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Fakultet ekonomije i turizma
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SUNČANA
TUKSAR

MAURO
DUJMOVIĆ

HAPPENSTANCE '20s

LANGUAGE | MEDIA | COMMUNICATION





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happenstance

noun [C or U]

chance or a chance situation,

especially one producing a good result:

*By (a strange) happenstance they were both
in Paris at the same time.*

Synonym:

coincidence

(“Cambridge Dictionary Online”)

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Introduction

Happenstance '20s hopes to reflect the times and artefacts of the 2020s, when different chance meetings happened online due to COVID-19, dialogues between hosts and guests have taken some new directions during lockdowns, cultural attitudes have changed due to Brexit, and media constructs ask for new types of literacy regarding a cultural identity deconstruction. Trying to emphasize some cultural connectors, such as art, film, education and images, this textbook draws from a rich array of disciplines and theoretical frameworks in the study of 2020s phenomena in their global contexts. The binary functions of a wide spectrum are grounded in a communicative approach to the study of media and culture, with a fair share of linguistic space in the language classroom. The authors wish to intrigue, perhaps even beyond their intention, with their attempt to document a moment in time, often pointing towards the detrimental planning of stereotypes. The expertise tries to span the globe and reflect the role of binary opposition in bridging the gaps and reconnecting cultures. In Chapter 1, film narratives and characters bring together the ways of understanding the interrelations between binary oppositions of multiculturalism and American Creed. Chapter 2 analyses synonymous lexical relations in related newspaper headlines about COVID-19, which refer to binary oppositions of stereotypes about the USA and Japan. In Chapter 3, host-guest social encounters are presented according to a binary concept of face-to-face communication, opposed to those encounters we have frequented on Zoom during lockdowns. Chapter 4 depicts globalization in language in Croatian online news and social media, as well as tackles the post-Brexit situation, with special regards to a binary concept of cultural appropriation and appreciation. At the end of each chapter there are activities and appendixes. Appendix 3 in Chapter 4 presents the set of photographs with the intention to visually encompass the themes, topics and activities from Chapters 1 – 4, as well as to encourage readers to unravel the images and further tell this captivating story. The tool of the trade should empower and inspire readers to realise the versatile and diverse nature of happenstances as collateral events in the 2020s participatory practice.

Expected outcomes and impact

- To disseminate the topic information provided through, hopefully, innovative teaching methods and lessons into students' study, and to explain how to use and understand different media dialogues in English effectively and appropriately in order to recognize, illustrate, and examine cultural implications in everyday competence of both teachers and students.
- To enable students to have access to new interdisciplinary techniques and strategies required to access and evaluate topics critically and to use appropriate terms in English.

- To enhance cooperation and draw strength from communicative concepts in creating new approach to visual literacy and enact cultural awareness as a platform that allows students to participate critically.
- To employ multimedia analysis in the realm of visual literacy in order to illustrate and explain the interdisciplinary approach to language and communication through different texts, such as film, image and newspapers.
- To present cultural concepts and introduce some possible deconstructions through case studies. Accordingly, the proposed lessons and activities could create a system open to evaluation and adjustment.

Added value in the context of language, culture and media communication

- Multimodality: reflects in the awareness of a constructive nature of filmic representations, as well as in the knowledge about social, cultural and political context in which such film representations are produced.
- Critical thinking: the lessons are based on elementary concepts of cognitive development of critical thinking through media text and visual literacy; the basis of the approach is to be found in film semiotics and social semiotics.
- Communication and information: this contemporary teaching approach is based on the premises of the communicative method of English language acquisition via different languages of communication. Digital technologies endow media (film, video, podcast, newspapers) with the same rich content that books possess — their segments, like pages, are constant and so can be infinitely analysed in a sustained fashion. This means that the approach to media text is similar to that of “traditional” text, it only involves more multimedia analysis.
- Transcultural skills and competence: the textbook draws on the perspective of culture and its dominant influence on a present-day society. This contemporary teaching method is based on the premises of communicative method in the acquisition of intercultural skills and competences, such as cultural identity, globalization and multiculturalism.

Editor's Preface

During the last two centuries the field of English language teaching has gone through many changes due to the various theories of second language acquisition that resulted in many different methods and approaches. From the grammar-translation method in the 19th century to the current communicative language teaching approaches, teachers and learners in different periods were offered different, sometimes quite opposing options, principles and procedures for language learning. The teacher-centered classroom with a focus on form has gradually transformed into a learner-centered classroom with a focus on meaning. The communicative language teaching approaches that have been used for almost 50 years do not neglect the form and the importance of accuracy, they simply put the long-deserved focus on meaning in its right place and emphasize the importance of meaningful communication in the classroom and the development of communicative competence. As a result, the artificial language learning materials that have been prepared specifically for language learning, have been gradually complemented and replaced with authentic materials that enable learners to see and experience how language is really used in the real world. The use of authentic materials promotes not only their language development, but also their overall communicative competence, which includes awareness of cultural diversity, as an indispensable part of language competence.

The textbook “Happenstance 2020s; Language, Media, Communication” makes a valuable contribution to the field of language learning in the 21st century by providing a comprehensive and stimulating overview of the what, why and how of using multimedia resources for building learners' language competence as well as their cultural awareness and sensitizing them to intercultural issues that are present in almost every type of communication nowadays. Starting with film and a focus on multiculturalism, through conceptual-linguistic frameworks of cultural identity discerned in newspapers, to intercultural and interpersonal communication in videoconferencing and other online social media, in each chapter the authors present a framework for investigating transculturality analytically and critically by presenting a theoretical background and providing binary oppositions such as multiculturalism *vs.* American Creed, East *vs.* West, online *vs.* offline, and cultural appropriation *vs.* appreciation. The examples in the texts and the activities at the end of each chapter enable readers and language learners to delve deeper in the issues discussed and offer criteria for critical analysis and judgements about the given topics. The suggested procedures provide useful tools for analysis and investigation and can be quite beneficial for language learners for their language development, as well as for raising their cultural awareness and developing critical thinking skills.

Therefore, the textbook will be of great interest to everyone interested in interdisciplinary approaches to the development of intercultural competences by using different multimedia sources. At the same time, it will be a valuable resource for language learners to learn new techniques and strategies for understanding and critically evaluating topics such as cultural identity, multiculturalism, stereotypes and globalization through authentic materials such as films, newspapers, images and social media.

Nina Daskalovska

Chapter 1

FILM AND MULTIMODAL COMPETENCES



Binary Oppositions

- Multiculturalism vs. American Creed
- The USA and China

Topics

- Film as authentic text
- Stereotypes about cultural identity
- Communication as a meaning-making process
- Narratological interpretative practice
- The storytelling foundation for characters and roles
- Myth and Alterity

Goals

- Acknowledge the difference between the denotative and connotative plan in films
- Combine the audio-visual component to define linguistic and semiotic binary oppositions in film representations
- Explain what or who is salient in the film scenes
- Use the binary opposition interpretation of participants and cultural identity
- Explore and determine the participants and characters in the sphere of action with respect to narratology
- Compare and contrast the characters and events in films, folktales and fairy tales

Introduction

Two films, *The Joy Luck Club* (Wayne Wang, 1993) and *The Visitor* (Tom McCarthy, 2007), are analysed according to their representative scenes within the politics of identity and multiculturalism. The reflection of society and culture is a new and important component for films not to be typically watched only for entertainment. Hence, this chapter aims to contextualize film representations in shaping a viewer's cultural experience in the English language classroom (for further reference: ELT).¹ While the analyses provide some useful insights of questioning the myth of the American Creed, the storytelling strategies assist in clarifying the character-based relations and stereotypes, based on folktales, fairy tales, as well as narratological morphology of the sphere of action. This chapter presents such visual and verbal binary oppositions that are both engaging and potentially applicable in research work and classroom activities. In other words, film representations encompass the prototypical communicative relationship (strata) in order to provide the tools for developing critical visual analytical skills. What this means is that the overlaying strata occur within the film scenes partly for second language acquisition, but mainly in order to access cultural nuances through narratological analysis, images and language learning.²

Why Film, Why Binary Oppositions?

Films are a great medium to use not only to practice English, but also to encourage intercultural learning. Today English is a global language spoken by people from many countries and cultural backgrounds. Indeed, we may use films to train interculturality on a general level, to use visual representations in order to show and examine different cultural concepts and to deal with different theoretical aspects, such as globalization, multiculturalism or culture shock. However, we should always bear in mind that film is – *authentic text*. As such, it makes learning more visual, thus interesting, especially since it revolves around content rather than form. What is more, unlike invented texts for special teaching, film appears to take a critical look at treatments available for language skills acquisition-promotion, e. g. incidental language

1 The proposed research approach has been further explored and expanded in the course Film and Intercultural Competences, within the Language and Intercultural Mediation Programme, Faculty of Philosophy, Juraj Dobrila University of Pula (2018 – 2022). Hence the collection of students' work and examples at the end of Chapter 1, mentored by S. Tuksar (Activities, Appendixes).

2 For this activity, two film scenes need to be seen from the films above. <https://www.youtube.com/watch?v=3ODmxTIA6Sw> ; <https://www.youtube.com/watch?v=WhTjwGZlaew> (24 March 2022).

acquisition. As for communication, it encourages learners to concentrate on deeper meaning that lies beneath the surface of film-as-entertainment. In the context of the foreign language classroom, film communicates about the best way to communicate in the intercultural context. We start our analysis of image, character or a film scene by asking general questions first, and moving to more specific later. Commonly asked questions related to intercultural competences are:

- What does this image, scene of film say about another culture?
- What does it say about my culture?
- Who are the participants in the story – people, places, scenes?
- More importantly what does the story say to me?
- What characteristics of other cultures can I discern from this film?
- How can I further examine if the representations and perceptions are correct?
- How does their world / my own world look differently after watching the film and being involved in the interpretative discussions?
- How can my interaction with another culture be different understanding these issues?

The concept of binary oppositions is the starting key concept because it is all around us. It involves comparing and contrasting: race, gender, language, nation or culture, and it involves stereotypes. We could easily examine the oppositions on a very general level in our everyday lives: by travelling, people watching, going to festivals or visiting museums, even by taking random photographs we are actively involved in a potential cultural analysis.

Each of these options is further explained and illustrated by discussions raised by a simple question about the image or a film – *What do I see?* (Appendix 6). This question in the later phase requires a little extra preparation, but it is much less than creating a completely separate lesson. In addition, these activities have all the students doing their individual or group work at the same time, leaving both students and teachers free to provide feedback. Self-access materials are another option; that is, once we set up a number of activities that student can do fairly independently, everyone is doing something different. Students respond to the same task during mutual discussions, when each student can choose a task to self-evaluate, as well as evaluate others at an appropriate level. It is important to have students revise the films and implement peer comments in the end, which increases the chances that the feedback will be looked at carefully rather than just passed over on the way to achieving the grade. Comments, ideas and posed questions which may suggest how films or images might be further developed and clarified are: cultural representation in film, films that illustrate intercultural conflict, films that deal with racism, films that contain stereotypes, films that foster empathy with foreigners, films about cultural traditions and intergenerational conflict, films that deal with different patterns of behaviour or non-verbal, formal or informal communication. In the end, a survey may be conducted regarding the intercultural competence training with film (Appendix 7).

Social Actors in Film Representations

Redefining the relationship between film and the audience is closely related to cultural representations being absolutely central to the narrative. In the light of this principle, narratives in general and film representations in particular are perceived as a symbolic practice which may reflect society and culture. Due to the fact that the interdisciplinary approach activates certain meta-languages in the interpretative practice of a narrative, film text discursively contextualizes different meanings, for instance cultural, social, linguistic, semiotic or cognitive. Respectfully, this chapter compares and contrasts two films for cultural and linguistic binary oppositions [10]. The starting point is that the contemporary concept of multiculturalism challenges the myth of the American identity or the Creed [3]. The approach to establishing the prototypical model through content analysis provides the selection of film texts, whereas identity analysis is applied for deeper examination of film representations according to the characters' relationships. Subsequently, this chapter provides a communicative model, which makes it possible to use this analytical tool in the approach to a film interpretation according to its binary oppositions. The methodological approach relies on the communication stratification – visual and verbal modes – rather than on film and language pedagogy. Also, the classical storytelling traits are used to focus on the media-oriented narrative, which largely depends on the postclassical determination of politics of identity [9]. The English language (for further reference EL) foregrounds certain functions according to general narratological preferences, whereas the film text contextualizes different meanings, realized by linguistic tools – lexical and grammatical units – and expressing some cultural functions. Moreover, the pragmatics of the narrative becomes subjected to analysis beyond categories of classical storytelling and myth, and is interpreted as a discursive construct. This chapter shows that extracting the binary oppositions of verbal and visual representations equally meets the linguistic and narratological needs of the examination process [4]; [5]. The interpretation brings the following: a) linguistic and narratological binary system: should/shouldn't, and b) binarity in cultural-theoretical concepts, for example, stereotypes [10].

Such a culturally shaped analytical structure serves as a valuable resource for exploring the co-dependency of film texts and the viewer's ideological and ethical experience. Also, it raises the cultural awareness, where media texts serve not entirely for entertainment, but also as promoters of linguistic and cultural communication. Therefore, the film analysis results in the communicative stratification model [5], which provides the prototypical unique tools for the application of analytical skills in ELT, as well as in different classroom contexts, such as teaching narratology and / or lexical items by bringing screenwriting in the classroom (Appendix 1).

When exploring the various levels of film narrative, we look into some constructions across different modes and strata of the filmic text. This will bring together the bottom-up processes of making meaning with top-down processes from higher strata that govern narrative meaning construction at the same time – from general to more specific. If we are going to analyse the film scenes or characters, we call them participants in the film representations. We rank their importance by asking:

- What is *salient* in the representations?

