes and the students' perceptions were told.

It is hoped that this study will help colleagues to teach English and Spanish happily via online games. It is also hoped that this study will help Spanish and English learners improve their language skills with the enjoyable online games for the English and Spanish learners.

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Appendix 1

Useful Web-sites to Find Online Games for the English and Spanish Learners:

Useful Web-sites for English Learners:

Kids Games:

<http://www.kidsgames.org/>

Free English Resources Online for Kids:

<http://www.funenglishgames.com/>

ESL Kids Online Learning Games

<http://www.eslkidstuff.com/OnlineGamesMain.htm>

English Word Games for Kids

<http://www.anglomaniacy.pl/wordgames.htm>

Learning Games For Kids:

<http://www.learninggamesforkids.com/>

Games Zone - online English language games (learn English ...

<http://www.english-online.org.uk/games/gamezo...>

ESL Games - English Club

<http://www.englishclub.com>

Games to Learn English - For Students

gamestolearnenglish.com/

English Spelling Games and Activities

<http://www.woodlands-junior.kent.sch.uk/.../liter...>

Vocabulary Games, English Vocabulary Word Games

<http://www.vocabulary.co.il/>

All of the free interactive activities that are available | Online Games ...

activities.bradleys-english-school.com/

English word games - crosswords, word search, hangman, trivia ...

<http://www.learnenglish.de/gamespage.htm>

English games for kids, on line ESL games, learn English free with ...

<http://www.marks-english-school.com/games.html>

ENGLISH FLASH GAMES for Learning Vocabulary

englishflashgames.blogspot.com/ -

LearnEnglish Kids | British Council |

learnenglishkids.britishcouncil.org/

Online Games for Learning English

genkienglish.net/onlinegames.htm

Free ESL Fun Games & Interactive Exercises Online

<http://www.eslgamesworld.com/.../games/index.h...>

Free Online Games - Stardoll | English

<http://www.stardoll.com/dolls-games/games/>

PopCap Games | Bookworm – Free Online Games

<http://www.popcap.com/games/bookworm/online>

Play English Pub Pool, a free online game on Kongregate

<http://www.kongregate.com/games/.../english-pu...>

Letter Activity – Free Online English Games for Kids – Knowledge ...

<http://www.knowledgeadventure.com/games/lette...>

Free typing games online

games.sense-lang.org/ - ABD -

English Games – Free Online English Games for Kids – JumpStart

<http://www.jumpstart.com/.../games/english-game...>

English Language Tests and Games - Education resources on the ...

<http://www.edufind.com/english/englishtests/>

Games Zone - Downloadable English language games (learn ...

<http://www.english-online.org.uk/games/gamezo...>

boggle online english word games

<http://www.orenglish.com/boggle/>

Kids Games - PrimaryGames - Play Free Kids Games Online

<http://www.primarygames.com/>

Cambridge English Online: Learn > Enjoy > Succeed

cambridgeenglishonline.com/

gPotato Game Portal - Enjoy Free-to-Play Online Games!

<http://www.gpotato.com/>

Games - Learn english online with English Portal

http://www.english-portal.com/fp_games.php

ESOL Courses - Free English Lessons Online

<http://www.esolcourses.com/>

Studyladder, online english literacy & mathematics. Kids activity ...

http://www.studyladder.co.nz/?lc_set

Free Online Fun & Interactive ESL/EFL Games & Activities For ...

<http://www.turtlediary.com/esl-efl-games.html> - ABD

Fun Spelling Games for Kids - Free Practice Activities Online

<http://www.funenglishgames.com/spellinggames....>

Games - Ello

<http://www.ello.org/english/Games.htm>

MES Games | free online games to learn English: vocabulary ...

<http://www.mes-games.com/>

Games for Learning English, Vocabulary, Grammar Games ...

<http://www.eslgamesplus.com/>

English Activities Online for Kids , Learn English , ESL , EFL ... - Syvum

<http://www.syvum.com>

ESL Kids Online Learning Games

<http://www.eslkidstuff.com/OnlineGamesMain.htm>

Play free English games online on Y8.com

<http://www.y8.com/tags/English>

play free online doraemon nobita games in english - Vizzed.com

<http://www.vizzed.com/playonlinegames/index.p...>

Johnny English Reborn - Games at Miniclip.com - Play Free Online ...

<http://www.miniclip.com/.../johnny-english-rebor...>

BBC Learning - English: Free resources and online courses

<http://www.bbc.co.uk/learning/.../english.shtml>

Fun Grammar Games for Kids - Fun English Games for Kids

<http://www.funenglishgames.com/grammargames...>

Kids Educational Computer Games, Interactive Activities & Online ...

<http://www.turtlediary.com/> - ABD

English Pub Pool (Online Game) | Play UK Pool Online | Free Online ...

<http://www.englishpubpool.co.uk/games/.../englis...>

Games | Business English Pod :: Learn Business English Online

<http://www.businessenglishpod.com/.../business-e...>

alphaDictionary * Free English Online Dictionary * Grammar * Word ...

<http://www.alphadictionary.com/>

Medical English online exercises and games. Course suitable for ...