Salience provides for the symbolic meaning of participants with one or more of the following characteristics [4]:

- They are made salient in the representation in one way or another; for instance, by being placed in the foreground, through exaggerated size, through being especially well lit, through being represented in especially fine detail or sharp focus, or through their conspicuous colour or tone;
- They are pointed at by means of a gesture which cannot be interpreted as an action other than the action of pointing out the symbolic attribute to the viewer;
- They look out of place in the whole, in some way;
- They are conventionally associated with symbolic values, for example cultural stereotypes.

The point of departure in this approach to film analysis could result in a professional and scientific contribution when / if we ask the following questions about the pattern of “power relation“ or “identity construct“, such as globalization, multiculturalism or stereotypes:

- Are there systems of choices available in a film sequences(s), which we can create an inventory or a pattern from, in order to describe the construct of identity?
- If so, how can we describe it?

Possible expected positive answers would bring us to salience in the scene or image in the sphere of actions / regarding characters as a symbolic meaning of representation in film,

- Yes – in respect to salience as an analytical tool which will prove it on the level of character/ participants;
- Yes – in respect to articulated comparison / contrast interpretation according to relevant authors.

When talking about narrative representations [4], film scenes are taken as participants or relevant conceptual representations in the temporal analytical process. A set of participants is ordered on a timeline and interpreted as the set of successive stages of a temporally unfolding symbolic processes about what a participant means or is. As suggested by Machin [4], one way to approach the compare / contrast analysis is to look into the participants and how they could be represented, i. e. how the identity is established in the relations. Either there is symbolic attributive, or symbolic suggestive. Symbolic attributive are two participants (scenes or characters), whose meaning or identity is established in the relation, as well as the participant. Symbolic suggestive is only one participant (also called the carrier), which represents the meaning or identity itself on the symbolic level. In this way, we accept the general framework within which we notice the inventory and choose from the paradigme as we go along.

Because of their active, multimodal and representative nature, films integrate many skills. Regarding such symbolic performativity, the film contributes to developing the analytical tools in ELT for critical thinking of the 21st century.

Folktales, Fairy Tales and the Sphere of Action

To begin with, the multicultural world assumes that there are common elements across cultures, as well as culturally distinctive elements that offer the opportunity to introduce and discuss differences, for example, through binary oppositions. What this means is that integrating these views with language learning in respect to verbal and visual modes fits the interpretative interest by depicting and contrasting common elements in a pattern in the expression of multicultural issues. As for the storytelling strategies, the American identity (Creed) as a myth is connected to a diversifying society in the development of multiculturalism [3]. Gunnar Myrdal (1944) is held responsible for the popularity of the expression of the Creed: it is considered the strongest foundation for abolishing racial segregation and discrimination, within the principle of a strong American identity, also including the all-American values, such as protestant beliefs and values, *laissez faire*, freedom to travel, freedom to have a private initiative, individualism and work ethics or a self-made man [3]. However, the Creed is connected to the widespread population migrations as cultural interconnectedness has increased.

Bearing in mind that film is told aloud, like folktales, and oral telling being a major storytelling characteristic in classical terms of folktales and myths, the important name is that of Vladimir Propp. His study *Morphology of Folktale* [6] does not only provide the framework for the plot and characters, but also serves as a useful guide that would withstand the narratological changes and functions in narratological fluctuations. Most importantly, classical storytelling relies on sequences of events, the pattern, and paradigmatic relationships. Furthermore, a narratological conduct in a film assists in following the narratives, since they are produced in a structurally and characterologically coherent way, as prescribed by Propp, especially considering the characterization of a character's role. In this approach, Propp's seminal concepts are formally recognized, so this approach is also used as the chronological order of events in the film. A nice example is how the framework of characters and events helps viewers to form the basis of a film commentary by discerning if the structure of the film is logical, thus further assessing characterological coherence, and finally helping in assuming a critical point of view or comment on the attribution of significant functions in the film (Appendix 3). What makes a film-text even more accessible and comparable to any folktale in a narratological way [9] is that its characteristics may contribute to an easy understanding in terms of "reading" the film text. This approach relies on the early storytelling, which is synchronically and conveniently translated into our post-narratological multiplatform world [7]. For example, we can enjoy the film *The Joy Luck Club* without having to actually read this book written by Amy Tan (1989).

The following activity could be used to introduce students to the storytelling strategies. They should choose two folktales and compare them regarding their binary oppositions [9]. As suggested by Taylor, this activity is easiest to do with the written text. The author's summarized class instructions are as follows: give each student a story variant. Have each student carefully read the story so he or she can retell the story without looking at the text. Rotate the stories through the class. Get students to complete the timeline, a sequence of events in the story. Group students so that each student in a group has a different story. Each group member should tell the story he or she read to the other members of the group. Use some form of graphic organizer, have students write down similarities and differences between the stories [9].

Furthermore, there are several more arguments for film being the right medium in language and culture learning. Firstly, it is well-known that the film *can* and the textbook *cannot* produce the audio-visual symbolic meta-reality. As noted by Taylor, certain typical narratological characteristics may contribute to specific ELT classroom activities [9]. For example, a time-ordered structure, repetition and redundancy, predictability, concrete vocabulary and ideas and visual representations of relationships. Secondly, mythology contributes to the story-world in a way which discusses ideologies with the help of classical variations of storylines. According to Barthes [1], the notion of the myth we do not outgrow, especially as a form of national identity. The characteristics similar to those typical of folktale and their firm structure certainly could be translated in the modern so-called Western world and therefore contribute to interest of ELT. In the discourse analysis of a myth-related communication, in the words of Machin, when referring to characters or people in the (photograph) frame, to communicate particular ideas through participants and a particular attitude towards them: “Also important is what people are doing. This may seem an obvious question to ask of a photograph. Yet in linguistics and in discourse analysis it has been demonstrated that the precise details of action in written text of speech can reveal more subtle messages about the way people are represented as having power or being passive (...). What people are depicted as doing visually may be very different to what they are described as doing in accompanying text in captions” [4].

Film Analyses

The films chosen for this study are *The Joy Luck Club* (Wayne Wang, 1993), and *The Visitor* (Tom McCarthy, 2007). The films are analysed in terms of the American Creed and the question of identity and multiculturalism in the USA. Due to a construing experience through meaning and based on the language approach to a cognition, the strata assumed are: context, semantics and lexicogrammar. English is used as a source language in combination with a visual and a verbal representation, which together realize the expression of binary oppositions on a linguistic and cultural level. In order to provide the prototypical framework, the analytical route of the film texts simultaneously compares and contrasts the depicted scenes (representations) regarding their specific situated performativity (identity). The tactics are exceptional for expanding and reviewing the viewer’s response, which involves a critical examining of a film narrative. Firstly, the film narrative (as a symptom of a society) produces the audio-visual-verbal representations of culture and identity. Secondly, contextual variables connotate the cultural concepts (identity roles), which are further analysed according to the “lexicogrammatical meta-functions” [5] made available by a linguistic system (binary oppositions). Thirdly, film shapes and defines a certain communicative representation, which is shown in the stratification process: each stratum – or level – of the language appears in the environment of another stratum. In the systemic-functional view language bridges from cultural meanings (social processes) to the actual, concrete expression of linguistic structure, whereas “culture” is understood as “values” that inform a society or characterize an individual. They are related by means of realization: on the level of context, cultural meanings are expressed through situation types which are themselves determined by configurations of the contextual variables.

This approach to film analysis aims to confirm the hypothetical thesis that films are not rightfully perceived as a learning artefact; Films are highly popular with students compared to other programmes. However, students watch them typically for entertainment, with little or no awareness of film visually and verbally facilitating the EL learning processes. Duly, on the one hand, the approach establishes this purpose because it uses the film information to generate purposes, makes inferences, makes relevant assumptions, embodies a point of view and thus establish critical communicative apparatus. On the other hand, it is precisely the communicative point of view that further raises questions, utilizes concepts and above all – generates relevant cultural implications. This is where linguistics and narratology are intertwined on the level of film semantics since a discursive level of film representations requires relevant meta-interpretative strategies, precisely those of the American Creed and myth-related identity.

The analysis of the film *The Joy Luck Club* (Wayne Wang, 1993) involves comparing and contrasting the action-reactions shots as the notion of *otherness* [2]; [8]. Relations between the American and Chinese society are represented through a conflict. The scene ‘Family Supper’ is chosen due to the montage cut to subjective and objective shots: the daughter Waverly, who is an American of Chinese descent, brings her fiancé Rich, an American, to a family supper at her parents’. Waverly is keen on her mother’s acceptance of Rich. The problem occurs during the supper, when Rich unintentionally disrespects Chinese table manners, which is disappointing to Waverly and potentially offensive to the mother. In the construct of stereotypical oppositions between East and West and within the concept of the *alterity* or *otherness* [2], the viewer relies on the cooperation (understanding what is going on) within the scenes. What is alternately shown is as follows: a) Rich’s *actions* from Waverly’s point of view; b) objective shots, which the viewer is presented by the *reactions* of Waverly and the mother. There is a correlation between what is shown and what is represented. In the scenes, there is an emphasis on Rich’s gestures at the table and the wrong impressions Rich made on the mother by not being familiar with the expected traditional Chinese table manners. Humorous gestures obtain the function of creating the overly-rhetorical pronunciation in the film. Finally, this performative action in the scene presents a cultural stereotype to the viewer. Firstly, it is done by the comparisons which visually emphasize the stereotypical representations of food, drinks, as well as character’s awkwardness in the terms of Chinese tradition. Secondly, there is a contrast in respect to the binary oppositions of what *should* and *should not* have been done, focalized or *told* to the audience from the American perspective of the daughter. Therefore, the “metafunctions of the scene bear distinctive yet stereotypical cultural significance, while elaborating such differences as the possible means of a conflict” [11].

A display of juxtaposed cultures in American society tempts the assumption of multiculturalism being receptive to all sorts of culturally shaped identities. Additionally, the visual power of film is in its denotative plan: something is shown to the audience – a *denotative* plan. Precisely, Rich’s mistakes at the table. At the same time, the scenes invite the audience to participate or gather certain connotations by explaining the effect produced by not obeying the table manners on both Waverly and her mother – a *connotative* plan. The scenes show the two situations, the first where Rich does not drink as expected in Chinese tradition, which appals Waverly’s mother, and the second, where Rich puts too much food on his plate while Waverly anxiously overlooks this scene. Furthermore, from the binary point of view, the lexicogrammar

and cultural interpretations are brought together. The focalized oppositions *should/shouldn't* transmit the identity binary opposition regarding the stereotypical approach to the so-called East and the West.

As Waverly is 'explaining' the situation to the audience, she is evoking the participative communicative situation. In terms of classical storytelling, the linear elements are chronologically ordered as reported from an informant who actually shapes the audience in telling what *should* and *shouldn't* have been done. When saying that visual aspects are supplemented with the auditory one, it is meant that Rich's actions at the table are shown from Waverly's point of view and accompanied by her audio-commentary. Speaking of the visual power of the film in ELT, the visual representations of Rich's gestures resemble a visual dictionary, where the binary principle contributes to the powerful phenomenon of storytelling in film due to overlapping of what is *seen* with what is *told*. Such an impression, or credible display of events, together with the fact that one of the characters verbally narrates the story, points the viewer in a certain ideological direction. The table shows the contextual plan: the binary principle *should/shouldn't* as a lexicogrammar reference to a binary opposition of culture and race. It is further supported by the original script (Appendix 1).

Furthermore, the story of *The Visitor* (Tom McCarthy, 2007) is taking place in New York. The analysis shows that the comparisons and contrasts of two characters who encounter in the United States emphasize the difference in their identities in relation to America and Africa. Precisely, Zainab is a female street vendor from Senegal, who is trying to sell her hand-made jewellery to a white American woman. The traits of the American Creed and multiculturalism are hereby challenged by contrasting the *race/ethnicity* in a context of a scene 'Cape Town, Senegal'. Firstly, it is done on the visual level of different cultural and biological multimodal representations, for example, flamboyant colours of clothes [4]. Secondly, and most importantly, it is achieved on the basis of binary opposition of a race on the characters' plan.

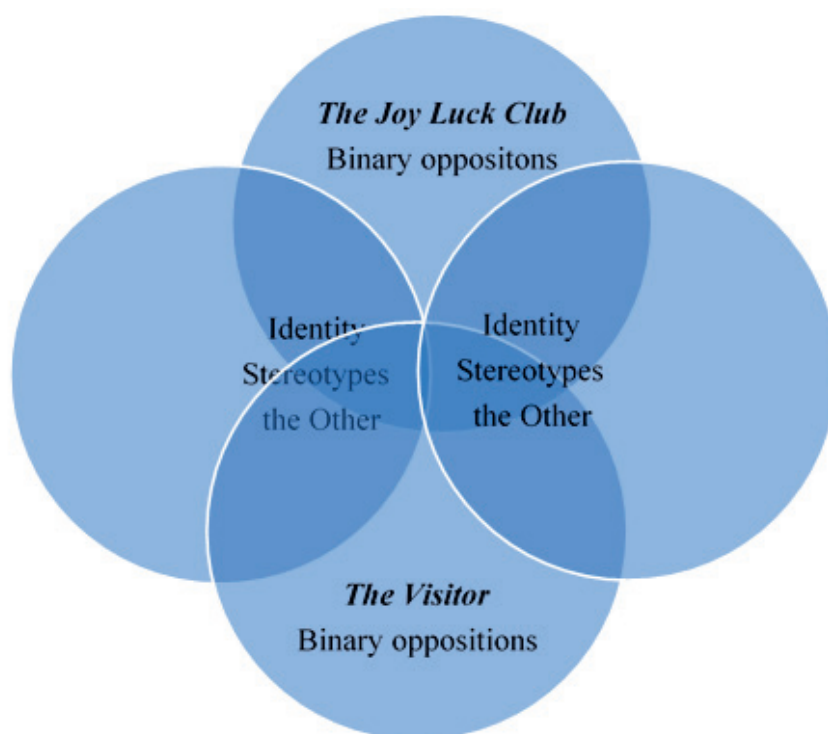
Depending on a viewer's critical thinking, the following question may be asked: Does the choice of clothes and colours in the African representation, as well as the intradiegetic audio modus of ethnic music heard in the scene, necessarily suggest a lower social rank, perhaps because the girl is a street vendor? Also, could the implied and as a matter of fact true be interpreted on the level of biological and cultural identity? Come what may, in both films it is precisely the inherited myth that has been put forward. In *The Joy Luck Club* the myth has been connotated by binary oppositions *should/shouldn't*, whereas in *The Visitor* it is also the contextualized dialogue that carries the similar opposite *ethnic/racial* connotations. For example, in the scene 'Cape Town, Senegal' there is a buying-selling situation, which is shot in the objective scene (as if the viewer observes the scene from a distance), where the viewer can focus on the visual biological representations of the binary oppositions between the race of the women. The viewer objectively witnesses the scene, or observes it from aside. Placed in this position, what draws viewer's attention is the obvious contrast of race of the two characters. What follows is the subjective shot of Zainab from the perspective of the American: the woman starts the conversation with Zainab by addressing her with the pronounced enthusiasm as if talking to a child, while Zainab talks back with the fixed stare and a distant tone of voice. In this way, a certain cultural connotation is addressed in the scene on the visual and verbal level, which is further supported by following the original script (Appendix 1). What follows is that

the American asks Zainab where she is from, and to the answer: Senegal, the American responds thrilled with joy that she herself “has recently been to Cape Town”. Just as the confusion of the table manners carries across the humorous effect in *The Joy Luck Club*, so does the geographical misinterpretation in this scene, the former being that of Chinese table manners and the latter of American ignorance. In both cases the representations are stereotypical.

Binary Oppositions and Identity

In both films the ideological metafunctions take place according to the American national identity in the sense of re-examination of the America Creed as a myth, especially since in a broader perspective, the question of identity in a globally connected world is a question of multiculturalism [3]. According to the Creed, the American society proclaims multicultural equality and is proud of it. However, what is emphasized here is that the question of identity today may be equally imposed on American society as to any other. For this reason, Huntington states that the global politics of identity here too asks the question of the Other. His proposal is further supported by the intercultural and interracial issues which need more explaining; This is no longer the problem of the subnational American identity but the transnational (global) identity marginalization in general [3].

As shown in the picture, in the sense of storytelling characterization, the two characters in the two films are stereotypically represented as the exotic Other or ‘alterity’ in a sense of a certain threat to the ‘host identity’ [2]. One is the mother, who stands for China, and the other is Zainab, who stands for Africa.



Binary oppositions, comparison and contrast

Finally, the stratification as an explicit concept in verbal and visual representation distinguishes between certain levels within the proposed system of communication. The communicative prototype is created as the critical analytical tools for specific ELT classroom activities, which use film representations as text. In relation to narratology, semantics provided for the causality on the level of the plot, the story and the characters; Syntax establishes a discourse by using narrative techniques; Pragmatics focuses on the performative act of the use of narration. As for the usage in ELT, it deals with: (a) a context as a discursive role of the narrative; (b) the situated meanings or visual and verbal representations, and (c) the situated identities and their semantic metafunctions. In hope of setting the path for further studies and classroom analysis, the storytelling tactics on the descriptive, receptive and interpretative level identify the important signifiers, which then result in creating the prototype.

All in all, bearing in mind the critical visual literacy of the 21st century, films reflect the ideological context on a symbolic level, especially regarding discursive performativity traits beyond entertainment. Thus, a film text is a logical choice according to students' preferences. In the end, we have learnt that myths are types of speech which may never outgrow the national identity. That said, films may assist in so doing: if not to terminate the old myths, then at least to pull apart from them as forms of our prescribed identities. Indeed, the representations convey the image of the world and may demand the ethical explanation in respect to the scene causality. So, the emphasis moves from the performativity of visual and verbal communication to establishing the narrative sustainability due to a possible phenomenological unification.

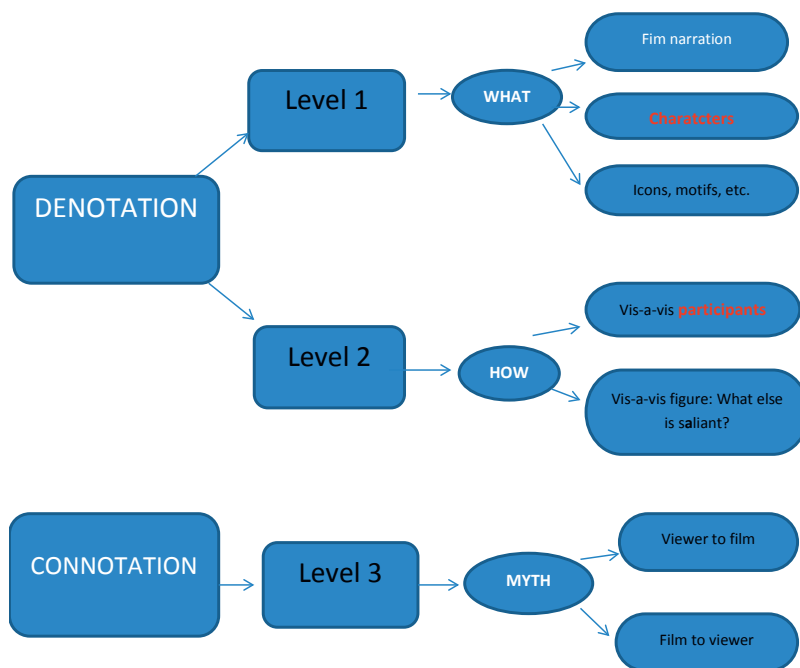
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Activities³

Activity 1. Audio-Visual Approach to the Films.

- Source: Appendix 1.
- The image below represents the denotative and connotative plan: what is shown and what is meant. On the one hand, it also shows Level 1 – *what* could be observed in the film narration, for example characters, icons, motifs. On the other hand, it shows Level 2 – *how* we could approach the analysis of what is salient regarding, for example, participants or figures. Finally, it shows Level 3 – the myth-related connotation of the film, which is highly communicative in respect to a viewer-film relationship.
- Watch the two clips from the films *The Joy Luck Club* and *The Visitor* from Chapter 1 and follow the procedure of binary oppositions interpretation explained in the text above. Use the script. It is the Amy Tan's book alternative, which improves your audio-visual skills – by going through the text little by little using these several tips, you should be able to understand the binary opposition interpretation a lot better than when you read it or watch it for the first time as it will simplify the approach to the lexicogrammatical meta-functions by reducing text complexity.
- Bear in mind the question What is salient, who or what are the participants.



³ The examples in this section are provided by students attending the English Language Culture and Tourism Programme, as well as Film and Intercultural Competences Course held at Juraj Dobrila University of Pula, within the period 2017/18-2022 and fully mentored by Sunčana Tuksar, which needs to be included when writing citations for these source material.

Activity 2. The Sphere of Action, Narratology and Film Characters.

- Source: Propp, Vladimir. *Morphology of the Folktale*. Indiana: University Research Center in Anthropology, Folklore, and Linguistics, (9), Revisited Edition, University of Texas Press, 1968.
- For further study of characters and their relationships in the narratives, use the book, esp. Chapter 3 (pp. 25- 65). Use a film of your choice to analyse the characters. See the following examples, check them and follow the lead.
- Explore the film fandom scene and participative role of fans and / or prequel and sequel narrative structure of characters, as shown in the examples below.

Example a. Film Characters. *Spider-Man: No Way Home* (dir. Jon Watts, 2021).

Source: <https://www.youtube.com/watch?v=JfVOs4VSpmA>.

Character	Role	Actor / Voice
Spider-man / Peter Parker	Hero	Tobey Maguire (2002-2007) Andrew Garfield (2012-2014) Tom Holland (2017-present) Shameik Moore (2018 - voice)
Mary Jane Watson	Helper	Kirsten Dunst (2002-2007)
Gwen Stacy	Helper	Bryce Dallas Howard (2007) Emma Stone (2012-2014)
Iron Man / Tony Stark	Helper	Robert Downey Jr (2017-2019)
Aunt May	Provider / Donor	Rosemary Harris (2002-2007) Sally Field (2012-2014) Marisa Tomei (2017-present)
Uncle Ben	Provider / Donor	Cliff Robertson (2002) Martin Sheen (2012)
J. Jonah Jameson	Villian	J.K. Simmons (2002-2007)
Doctor Octopus	Villian	Alfred Molina (2004)
Venom	Villian	Topher Grace (2007)
Vulture	Villian	Michael Keaton (2017)
Mysterio	Villian	Jake Gyllenhaal (2019)

Example b. Film Characters. *The Lord of the Rings, The Lord of the Rings: The Rings of Power*, TV Series (dir. Patrick McKay, John D. Payne, 2021 -).

Source: <https://www.imdb.com/title/tt7631058/>.

Character	Actor
Frodo Baggins	Elijah Wood
Gandalf the Gray	Sir Ian McKellen
Aragorn Strider/Elessar	Viggo Mortensen
Sauron	Sala Baker
Saruman the White	Christopher Lee
Gollum / Smeagol	Andy Serkis
Protagonists	Antagonists
Frodo Baggins, Gandalf the Gray, Aragorn Strider/Elessar	Sauron, Saruman the White, Gollum/Smeagol

Example c. Film Characters. *The Shining* (dir. Stanley Kubrick).

Source: <https://www.imdb.com/title/tt0081505/>.

The sphere of action assumed from “The Shining Fandom; List of characters in The Shining (book)”; [https://theshining.fandom.com/wiki/List_of_characters_in_The_Shining_\(book\)](https://theshining.fandom.com/wiki/List_of_characters_in_The_Shining_(book)) (27 March, 2022).

Character / Role	Sphere of Action
Hero: Danny Torrance (Danny Lloyd) 	<p>Danny is a little kid who has the ability to shine, finds himself trapped in the hotel because of the snowstorm.</p>
Villain: Jack Torrance (Jack Nicholson) 	<p>He has a really complexed personality, filled with bad experiences from the past, gets manipulated and influenced by the hotel (the evil in it), gradually becomes mad and starts blaming Danny (mostly) and Wendy for his misfortunes in life.</p>
Donor (provider): Wendy Torrance (Shelley Duvall) 	<p>Wendy protected Danny when Jack became ‘possessed /mad’, at the beginning tries to fix the situation and make Jack happy.</p>
Helper: Dick Halloran (Scatman Crothers) 	<p>Halloran helps Danny by explaining to him how the ‘shining’ works, warns him about the hotel and comes to his aid at the end.</p>
Other Characters: Tony / Danny 	<p>Tony is Danny’s alter ego, a part of Danny that warns him about the evil lurking in the hotel.</p>

Activity 3. Folktales and Binary Oppositions.

- Source: Taylor, Erik K. *Using Folktales*. Cambridge: Cambridge University Press, 2000, pp. 205 – 273.
- Read the following stories, “The Turtle and the Rabbit” and “The Whale and the Sea Slug”. Examine the analysis provided below, then compare your answers. These analytical skills will support and evaluate the activity: there are compare / contrast representations in various ways, for example the table or the Venn diagram.

High-beginner

The Turtle and the Rabbit

Once the rabbit said that he was faster than any other animal. The rabbit was always asking other animals to race with him. One day, he asked the turtle to race. He was surprised when the turtle said, “Yes.” They set a day for the race.

When the day of the race came, the rabbit and the turtle met. The other animals came to watch. The race began, and the rabbit was soon out of sight. The turtle, not discouraged by this, just slowly walked along.

Soon the rabbit could see the finish line. He wanted to wait for the rest of the animals to come so they could watch him win. So he sat under a tree to wait. With the warm sunshine, and the pleasant breeze, and the buzzing of the bees, the rabbit was soon asleep.

Several hours later the rabbit woke up. He heard cheering in the distance and saw the turtle close to the finish line. He jumped up and ran toward the finish line, still hoping to win, but the turtle crossed the finish line before the rabbit got there.

So people say, “Slow and steady wins the race.”

Low-intermediate

The Whale and the Sea Slug

Long ago, the whale was very proud, and he was always bragging, “No animal is greater than I.” The sea slug heard this and laughed. This made the whale very angry, so he challenged the sea slug to a race.

The sea slug agreed, saying, “Certainly, but not today. In three days we will meet at the beach at Yura, and then we will race.”

After this the sea slug gathered up all of his friends. He told them, “I just agreed to race the whale. Now, of course, I cannot win, so here is what we must do: Each of us must go to a different beach around here. Since the whale can never tell us apart, each of you must pretend to be me. Then, when the whale arrives, you must call out, ‘Are you just now getting here?’ The whale will then think I have beaten him. If he wants to race to a different beach, the same thing will happen there.” The other sea slugs all agreed, and so they went tumbling off through the sea to the different beaches.

After three days had passed, the whale and the sea slug met at the beach at Yura. “All right,” said the slug, “let’s race to the beach at Kohama.” Then they both set off.

The whale swam swiftly and powerfully, but when he got to Kohama he was surprised to hear, “Whale, Whale, are you just now getting here? You did not swim very fast this time. But perhaps we should race again. Let us race to the beach at Shimoda.” So they both set off again.

The whale swam even more swiftly than before, but again, when he arrived, he was surprised to hear, “Whale, Whale, are you just now getting here? You did not swim very fast this time. But perhaps we should race again. Let us race to the beach at Mori.” So again they both set off.