<http://www.englishmed.com/>

Hangman Games Online Interactive English Vocabulary - Juegos ...

<http://www.vocabulary.cl/Hangman.htm>

Interactive English Grammar Exercises Online, Quizzes, Games ...

<http://www.englishmedialab.com/grammar.html>

Word Games - Merriam-Webster Online

<http://www.merriam-webster.com/game/index.htm>

AE American English

<http://americanenglish.state.gov/trace-effects>

Useful Web-sites For Spanish Learners:

Spanish language learning games

<http://www.digitaldialects.com/Spanish.htm>

Best Spanish Websites

<http://www.uni.edu/becker/Spanish3.html>

20 Free Online Resources for Spanish Language Learners

teachinglearningspanish.blogspot.com/.../2...

Free Online Spanish Games

http://www.123teachme.com/...spanish/fun_and_...

Spanish Games Online - Educational and Fun

<http://www.transparent.com>

Top 25 Smartphone Apps for Spanish Language Learners - Online ...

<http://www.onlinecolleges.net/.../top-25-smartph...>

Learn English - Activities to help Spanish speaking students at I4C

http://www.internet4classrooms.com/learn_eng.htm

Spanish Resources

<http://webtech.kennesaw.edu/jcheek3/spanish.htm>

E-Spanish | Learn Spanish online - language resources

<http://www.e-spanyol.hu/en/>

40 Coolest iPad Apps for Language Learners - Online College.org

<http://www.onlinecollege.org> › Blog

Spanish | ECB Surf Report

ecb.org/surf/spanish.htm - ABD

Spanish English Word Match | Learning Games For Kids

<http://www.learninggamesforkids.com/...games/...> -

5 Fun Spanish Games for High School Students - Bright Hub ...

<http://www.brighthubeducation.com/spanish.../86...> -

Free Online Spanish Games For Teenagers - Great Conversational ...

greatconversationalspanish.com/...spanish/f... -

BBC - Schools - Primary Spanish

www.bbc.co.uk/schools/primaryspanish/ -

Seventeen: Teen Hairstyles, Fun Quizzes, Games, and Teen Fashion

<http://www.seventeen.com/>

Appendix 2

Discussion Questions For Spanish and English Learners:

- 1- Can online games help you to learn English or Spanish?
- 2- Do you think playing online games which are prepared for Spanish and English learners motivate the language learners to learn more words?
- 3- What kinds of online games can improve your language skills?
- 4- Have you ever played online games to increase your vocabulary knowledge? If yes, what kinds of advantages or what kinds of disadvantages have you realised?
- 5- Do you think you can improve your fluency in Spanish and in English, if you play online games?

Discussion Questions for Spanish and English Teachers or Instructors:

- 6- Do you use online games while teaching a foreign language?
- 7- Do you think online games help language learners to develop their language skills? Why?/ Why not?
- 8- Which language skills can be improved while using online games?
- 9- Do you have students who dislike using the internet? If yes, how do you teach your courses to them?
- 10- 5- Do you think students won't attend your classes, if you teach online games to them?

BIOGRAPHY

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Elmira Javadi Doodran has BS in Computer Engineering. She has got BA in English Language and Literature. Now she is a MA student of the same field. Her research interests are in modern literature, especially poetry. She is working on Wallace Stevens's poetry in the light of Nietzschean perspectivism. Her paper entitled "Interconnection of Imagination and Reality in Wallace Stevens's 'The Man with the Blue Guitar'" has been accepted at ICLLIC 2012 held in Penang Malaysia, 7- 9 November 2012.

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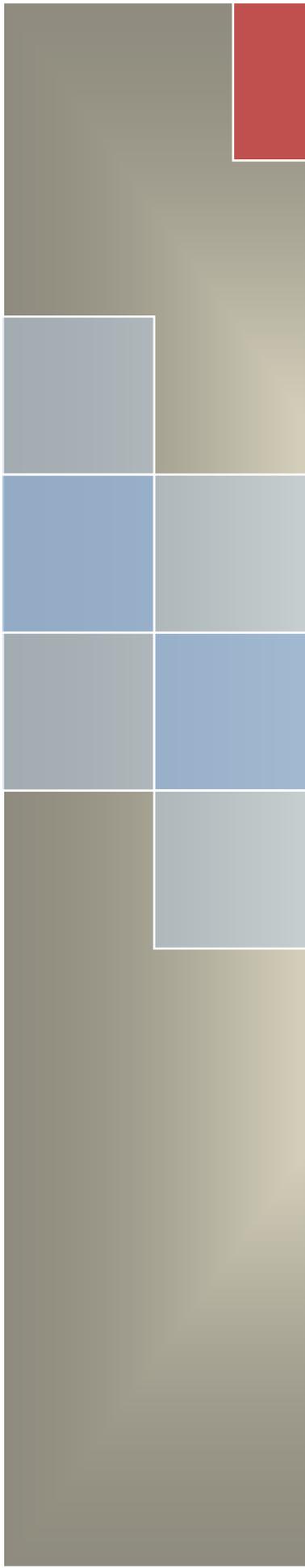
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