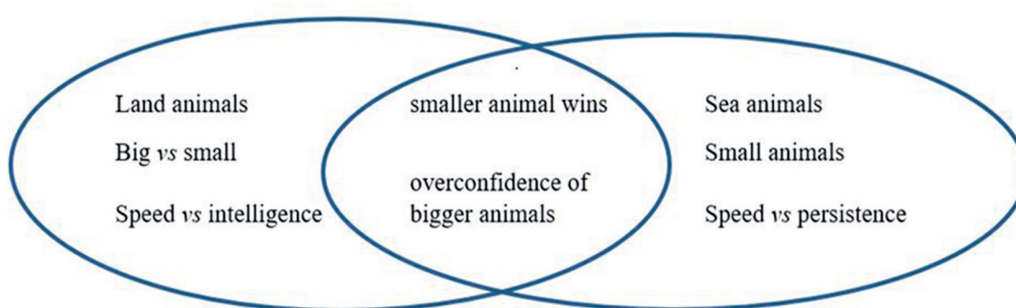
And so it went. At each beach that they swam to, the slug was always there first, and so, in the end, the whale was forced to admit that he was defeated.

A GRAPHIC ORGANIZER COMPARING/CONTRASTING THE TURTLE AND THE RABBIT AND THE WHALE AND THE SEA SLUG

	<i>The Turtle and the Rabbit</i>	<i>The Whale and the Sea Slug</i>
What was the story about?		
Where was the race?		
How were the animals different from each other?		
Why did one animal ask the other to race?		
Describe the stronger animal’s attitude.		
Who won?		
How did he win?		
What help did the winner have?		

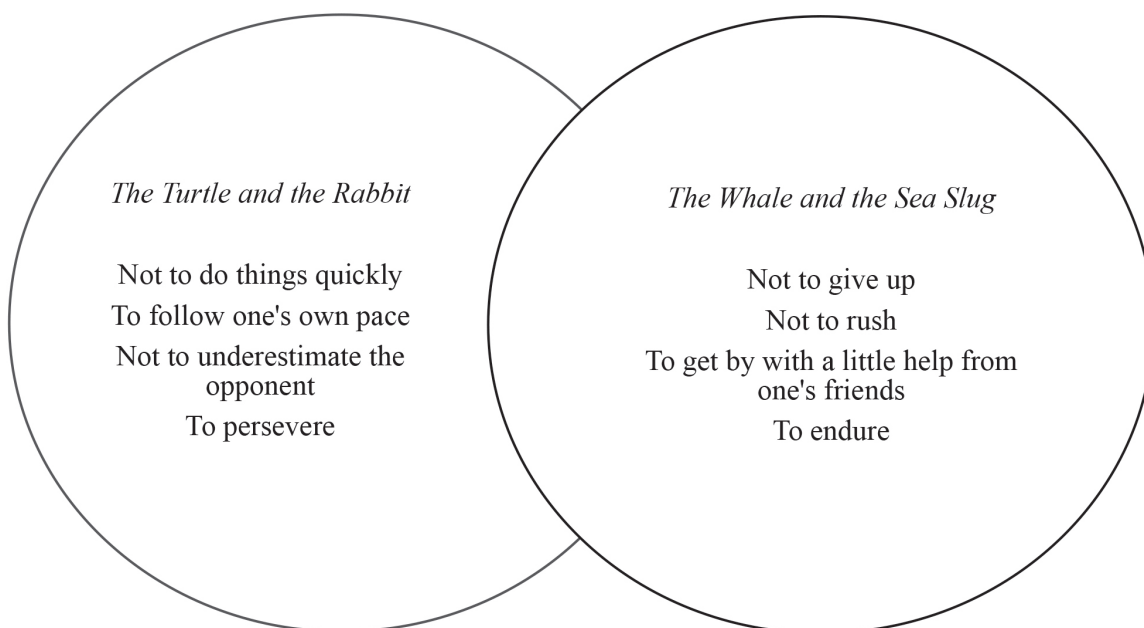
Example a. Comparing / Contrasting Activities.

	The Turtle and the Rabbit	The Whale and the Sea Slug
What was the story about?	It was about a rabbit challenging a turtle to a race, and the turtle unlikely winning.	It was about a race between a whale and a sea slug.
Where was the race?	On land, in a forest or on a meadow.	In the sea and on many beaches.
How were the animals different from each other?	The rabbit was fast and overconfident, the turtle was slow and patient.	The whale was a fast swimmer, the sea slug was small and slow, but smarter/more cunning than the whale.
Why did one animal ask the other to race?	The rabbit was convinced he was faster than any other animal and he wanted to prove it.	The whale was bragging that he was the greatest, and the sea slug laughed at him. The whale got angry and challenged him to a race.
Describe the stronger animal's attitude.	The rabbit was overconfident and wanted others to witness his win – he wanted the attention.	The whale was very proud that he was the greatest and didn't like it when someone disagreed with him.
Who won?	The turtle	The sea slug(s)
How did he win?	The turtle took his time to finish the race, and the rabbit wanted a witness for his victory, while he was waiting for everyone, he fell asleep.	The sea slug cheated and messed with the whale, having one slug on each beach the whale went to.
What help did the winner have?	The turtle had patience and the support of the other animals.	The sea slug had the help of his friends, they agreed to each go to a different beach and pretend to be the first sea slug when the whale came.



Example b. Comparing / Contrasting Activities.

	The turtle and the rabbit	The whale and the sea slug
What was the story about?	Race between the turtle and the rabbit.	Race between the whale and the sea slug, about a team work.
Where was the race?	-	On the beach.
How were animals different from each other?	The rabbit is full of himself and he's very egocentric, while the turtle is very calm.	The whale knew what he can and can't do, while the sea slug knew about his limits. The sea slug was smart.
Why did one animal ask the other to race?	The rabbit wanted to brag about how fast he is.	The sea slug insulted the whale.
Describe the strongest animal's attitude?	Being courageous.	Clever but unfair.
Who won?	The turtle.	The sea slug.
How did he win?	He wasn't rushing to the end.	With the help of other sea slugs.
What help did the winner have?	The rabbit fell asleep.	Sea slug had friends who helped him.



Activity 4. Comparing / Contrasting Two Films.

- Source: "Night on Earth – New York Story". <https://www.youtube.com/watch?v=bgi1qBgi5sA>.
- Watch the film Night on Earth – New York Story (dir. Jim Jarmusch, 1991). Compare it with The Joy Luck Club scenes described in Chapter 1. Use the Binary Oppositions Chart as in folktales and fairy tales to compare and contrast the similarities and differences based on language, culture and communication. Use the examples above and the examples provided here. For the follow-up analysis, choose two films and apply the method.

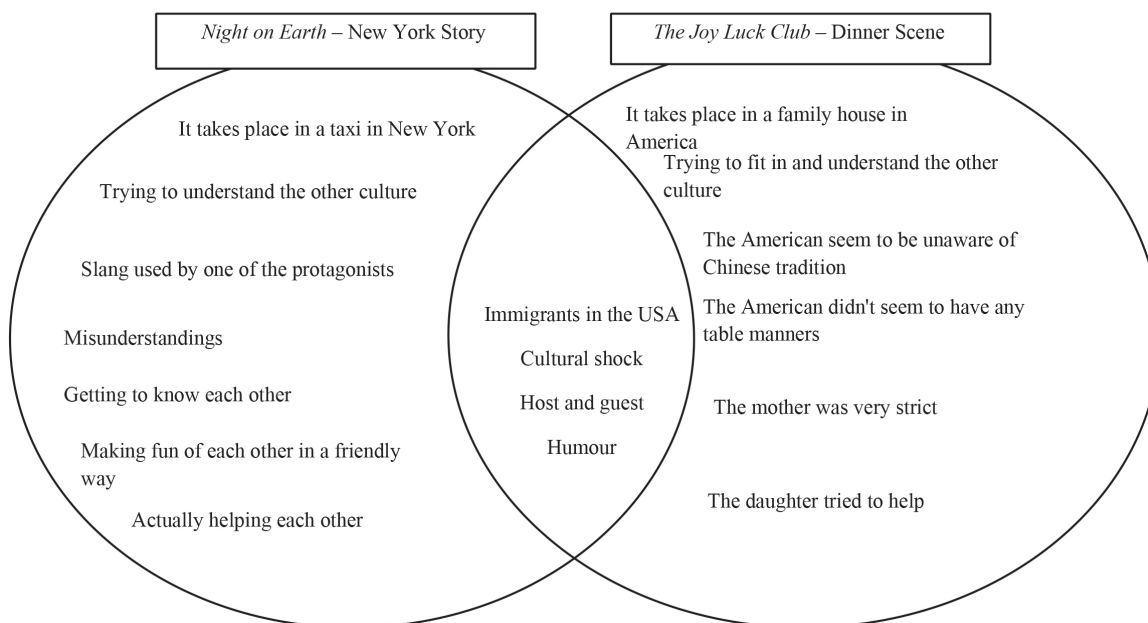
Example a. The Binary Oppositions Table.

	A Night on Earth	The Joy Luck Club
What was the story about?	Two different people connecting over the common goal.	Integration of a Chinese family into American culture and retaining their identity.
Where was the encounter?	In a taxi in New York.	In Waverly's parents' house.
How were the characters different from each other?	Helmut was a <i>guest</i> , quiet, elderly immigrant without family; YoYo was a <i>host</i> , loud, headstrong, young and, caring for his family.	Rich was welcoming, open and unbothered by traditions. Waverly was reserved, worried about her mother's reaction as well as Rich's manners.
What is the relationship between the characters?	Their relationship was strictly professional at first, later it became friendlier.	Rich and Waverly are fiancées arriving at her parents' house for an engagement announcement.
What is the purpose of their encounter?	Character named YoYo needed to get to Brooklyn and therefore he used a taxi driven by a character named Helmut.	They came to announce their engagement.
Why did the conflict occur	Language barrier mostly.	Rich wasn't familiar with some of the Chinese customs.
What connected the two characters?	The city. "This is New York" - citation as an explanation.	Nothing. The dinner only made things worse.

Example b. Comparing / Contrasting Two Films.

	Night on Earth - New York Story	The Joy Luck Club – dinner scene
What was the story about?	An immigrant taxi driver in New York.	Dinner with a Chinese family.
Where was the encounter?	In a taxi in downtown New York.	At a family house.
How were the characters different from each other?	They were different races and ethnicities, language, background.	They were different races, different traditional values and customs, backgrounds.
What is the relationship between the characters?	Guest-host; Driver-customer.	The daughter is engaged to an American; a mother-daughter relationship.
What is the purpose of their meeting?	YoYo needs a taxi ride to Brooklyn.	The daughter wanted her family to meet her fiancé and to announce their engagement.
What did the characters disagree about?	Cultural differences, the meaning of their names, learning to drive.	Manners during dinner.
What connected the two characters?	Personality and humour.	Family ties.
How did they resolve the misunderstanding at the end?	YoYo drives the taxi instead of Helmut – Helmut assumes the role of a <i>guest</i> .	They didn't, the daughter didn't dare to tell her family they were engaged in the end.
Who is the stronger character in a situation, and why?	YoYo is the stronger character because he knows the city and knows how to drive – he assumes the role of a <i>host</i> .	The mother, she disapproved of the fiancé, and her opinion is very important to the daughter.
Which character was wrong and why?	They were equal in the end.	Mother's point of view - Rich, the daughter's fiancé, because he disrespected her family during dinner.
What are the cultural differences?	From different countries, different races, speak different languages.	From different countries, different races, different traditions and manners.

Example c. Venn Diagram for Film Analytical Skills.



Activity 5. Fox.

- Source: “World Literature Today; *Fox* by Dubravka Ugresic”.
<https://www.worldliteraturetoday.org/2018/may/fox-dubravka-ugresic>.
- Read the book *Lisica / Fox* by Dubravka Ugresic, about the various cultural meanings of the fox in narratology.
- Find out:
 - how marginalised characters become central
 - how story gets to be written
 - why is the fox – a trickster
 - what are the examples from Brodsky, Bulgakov, Nabokov, a fictional author, a Hollywood movie, and a Bulgarian folk song
 - what is “The Devil’s Garden”
- Apply and compare the new concepts in order to analyse the characters’ role and binary oppositions of the fairy tale *Mr. Fox* (Appendix 5).
- Use this book and previous exercises to discuss and determine the functions of characters in the English fairy tale *Mr. Fox* (Appendix 2).



<https://fraktura.hr/lisica-88.html>



<https://www.worldliteraturetoday.org/2018/may/fox-dubravka-ugresic>

Appendixes

Appendix 1. Film Synopses from *The Joy Luck Club* and *The Visitor*.

Follow the script while watching the film clips.

1. *The Joy Luck Club*

Source: <https://www.scripts.com> (1 June 2021).

Through a series of flashbacks, four young Chinese women born in America and their respective mothers born in feudal China, explore their past. This search will help them understand their difficult mother/daughter relationship.

Genre: Drama

Director(s): Wayne Wang

Actors: Kieu Chinh, Tsai Chin, France Nuyen, Lisa Lu

Production: Buena Vista Pictures

Nominated for 1 BAFTA Film Award. Another 3 wins & 4 nominations.

“The Family Supper”

We’re here!

Where is everybody?

The next week I brought Rich to Mom’s birthday dinner, sort of a surprise present.

I figured she was going to have to accept Rich, like it or not.

- Oh, Rich, this is my father.

- How ya doin’?

- Happy birthday, Mom.

- How are you?

- I’m good, thank you.

And, Ma, this is Rich.

Great to meet you. Boy, something smells wonderful. I guess we came to the right place, huh? Here you are. You know, Waverly has been telling me that you are the best cook.

I think maybe we got her.

So many spots on his face.

Of course, the night was still young.

Thank god I already prepped him on the Emily Post of Chinese manners.

Hi, Uncle.

How are you?

Actually, there were a few things I forgot to mention.

Uh, let me make a toast.

- He shouldn’t have had that second glass...

- Here’s to...

- when everyone else had had only half an inch...

- everyone in the family.

just for taste.

Shrimp. My favourite.

He should have taken only a small spoonful of the best dish...

until everyone had had a helping.

He has good appetite.

He shouldn't have bragged he was a fast learner.

But the worst was when Rich criticized my mother's cooking...and he didn't even know what he had done.

As is the Chinese cook's custom...my mother always insults her own cooking...but only with the dishes she serves with special pride.

This dish not salty enough.

No flavour.

It's too bad to eat.

But please--

Oh!

That was our cue to eat some...and proclaim it the best she'd ever made.

You know, Lindo...all this needs is a little soy sauce.

Oh! Uh, oh.

2. *The Visitor*

Source: <https://www.scripts.com> (1 June 2021).

In Connecticut, lonely widowed Professor Walter Vale has a boring life. He teaches only one class at the local college and is trying to learn how to play the piano, despite not having the necessary musical talent. Walter is assigned to attend a conference about Global Policy and Development at New York University, where he is to give a lecture about a paper on which he is co-author. When he arrives at his apartment in New York, he finds Tarek Khalil, a Syrian musician, and Zainab, a Senegalese street vendor, living there. He sympathizes with the situation of the illegal immigrants and invites the couple to stay with him."

Genre: Drama

Director(s): Tom McCarthy

Actors: Richard Jenkins, Haaz Sleiman, Danai Gurira, Hiam Abbass

Production: Overture Films

Nominated for 1 Oscar. Another 19 wins & 34 nominations.

"Cape Town – Senegal"

Did you make these?

Yes, I made these.

Ooh.

- How much?

- Which one?

Mmm...

this one.

That's \$35.

Will you take 30?

No. 35.

Okay.

My daughter will think this is very cool.

Where are you from?

Senegal.

Oh, I was in Cape Town

Two summers ago.

It is so beautiful.

- Thank you very much.

- What's your name?

Uh, Zainab.

Zainab!

So pretty.

- Thank you.

- Your change.

Appendix 2. Propp's Functions of Characters.

Source: "Project: Malaysian Folktale Classification System and Digitization". https://www.researchgate.net/figure/The-31-functions-of-folktales-morphology-Propp-1998-tbl1_301283007 (27 March 2022).

	Definition	Function		Definition	Function
1	Absentation	One of the members of a family absents himself from home	17	Branding, marking	The hero is branded
2	Interdiction	An interdiction is addressed to the hero	18	Victory	The villain is defeated
3	Violation	The interdiction is violated	19	Liquidation	The initial misfortune or lack is liquidated
4	Reconnaissance	The villain makes an attempt at reconnaissance	20	Return	The hero returns
5	Delivery	The villain receives information about his victim	21	Pursuit, chase	The hero is pursued
6	Trickery	The villain attempts to deceive his victim in order to take possession of him or his belongings	22	Rescue	Rescue of the hero from pursuit
7	Complicity	The victim submits to deception thereby unwittingly helps his enemy	23	Unrecognized arrival	The hero, unrecognized, arrives home or in another country
8	Villainy	The villain causes harm or injury to a member of a family	24	Unfounded claims	A false hero presents unfounded claims
8a	Lack	One member of a family either lacks something or desires to have something	25	Difficult task	A difficult task is proposed to the hero
9	Mediation, the connective incident	Misfortune or lack is made known; the hero is approached with a request or command; he is allowed to go, or he is dispatched	26	Solution	The task is resolved
10	Beginning counteraction	The seeker agrees to or decides upon counteraction	27	Recognition	The hero is recognized
11	Departure	The hero leaves home	28	Exposure	The false hero or villain is exposed
12	The first function of a donor	The hero is tested, interrogated, attacked, or any other possible actions which prepare the way for his receiving either a magical agent or helper	29	Transfiguration	The hero is given a new appearance
13	The hero's reaction	The hero reacts to the actions of the future donor	30	Punishment	The villain is punished
14	Provision or receipt of a magical agent	The hero acquires the use of a magical agent	31	Wedding	The hero is married and ascends the throne

Appendix 3. Folktales and Binary Oppositions – Class Instructions for Storytelling.

Source: Taylor, Erik K. *Using Folktales*. Cambridge: Cambridge University Press, 2000, pp. 205 – 273.

(Optional) If you wish, have students complete a timeline (see page 72), a sentence ordering activity (see page 107) or some other similar activity to help them understand their stories.

Group students so that each person in the group has read a different story. For example, if you selected *Cinderella* (commonly known and available; text not included in this book), *Strong Wind* (see page 108), and *Benizara and Kakezara* (see page 265) – three Cinderella variants – form groups of three with one student who has read *Cinderella*, one who has read *Strong Wind*, and one who has read *Benizara and Kakezara*. (It does not matter how many groups you have; this works well even with very large classes.)

Each group member should tell the story he or she read to the other members of the group. They may not read their story aloud; I usually require students to put the stories away to make sure this doesn't happen. They also may not show their stories to the other members of their groups; this forces oral participation of all members.

Using some form of graphic organizer, have students write down similarities and differences between the stories. Several examples of graphic organizers are shown on the following pages. These examples could have been filled in with much more detail, but the idea wasn't to analyze the story completely, just to illustrate the use of graphic organizers to help students understand the texts and relationships between them. You can either let students find as many points of similarity and difference as they can or specify a minimum number of similarities and differences for them to find. (For example, "Try to find at least seven ways the stories are the same and seven ways they are different.") The teacher can circulate among the groups to monitor discussion and take note of problems. You can provide questions that help draw attention to specific differences if this is needed based on the level of the students and how subtle the differences are.

Once most groups are done, have one student tell each story to the class. The student who tells the story must not have read it originally; he or she must only have heard it told by another member of the group. Other class members should listen for inaccuracies and important details that have been left out. At appropriate points you can let other students add or correct as needed. Allow for corrections first from those who heard the story told by a classmate rather than those who read the story originally. This provides review, listening practice, and focused listening practice all at the same time.

Appendix 4. Graphic Organizers for Binary Oppositions.

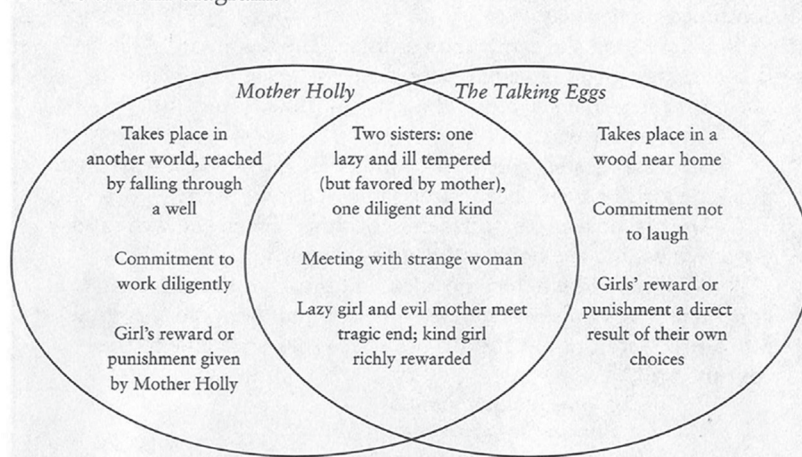
Source: Taylor, Erik K. *Using Folktales*. Cambridge: Cambridge University Press, 2000, pp. 205 – 273.

Here are the graphic organizers for comparing / contrasting the two stories from the book mentioned above, “Mother Holy” (pg. 149), and “The Talking Eggs” (San Souci, 1989).

A GRAPHIC ORGANIZER COMPARING/CONTRASTING *MOTHER HOLLY* (SEE PAGE 149) AND *THE TALKING EGGS* (SAN SOUCI, 1989)

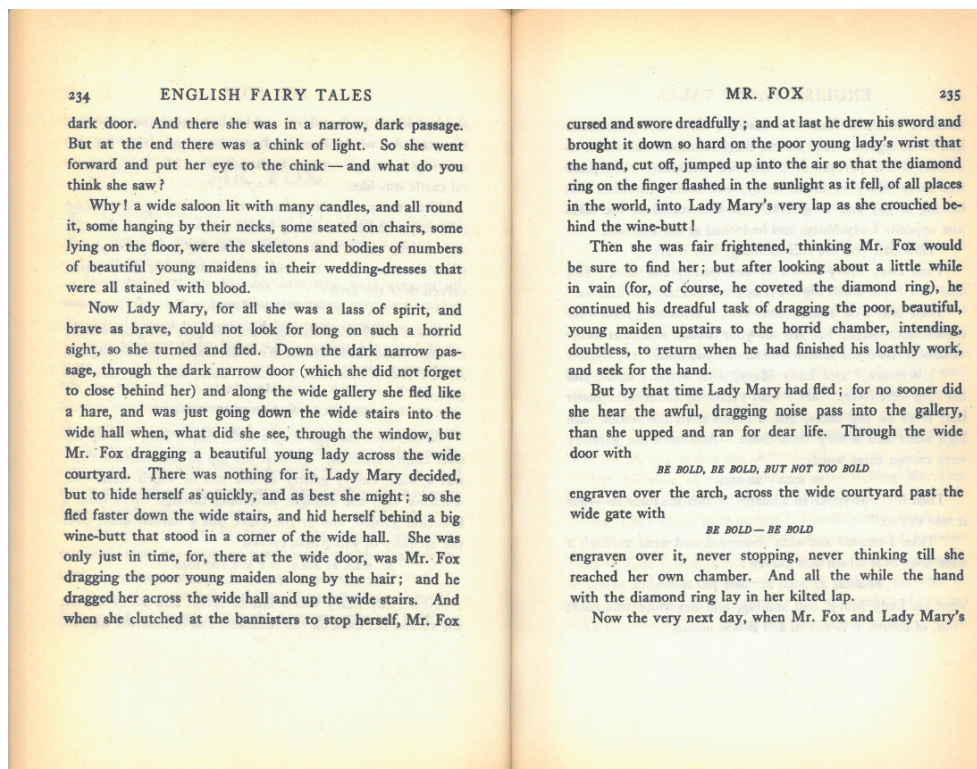
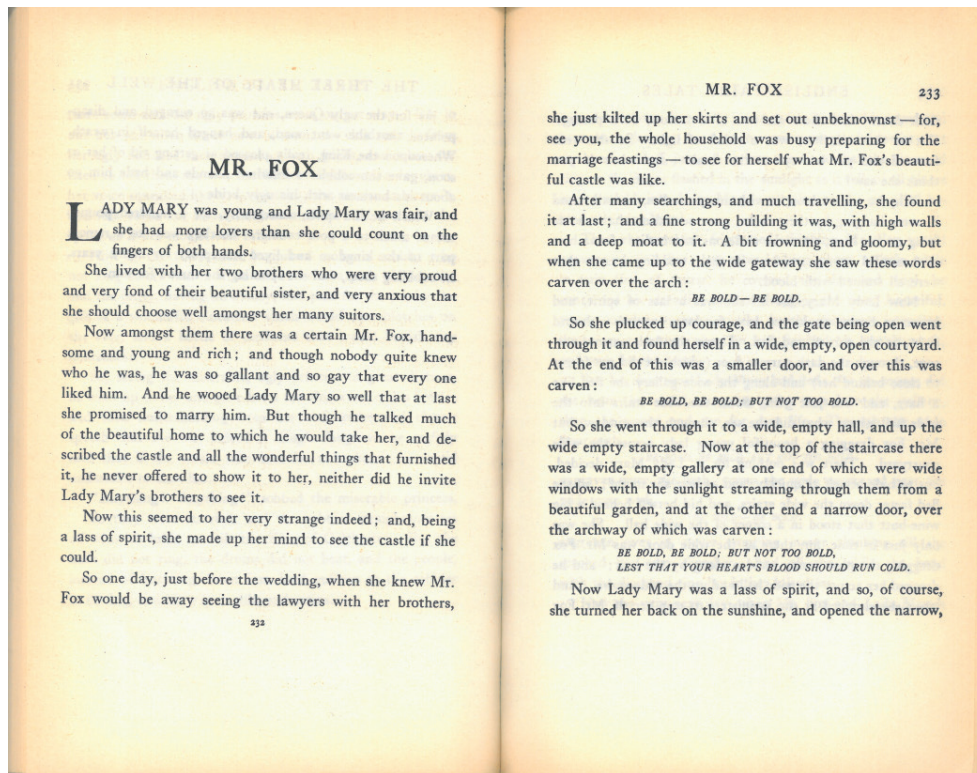
	<i>Similarities</i>	<i>Differences</i>
<i>Mother Holly</i>	<p>Two sisters: one lazy and ill-tempered (but favored by mother), one diligent and kind</p> <p>Woman appeared strange (large teeth)</p> <p>Lazy girl and evil mother meet tragic end (girl covered with pitch and dies)</p>	<p>Took place in another world, reached by falling through a well</p> <p>Commitment to work diligently</p> <p>Girls' reward or punishment given by Mother Holly</p>
<i>The Talking Eggs</i>	<p>Two sisters: one lazy and ill-tempered (but favored by mother), one diligent and kind</p> <p>Woman appeared strange (removable head)</p> <p>Lazy girl and evil mother meet tragic end (girl chased by snakes and toads, and dies)</p>	<p>Took place in wood near home</p> <p>Commitment to not laugh</p> <p>Girls' reward or punishment based on their own choice of the talking eggs</p>

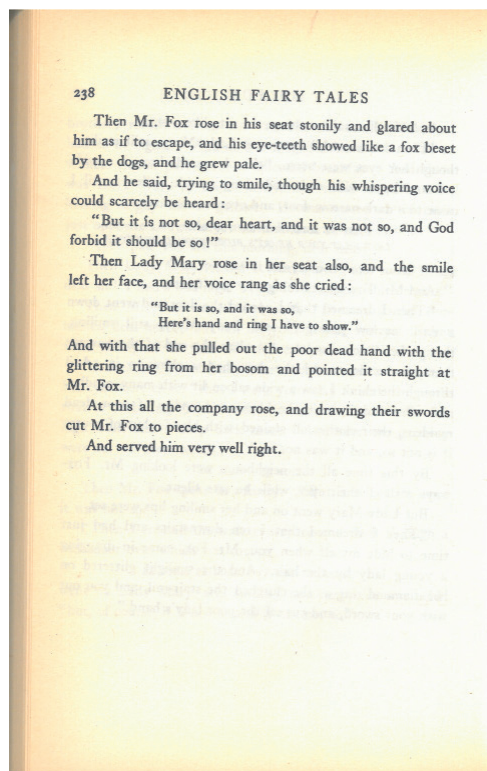
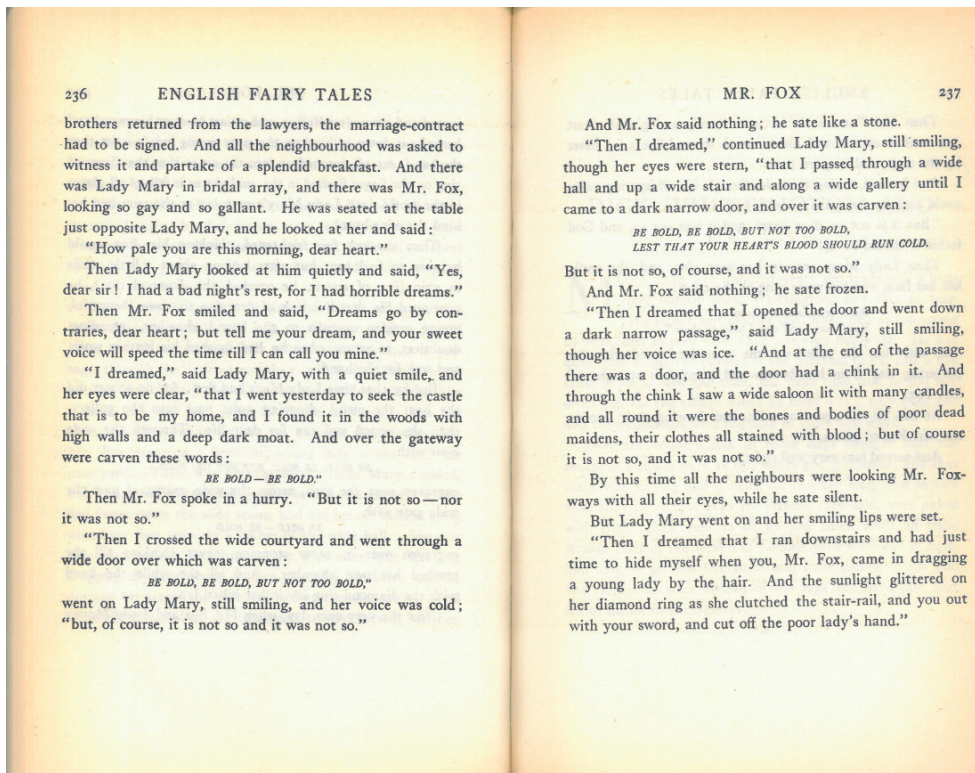
This same compare/contrast could be represented in various other ways. Here is a Venn diagram:



Appendix 5. Mr. Fox, English Fairy Tale.

Source: *English Fairy Tales* (1994). Hertfordshire: Wordsworth Editions Ltd, pp. 233-238.





Appendix 6. Salience in Photographs.

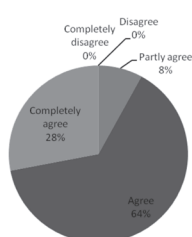
Cultural identities and binary oppositions in London, Cambridge, Brighton (2022) and Naples (2020).



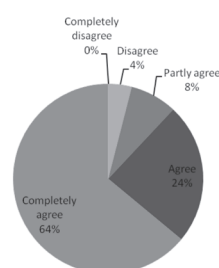
Appendix 7. Film and Intercultural Competences Survey.

The survey was conducted within the pilot-lesson “Intercultural competence training with film”. Aim: to examine students’ attitudes in learning specific skills through film. Participants: 25 students of English Language Culture and Tourism Undergraduate Interdisciplinary Study Programme. Date: 11 April 2017. Closed type questions: 5 = strongly agree, 4 = agree, 3 = partly agree 2 = disagree and 1 = strongly disagree.

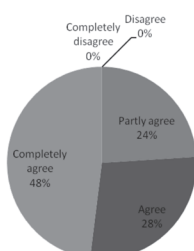
Question 1: *Grasping the concepts, understanding intercultural relations through film.*



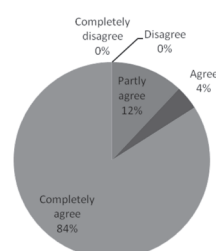
Question 2: *Developing critical thinking.*



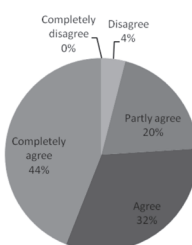
Question 3: *Practising the presentation skills of independent public speech.*



Question 4: *Acquiring of the English language via film.*



Question 5: *Working on film as a medium in the English class that is motivating.*



Chapter 2

NEWSPAPERS AND CROSS-CULTURAL CONSTRUCTS



Binary Oppositions

- The USA and Japan
- East vs. West

Topics

- Alterity constructs
- COVID-19 synonyms as powerful words
- Newspaper strategies in ELT
- Lexical items and superpowers
- Conceptualization and linguistic interpretation
- Definition of a specific research topic

• Goals

- Learn the technique of cross-referencing synonyms in online newspapers
- Explain and unpack possible conceptual-linguistic frameworks of cultural identity
- Acknowledge cultural constructs of identity
- Resume and summarize newspaper topics from general to specific
- Use tables to organize data according to domains

Introduction

The topic of this chapter is the analysis of synonymous lexical relations in COVID-19 target-related newspaper headlines and follow-up articles referring to society, culture, economy and tourism. It looks into the media functions and the qualitative content analysis of randomly chosen American and Japanese online newspapers. The two superpowers are depicted with the aim of cross-referencing the articles and unpacking a possible conceptual-linguistic framework. Such a framework may serve as a background narrative activity in depicting the two binary oppositions, i.e. cultural constructs. In the end, the understanding of the chapter unlocks the stereotypical narrative of ‘alterity’ through a direct synonymous reference. As a result, the method offers a myth-related deconstruction to be used in similar situations. This activity can help to show that headlines contain examples of the EL vocabulary, which bear significant factors in working with newspaper strategies in ELT. This approach may have a possible impact on the reader, as journalists create their own particular construct or jargon – powerful words intended for effect, e.g. perpetuating cultural stereotypes or ‘framing’ the notion of otherness and alterity. A deconstructing process is easier to understand once students closely look into the synonyms and the accompanying articles in order to find the underlined key words in the headline. If we read the headline again, replacing the tabloidese word with the synonym should help us see if the headline now makes (more) sense and if the construct is now (more) recognizable and understandable.

Cross-Referencing Synonyms

This chapter presents the usage of a cross-referencing method in order to examine synonymous relationships in the online Japanese and American newspapers’ headlines/articles in ELT. For this purpose, possible linguistic and cognitive transcultural constructs of the superpowers’ dichotomy are closely examined. More precisely, the theoretical and methodological framework for investigating the newspapers background activities aims to show how unlocking the newspaper narratives through the direct semantic correlation could be regarded as a point of departure for similar investigations, [3] in the myth-deconstructing processes, as proposed by Bigsby [1] and Bird [2]. Plenty of examples are provided, since for the quantitative content analysis 300 Japanese and American online headings/articles (150 each)

have been investigated.¹ Rather than depicting on a detailed analysis of specific domains, the intention is to apply the principle in order to see how in the pandemic era different aspects of life are reflected in their media representations. Therefore, as a main category, COVID-19 articles are further subcategorized to the specific domains of economy and society, e.g. culture and tourism. According to Matsumoto, the aim could be to examine possible narratives of culture as a “non-rigid or static entity”, and check stereotypical (superpower) notions “within and between the United States and Japan highlighted regarding specific aspects of culture” [8]. It is shown that the synonymous language relationship points towards ideological background activities. Finally, in a communicative sphere of a myth-related deconstruction, stereotypes are used in at least 50% of articles on both sides and when referring to one another. It could be concluded that because of that, the concept of alterity remains, regardless of the pandemic issues or some other 21st century changes, which obviously brought about new diversity and multiculturalism, as well as a new map of power, as written by Norris [9], Nye [10] and Samovar [12]. As for the information in general, it is neither objective nor communicative on only one level, meaning it may carry a construct of a specific myth or a narrative. In a perfect world, the way cultures are portrayed in media should reflect the influx of changes in different aspects of life, especially regarding the unpredictability of the times we live in. Therefore, the applied method distinguishes synonymous correlations for establishing the conceptual-narrative frame as a background activity, which points towards the all-encompassing media construct of alterity. Respectfully, further studies and a language classroom activity may look into the acknowledged paradigm shifts in the contemporary American, Japanese or any other culture due to predominant specific domains in which stereotypical narratives are used.

The research of synonymous lexical relations relies on the cognitive and linguistic communicative aspects of newspapers. According to Sanderson [13], they may be a valid resource of target headlines, features and sections providing the relevant research environment. Drawing from such a conceptual-narrative frame as a background newspapers activity, this chapter examines the COVID-19 articles as a motivating and challenging learning experience, which involves investigation with respect to media, language and culture. True to the method [13], the scientific contribution offered as the production of narratives is further explored, different types of headlines are closely looked into, as well as the distinctive, stylistic, structural and cognitive-cultural features. Synonyms in English provide for the corpus material, which constructs a conceptual frame as the foregrounded headlines are unlocked. In the words of Goldsmith [4]: “Yet, like data, language works on several levels, endlessly flipping back and forth between the meaningful and the material: we can choose to weigh it and we can choose to read it. There’s nothing stable about it: even in their most abstracted forms, letters are embedded with semantic, semiotic, historical, cultural and associative meanings.” Accordingly, journalism is a form that functions in a mythological way by shaping events into a story and defining the world to reinforce more than a myth. Newspapers offer a discourse that shapes the audience and

1 More examples are provided as a result of the joint research of students in the English Language Culture and Tourism Study Programme, mentored by Sunčana Tuksar, and a research carried out for the purpose of the institutional project at the Department of Asian Studies, Faculty of Philosophy, Juraj Dobrila University of Pula. The name of the project is “The Aspects of Contemporary Japanese Language and Culture” (1 October 2020 – 30 September 2023), which needs to be included when writing citations for this source material. Further investigation may be conducted concerning vocabulary and stereotypical constructs perpetuated in relation to one’s own culture and the opposite one.

functions in the ideological way in any culture. The dichotomy is represented through Japanese and American media construct, which follows the sociological trail of the stereotypically perceived differences between the allegedly binary worlds.

Mythology and Communication

According to a broader language review, the synonyms indicate some types of semantic distinctions, not necessarily aiming to particular synonymous language groups, e.g. adjectives [3]. Based on the general *sameness* or *similarity* of meaning, the author presents that such relationships bear semantic, expressive and stylistic nuances, “that serve to preserve a synonymic row, which is called shades of meaning” [3]. These meanings point towards the concept of *alterity*, determined by common features of cultural appreciation and correlation between deconstructed and/or myth-related synonymous representations. For example, the articles are referring to the pre-pandemic tourism according to “5000 Japanese visitors daily” (*USA Today*), to a cultural scandal as a “cherry blossom affair” (*The Japan Times*), or to portraying someone as a “manga character” (*New York Times*) – the construct is enforced not only by words *per se*, but also with the context of what is said, by whom and on what political and social grounds. Therefore, the cross-reference of synonymous units proves to be of assistance for the purpose of transcultural deconstruction of the narrative concepts in the mentioning of alterity.

As Sanderson [13] points out, online newspapers provide a collection of different facts regarding the modes of communication, findings and classified resources and a guidance to the discourse practicalities as a research-based resource. The qualitative corpus and data analysis identify semantic distinctions in respect to circumstances (target articles), duration and frequency (synonymous relations) and the background nature of foregrounded activities (the cross-reference of headlines pointing towards stereotypical connotations), with the range that provides the semantic associations according to the evaluative culture-based construct of alterity. Due to the conceptual nature of the narrative, the background newspapers activity constructs a frame in respect to the so-called knowledge of the word of a language speaker on a sender-receiver level: journalists send the coded messages to the addressees, which they need to decode. Although the narratives may be completely detached from the writer’s and/or editor’s initial intentions, some of them still remain anchored in the reception and perception of the media addressee, thus providing an ideal transcultural interpretative environment. Accordingly, Lakoff and Johnson [7] discuss the linguistic activities that include a *concept*, a *domain* for understanding some structure and a conceptual cognitive *framework*, as a culturally conditioned background structure, the knowledge of the world or the common *sense* of a language speaker. The approach points towards the ever-changing patterns of the East-West dichotomy of the 21st century, such as multiculturalism or globalization, particularly based on the notion that nowadays cultural shifts are constantly expected and the media should follow.

Yet, as this case proves, some stereotypical patterns remain. For example, when discussing the two cultures, Samovar and Matsumoto still use the terms to describe the USA, such as “wealthy superpower”, referring to “individualistic and multicultural culture”, and Japan is referred to as “traditional”; i.e. “collectivistic” and “monocultural” [11]; [8]. Also, predominant

media transcultural narratives continue to perpetuate the pre-pandemic stereotypes, regardless of due global and multicultural shifts worldwide. Truth be told, with the public discourse that marked the beginning of the 21st century, Sugimoto [12] notices the unacknowledged paradigm shifts in a contemporary Japanese culture from a unique and homogeneous society to the one of a domestic diversity, class differentiation and other multidimensional forms. Nonetheless, the US newspapers still describe Japan as a traditional and exotic Other, and vice versa, Japanese media refer to America regarding a “self-made man” or in respect to “power”, be that soft power, economic power or political power. As described almost 20 years ago by Nye: “Not only is America the world’s largest economy, but nearly half of the top 500 global companies are American, five times as many as next-ranked Japan. Sixty-two of the top 100 global brands are American, as well as eight of the top ten business schools” [10].

Culture-Based Concept Analysis

This chapter looks into the qualitative content analysis. The corpus consists of randomly chosen online articles in times of COVID-19 (300 in total); The American articles referring to Japan, and the Japanese to the USA (150 each). The principle incorporates: (1) a cross-reference of synonymous relationships in the headlines with the randomly chosen articles referring to the USA and Japan; (2) a corpus qualitative analysis which runs (a) on the level of language (synonyms); (b) on the level of a construct-related narrative (stereotypes); and (3) on the level of unlocking the headlines through the interpretative background cultural activity as a framed media representation. This method unlocks synonymous relationships between headlines and typically first paragraphs of the follow-up articles in the period from April 2020 to January 2021. The optimum headlines consist of (3) to (10) words. Randomly, it is intentional to use various newspapers: American (26) and Japanese (19). More American newspaper sources were found and the reason might be a predominance of the EL as a *lingua franca* online, which in itself presents a stereotypical view of “soft power”; As documented by Nye [10], even as early as in 2004, Americans represented nearly half of internet users. Secondly, the target lexical synonymous relationships are established. However, as Goldsmith says, the language being a “material” resource, the formal linguistic properties are “pushed to the front in order to notice the concepts of communication” [4]. In the end, Lakoff and Johnson [7] provide the further “conceptualization that constitutes our experience”, which consequently resulted with a topic-related generalization: from the main category (COVID-19) to the more specific “networks of consequences” [7], or subcategories (society and economy), i.e. *domains* (those mentioned more than 4 times). After all, the aim is not to tackle detailed *specific domains*, but to confirm the overall approach to stereotypes in media on a more general level. A sufficient number of all-encompassing domains are as listed:

Society:

- *Culture* (e.g. travel, the Olympics, food, etc.)
- *Health* (e.g. safety, pandemics, vaccination, crisis)
- *Multiculturalism* (e.g. demographics, gender, race)

Economy:

- *Tourism* (e.g. business, travel, industry)
- *Market* (e.g. technology, stocks, funding)
- *Globalization* (e.g. jobs, work rules)

The resulting correlation is a synonymous relationship between the target words in headlines and the accompanying articles. The culture-based concepts are constructed through various stereotypical representations, which perpetuate the narrative of a transcultural alterity: a) Western (American newspapers about Japan), where 91 articles out of 150 use stereotypes in relation to Japan 60.7%; b) Eastern (Japanese newspapers about America), where 77 articles out of 150 use stereotypical mentioning in relation to the USA 51.3 %. Stereotypes about Japan include specific domains of society and economy as follows: market 23, tourism 16, class 11, travel 1), health 10, and culture 20. Some of the examples are: *health and safety* (referring to collectivistic, traditional and religious society), *kamikaze pilot*, *the kanji*, *a manga* (a cartoon depiction of a person), *a commoner* (referring to the class system), so-called *host and hostess bars* (referring to sex industry), *a mascot* (for pandemic), *cute characters* (Hello Kitty), *sushi* (delivered by restaurants to survive the pandemic), *the Zoom boom* (for Asian economies), *traditional* (work ethics and business), *robotics*, *smart devices* (as technology-oriented society) or refer to the Japanese as *tourists* (in pre-pandemic era and in the pandemic situation). Stereotypes about the USA are as follows: tourism and globalization 22, global market 24, sport and travel 9, multiculturalism 6, health 10, and culture 6. Some of the examples are: *health and wealth* (in reference to money-oriented individualistic culture), (economy which) *soars, rises, is upgrading*, (nation that) *seeks competitive coexistence*, (it is progressive as in) *rolling with the changes, uplift, upgrade navigates*, (America as a nation is able) *to fix, to mend, to untangle, to solve*, (as a principle of) *climbing, rise, victory, win, to prevent, to stop, to re-join* (trade and business). Results are relevant regarding a transcultural approach to the Western and Eastern constructs of alterity as both exceed 50% of stereotypical mentioning in the media (Tables I, II, and III).

Table I. COVID-19-Related Media Frame: Stereotypes of Alterity.

Media	Society	Economy	Articles/ Sum	
	Culture etc.	Tourism etc.	(150)	%
Western Media Frame	52	39	91	60.7
Eastern Media Frame	31	46	77	51.3

Table II. Stereotypes in Western (American) Newspapers about Japan.

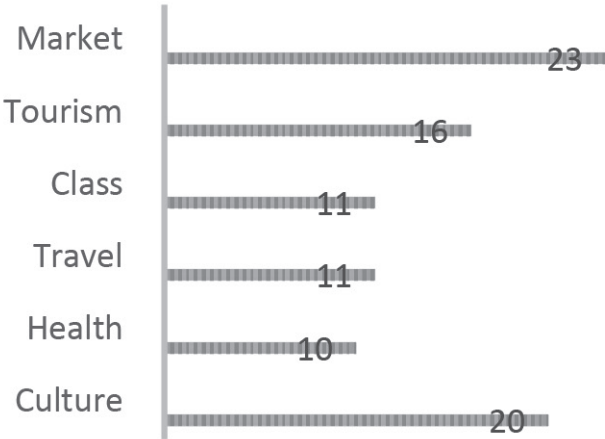


Table III. Stereotypes in Japanese Newspapers about the USA.



The Myth-Related Concept of Language

In the end, the concept of the language reflects the one and only myth-related construct of alterity in the case of the East-West dichotomy. On the one hand, the American media construct describes Japan regarding the expected stereotypical aspects, which contradicts the changes towards a new diversity, as described by Sugimoto [12], since the culture is thoroughly addressed as a “family culture”, “work culture”, “technological culture” or a “housing and food culture”. The media creates the public perceptions of no structural changes that have been in progress since the late 20th century, partly resulting from the accumulation of observations that point to the notion of Japan as noncompromising regarding a considerable range of ethnic groups. Likewise,

the Japanese media perpetuates the myth about the American superpower: military, economic or soft, as described by Nye [10] and regarding coercion, deterrence, protection, inducement, attraction, or agenda-setting. In addition, when Bigsby is questioning “What, then, is the American?” [1], somewhat expected concepts are addressed of “America successfully colonizing the future”, “a culture in which transformation is the essence”, “the wealthiest nation in the world”, “symbols of America’s economic, military, and political supremacy”, “new heroes”, “a country that had long believed itself the trailblazer, the pathfinder, the pioneer of modernity”, “a new Pax Americana” and “the world’s only superpower”. In comparison, Americans would consider a category of ‘health’ in relation to a category of ‘wealth’, thus being portrayed as a materialistic and individualistic society, whereas in Japan ‘health’ would connote with ‘safety’, which deconstructs the myth of the East as non-materialistic and religious. On both sides, the myths about individualism and collectivism remain.

As a result, the synonymous concepts prove the functions of the stereotypical transmissions. The unpacking of headlines recognizes similar myths of alterity, which are still perpetuated in the 21st century, regardless of the multicultural and globalization changes or the pandemic era. In the future, researches and classroom investigations may refer to the specific-oriented narratives in media. May this research offer some guidelines for the analytical approach to a conceptual and linguistic exchange of various narratives in different media, as well as provide scholars with the intellectual tools necessary for deconstructing stereotypes by looking into precise domains of the ways that cultures are portrayed.

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- [12] Sugimoto, Yoshio (et al.). *Modern Japanese Culture*. Melbourne: Cambridge University Press, 2009.
- [13] Sanderson, Peter. "Different types of headline: Appendix 1". *Using Newspapers in the Classroom*. Cambridge: Cambridge University Press, 1999, pp. 25 – 35; 259– 263.

Activities²

Activity 1. Cross-Referencing Lexical Units for Cultural Constructs.

- Source: Sanderson, Peter. “Different types of headline: Appendix 1”. *Using Newspapers in the Classroom*. Cambridge: Cambridge University Press, 1999, pp. 25 – 35; 259- 263.
- Choose several online newspapers and use the examples of cross-referencing different headlines as explained in Chapter 2, Activity 1, Appendixes 1 – 4. Sample exercises / examples are provided below.
- You can investigate the results according to key words regarding cultural constructs, e. g. cross-cultural stereotypes, race, gender, religion and /or different constructs of identity.

The USA about the USA – COVID 19 (before/after)	
The New York Times	
Source:	https://www.nytimes.com/2020/11/24/business/coin-shortage.html
Headline:	Who will miss the Coin s when they're gone?
Text:	We used to carry and trade bits of metal everywhere, but a pandemic shortage and the rise of digital money are making jingly pockets a distant memory for many.

The USA about the USA – Elections (candidates)	
USA Today	
Source:	https://eu.usatoday.com/story/opinion/2020/11/20/trump-behavior-history-suggest-mood-personality-disorders-column/6332417002/
Headline:	Trump history and behavior suggest destructive mental processes that put America at risk
Text:	Trump is not just a childish man having a tantrum or a selfish man who can't accept defeat. His actions are dangerous to America's health and security.

² The examples in this section are provided by students attending the English Language Culture and Tourism Programme held at Juraj Dobrila University of Pula, within the period 2018 – 2022, mentored by Sunčana Tuksar. This information needs to be included when writing citations for these source material.

The USA about the USA – Elections (candidates)	
The Washington Post	
Source:	https://www.washingtonpost.com/politics/biden-transition-trump/2020/11/24/26b8e4ba-2e7a-11eb-bae0-50bb17126614_story.html
Headline:	After a long, bitter delay, Biden transition kicks into gear .
Text:	After weeks of delay, uncertainty and lawsuits, President-elect Joe Biden's team plunged Tuesday into a formal transition .

The USA about the USA – Elections (before/after)	
Star Tribune	
Source:	https://www.startribune.com/make-america-grateful-again/573185871/
Headline:	Make America grateful again.
Text:	The American ship of state has been sailing through rough seas. We have taken on some water, but the mainstays of our system seem to be holding. I have seen our country in heavy weather before, but never for one minute have I wanted to be anything other than an American. I know I am not alone in this. There is merit in assessing our shortcomings. But this is the time for gratitude , and the essence of gratitude is focusing on the good.

The USA about the USA – Elections (candidates)	
The New York Times	
Source:	https://www.nytimes.com/2021/01/07/us/politics/trump-republicans.html?action=click&module=Spotlight&pgtype=Homepage (7 January, 2021)
Headline:	Republicans Splinter Over Whether to Make a Full Break From Trump
Text:	<p>WASHINGTON — President Trump not only inspired a mob to storm the Capitol on Wednesday — he also brought the Republican Party close to a breaking point.</p> <p>Having lost the presidency, the House and now the Senate on Mr. Trump's watch, Republicans are so deeply divided that many are insisting that they must fully break from the president to rebound.</p>

Japan about Japan – Economy (relations)	
The Japan News	
Source:	https://the-japan-news.com/news/article/0006956989 (12 November, 2020)
Headline:	Cooperative mood seen in Japan-China diplomacy
Text:	<p>In the meeting, Suga asked the Chinese side to refrain from provocative activities by Chinese government vessels in the waters around the Senkaku Islands. But a senior official of the Japanese Foreign Ministry said that the overall atmosphere of the meeting was harmonious.</p>

Japan about Japan – Future (medicine)	
The Japan News	
Source:	https://the-japan-news.com/news/article/0006959433 (27 November, 2020)
Headline:	Egg, sperm freezing to be subsidized for cancer patients in Japan
Text:	The Health, Labor and Welfare Ministry plans to start providing the financial aid from fiscal 2021 as part of measures touted by the administration of Prime Minister Yoshihide Suga to support fertility treatments.

Japan about Japan – Economy (government)	
The Japan News	
Source:	https://the-japan-news.com/news/article/0006961481 (28 November, 2020)
Headline:	Japan's lower house dissolution will likely take place in spring or later
Text:	Prime Minister Yoshihide Suga will likely dissolve the House of Representatives in spring or later, according to sources in the government and ruling parties.

Japan about Japan – COVID 19 (economy)	
The Japan Times	
Source:	https://www.japantimes.co.jp/news/2020/11/26/national/japan-virus-emergency-possible/ (26 November, 2020)
Headline:	Japan may call new state of emergency, virus response chief warns
Text:	Japan may have no choice but to declare a state of emergency if the nationwide surge of COVID-19 infections isn't subdued within three weeks, said Yasutoshi Nishimura, the Cabinet minister leading the country's pandemic response, during a news conference Wednesday evening.

Japan about Japan – COVID 19 (future)	
The Asahi Shimbun	
Source:	http://www.asahi.com/ajw/articles/13971209 (28 November, 2020)
Headline:	Unwanted infants bound to rise in current COVID-19 climate
Text:	KUMAMOTO--The COVID-19 crisis is expected to spark an increase in unwanted pregnancies, according to a hospital here that takes infants into its care with no questions asked. It cited the 11 newborns taken in during fiscal 2019 that ended in March, 10 of which were not delivered at a medical institution but likely at home where the mother found herself all alone. Jikei Hospital allows mothers to anonymously drop off unwanted newborns through a "baby hatch" called "cradle of storks."

Activity 2. Deciding on a Research Topic.

First choose a general topic. Then take the topic and break it down into categories using *Wh-questions*. See how it is done in the newspaper articles by focusing on the topic examples. Use the following as an example of *Wh-questions*.

- Who? (American / Japanese newspapers)
- What? (economy)
- Where? (America / Japan)
- When? (during COVID-19, during Brexit in 2020s)
- Why? (safety, pandemics, society issues)
- How? (demographics, gender, travel)

Now consider the following research areas to generate specific ideas to narrow down your topic: how is the problem faced, what motives are included, how does it affect the topic, how is it constructed in the newspapers (lexical items, stereotypes) what groups are affected or benefited?

Activity 3. Conceptualization and Topics.

Source: Lakoff, George; Johnson, Mark. *Metafore koje život znače*. Zagreb: Disput, 2015.

As stated in the text, the conceptualization may constitute our experience, which consequently may result with a topic-related generalization: from the main category (COVID-19) to the more specific subcategories (society and economy), or domains, which are those that are mentioned more than 4 times. Bear in mind that the aim is not to focus on specific domains, as in constructing your thesis statement, but to investigate or confirm the overall approach to stereotypes in media on a more general level. Try to complete your own table according to the examples below.

- Generalisation (main category)
- Domains (subcategories)

Society:

- *Culture*
- *Health*
- *Multiculturalism*

Economy:

- *Tourism*
- *Market*
- *Globalization*

Activity 4. Data Organization.

The following table might be a helpful way to organize your data, as a practical tool to focus on your research topic. It helps you to most likely have a narrow enough topic to perform a more direct research. Summarizing your general topics, main categories, affected groups, sources and newspapers in a separate table may help to sort out your data (Appendix 3).

- I am researching _____ (topic) in the newspapers
- because I want to find out what is written about _____ (issue/question)
- in order to cross-reference _____ (application – what?)

Generalization	Domain 1	Domain 2
I want to know how is COVID presented in the newspapers.	Society	Economy
Who / What is affected? Which areas are dealt with in the newspapers?	Culture Health	Tourism Market
What is a conceptual common ground?	Multiculturalism	Globalization

Appendixes

Appendix 1. Online Newspapers Sources.

New York Times	FOX	Washington Times
The Washington Post	CFR News	LA Times
USA Today	US News	The Japan Times
Star Tribune	The Boston Globe	Asahi
Chicago Tribune	Newsweek	Japan Today
The Week	The Week	The Japan News
Fox Business	Forbes	News on Japan
ABC New York	Reuters	HNK World Japan
The Wall Street Journal	Mainichi	Nippon
Santa Fe	New York Post	Asia
Seattle Times	NBC News	Japan Daily
CNN	WSJ	Kyodo News

American

New York Times, <https://www.nytimes.com/2020/12/02/us/covid-travel-nurses.html>

The Washington Post, https://www.washingtonpost.com/politics/trump-election-video/2020/12/02/f6c8d63c-34e8-11eb-a997-1f4c53d2a747_story.html

USA Today, <https://eu.usatoday.com/story/opinion/policing/2020/11/11/california-wildfires-raged-incarcerated-exploited-labor-column/6249201002/>

Star Tribune, <https://www.startribune.com/capsule-with-asteroid-samples-arrives-in-japan-for-research/573325591/>

Chicago Tribune, <https://www.chicagotribune.com/dining/ct-food-restaurant-openings-04222019-story.html>

The Week, <https://theweek.com/articles/951998/america-forgot-seasonality-covid19-until-late>

Fox Business, <https://www.foxbusiness.com/healthcare/enough-coronavirus-vaccines-should-be-available-to-everyone-by-2nd-quarter-of-2021-azar>

ABC New York, <https://abc7ny.com/education/de-blasio-to-parents-send-kids-to-school-or-face-all-remote-switch/8441178/>

The Wall Street Journal, https://www.wsj.com/articles/spacexs-starship-prototype-explodes-upon-landing-after-test-flight-11607565444?mod=hp_lead_pos10

Santa Fe, https://www.santafenewmexican.com/news/legislature/senate-is-broken-udall-tells-colleagues-in-farewell-speech/article_e72d10d8-396d-11eb-80f9-cff2873badoe.html

Seattle Times, <https://www.seattletimes.com/business/boeing-aerospace/why-u-s-airlines-are-eager-to-fly-boeings-upgraded-737-max/>

CNN, <https://edition.cnn.com/2021/01/08/us/coronavirus-vaccine-general-public-states/index.html>

CFR News, <https://www.cfr.org/news-releases/japan-reassessing-its-military-power-us-japan-alliance-tested-writes-sheila-smith-new>

US News, <https://money.usnews.com/investing/news/articles/2020-12-07/japans-consumer-spending-recovering-but-economy-not-back-to-pre-pandemic-level-econmin>

Newsweek, <https://www.newsweek.com/online-black-friday-shoppers-increase-nearly-45-percent-amid-covid-19-pandemic-1551591>

The Week, <https://theweek.com/articles/950834/america-buckling>

Forbes, <https://www.forbes.com/sites/japan/2020/11/17/japan-is-using-robots-as-a-service-to-fight-coronavirus-and-for-better-quality-of-life/?sh=493069b45b4e>

Reuters, <https://www.reuters.com/article/us-usa-steel-arcelormittal-nippon-steel/arcelormittal-nippon-steel-to-build-new-electric-arc-furnace-in-u-s-idUSKBN28Wo2G>

Mainichi, <https://mainichi.jp/english/articles/20201130/p2a/oom/ofe/027000c>

New York Post, <https://nypost.com/2020/11/27/japan-spacecraft-carrying-asteroid-soil-samples-nears-home/>

NBC News, <https://www.nbcnews.com/politics/justice-department/six-charged-birth-tourism-scheme-cost-u-s-taxpayers-millions-n1249755>

WSJ, <https://www.wsj.com/articles/halloween-in-japan-is-still-spooktacular-but-now-the-zombies-keep-their-distance-11604060067>

Washington Times, <https://www.washingtontimes.com/news/2020/dec/2/review-shawn-mendes-returns-with-a-gooey-and-amoro/>

LA Times, <https://www.latimes.com/entertainment-arts/movies/story/2020-11-30/chadwick-boseman-black-panther-tribute-disney-plus>

Japanese

The Japan Times, <https://www.japantimes.co.jp/community/2020/12/07/issues/pandemic-border-policy-foreign-community/>

Asahi, <http://www.asahi.com/ajw/articles/13544792>

Japan Today, <https://japantoday.com/category/entertainment/50-year-old-japanese-comic-series-doraemon-a-smash-hit-in-pandemic>

The Japan News, <https://the-japan-news.com/news/article/0006908371>

News on Japan, <https://www.newsonjapan.com/html/newsdesk/article/129152.php>

HNK World Japan,

Nippon, <https://www.nippon.com/en/japan-data/h00864/suicides-increase-in-japan-since-july.html>

Asia, <https://asia.nikkei.com/Life-Arts/Obituaries/Hard-work-and-strength-of-character-made-Kobe-Bryant-a-star-in-Asia2>

Japan Daily, <https://japandaily.jp/hachiko-incredible-story-loyalty-love-friendship-5075/>

Kyodo News, <https://english.kyodonews.net/news/2017/06/bbbded852086-japanese-express-barber-chain-opens-1st-shop-in-ny.html?phrase=usa&words=USA>

Appendix 2. Examples of Cross-Referencing in the Text Analysis: Synonymous Relationships in Online Newspapers.

Western and Eastern Frame	Synonymous Lexical Chunks / Items in Headlines	Cross-Reference with Articles
The USA about Japan	Japanese tourists who test negative for COVID-19 will be able to bypass Hawaii quarantine.	Hawaii's tourism-dependent economy gets more travelers from Japan than any other foreign country. Before the coronavirus pandemic, the state would welcome about 5,000 visitors from Japan daily . Those numbers have dwindled to almost none. https://eu.usatoday.com/story/travel/2020/10/28/test-allow-japanese-visitors-bypass-hawaii-quarantine/3760057001/ (28 October 2020)
	Japan is using robots as a service to fight coronavirus and for better quality of life.	As societies around the world grapple with the coronavirus pandemic, service robots have emerged as a powerful tool in fighting the virus and addressing social needs. https://www.forbes.com/sites/japan/2020/11/17/japan-is-using-robots-as-a-service-to-fight-coronavirus-and-for-better-quality-of-life/?sh=493069b45b4e (17 November 2020)
Japan about the USA	Dollar rises to around ¥103.60 in Tokyo trading.	The dollar firmed to around ¥103.60 in Tokyo trading Monday, while European currencies were battered by renewed concerns over the coronavirus pandemic in the region. https://www.japantimes.co.jp/news/2020/12/21/business/financial-markets/dollar-rises-tokyo-trading (21 December, 2020)
	Birds of a Feather: QB Laughrea relishes reunion at Seagulls, chance for title.	Two years later than he had hoped, quarterback Jimmy Laughrea was finally reunited with his best friend from high school, who was also his roommate in college. https://the-japan-news.com/news/article/0006957217 (26 November 2020)

Appendix 3. Example Summary Tables.

Table 1. The USA newspapers are analysed for the general topic of COVID-19 and elections., whereas the specific topics relate to the situation before / after, and the candidates.

Summary	General topic	Specific topic	Source / Newspapers	Link
USA	COVID 19	Before/after	The New York Times	https://www.nytimes.com/2020/11/24/business/coin-shortage.html (24 November 2020)
	ELECTIONS	Candidates	USA Today	https://eu.usatoday.com/story/opinion/2020/11/20/t-rump-behavior-history-suggest-mood-personality-disorders-column/6332417002/ (20 November 2020)
			The Washington Post	https://www.washingtonpost.com/politics/biden-transition-trump/2020/11/24/26b8e4ba-2e7a-11eb-bae0-50bb17126614_story.html (24 November 2020)
			The New York Times	https://www.nytimes.com/2021/01/07/us/politics/t-rump-republicans.html?action=click&module=Spotlight&pgtype=Homepage (7 January 2021)
		Before/after	Star Tribune	https://www.startribune.com/make-america-grateful-again/573185871/ (24 November 2020)

Table 2. The Japanese newspapers are analysed for the general topic of COVID-19, society and economy, whereas the specific topics relate to relations, government, medicine, economy and future.

Japan	ECONOMY	Relations	The Japan News	https://the-japan-news.com/news/article/0006956989 (12 November 2020)
		Government	The Japan News	https://the-japan-news.com/news/article/0006961481 (28 November 2020)
	SOCIETY	Medicine	The Japan News	https://the-japan-news.com/news/article/0006959433 (27 November 2020)
	COVID 19	Economy	The Japan News	https://www.japantimes.co.jp/news/2020/11/26/national/japan-virus-emergency-possible/ (26 November 2020)
		Future	The Asahi Shimbun	http://www.asahi.com/ajw/articles/13971209 (28 November 2020)

Appendix 4. Newspapers Cross-Referencing – Class Instructions for ELT.

- Source: Sanderson, Peter. “Different types of headline: Appendix 1“. *Using Newspapers in the Classroom*. Cambridge: Cambridge University Press, 1999, pp. 25 – 35; 259- 263.
- Article Frames. Choose three or four short articles which would interest students and cut the headlines. Pair students and give each pair one of the articles, making sure that several pairs have copies of the same articles in order to cross-check their frames / answers later. Each pair should read their article carefully, discuss its content and then write one or more suitable one-word headline. Then put two pairs with the same article together, and ask them to compare their work. Focus on particularly interesting headlines and finally, show them original ones, which accompanied their articles.
- Unlocking headlines. Students should find the online articles and underline the word there in the headline. Then, students should look for the synonym in the accompanying article. This is especially powerful with the tabloidese words in the headline. Because these tabloidese words are often difficult, students should look them up in the online dictionaries. They should write the synonym next to the corresponding tabloidese word on their list. Later, students are asked to compare their lists / tables (Exercise 1), and check with the whole class by asking if it is easier to understand with the help of the synonyms.

Chapter 3

VIDEOCONFERENCING AND INTERPERSONAL COMMUNICATION



Binary Oppositions

- Online *vs.* offline
- Host *vs.* guest

Topics

- Tourism and pre-pandemic travel perceptions
- Body language and interpersonal competences
- Coronavirus and videoconferencing
- Transcultural and globally connected world
- Digitalization and cultural participation
- Images are – us

• Goals

- Analyse different body language signals
- Recognize the cross-cultural significance of non-verbal communication
- Analyse and discuss the image-text relationship
- Explore how images are found online
- Research podcasts and tourism-related topics from general to specific
- Prepare a presentation based on specific reading tasks

Introduction

This chapter focuses on the interpersonal analysis regarding cultural connotations, pre-pandemic travel perceptions, global media interactions and the (post)pandemic context of social actors online. The context of tourism is relevant as a social phenomenon because it brings to light a form of indirect contact between societies and different cultures. Some argue that tourism is a result of the interaction of people from emissive countries with the receptive countries, thus a contact with different cultures turns out to be a very important motivation for travelling. In this chapter, a host – guest communication level is explored according to the following scheme: communicator – message – receiver. So, the scope of this chapter is to highlight the importance of the social interaction and effective intercultural communication in tourism encounters on a more general level in order to present it on a slightly specific one. On the one hand, encounters may result in mutual appreciation, understanding, respect, and the overall appreciation of the cultures in the interactions. On the other hand, they may cause potential difficulties, which occur mainly due to our cultural differences and the rules of social behaviour in communication. Drawing from those conclusions and due to the digital regime of our contemporary world even more so imposed on us due to the COVID pandemic, we seem to be “traveling” (the world) less but “visiting” (online platforms) more. Metaphorically speaking, nowadays the tourist experience has dramatically changed and commuted online. Here, the term “accidental tourist” describes the unexpected practice of the individual, who nonetheless needs to manage social encounters *online*, yet requires the reputed *offline* interpersonal competences. Our social distance and lockdowns have brought human interaction closer together by the domination of our close-ups during ‘Zoomed’-in video conferencing. The prevalence of visual representations of universal human interactions reflects cultural and biological traits, which contributes to participatory communicative competences required.

Travel, Tourism and Social Encounters

Our contemporary society is significantly marked by cross-cultural encounters with others. Even more so on the notable hypothesis that the 20th century travel and tourism triggered a global sociocultural exchange. To briefly sum up several definitions brought by Berno [1] and Bochner [2], tourism is primarily a social activity involving the temporary migration of people to places outside their everyday surroundings, whereas the study of tourism is the study of people away from their usual surroundings. As for the needs of tourists and of the impacts that they have on the economic, environmental and socio-cultural well-being of host destinations,

De Kadt [7] says that contemporary tourism has evolved as a consequence of various benefits enjoyed by laborers as a part of social welfare policies, whereas the development of the means of transportation, accommodation facilities and the growth of package tour holidays have all contributed to its rise and the travel for pleasure. Lash and Urry [12] say that today every seventh person in the world is a tourist, since it has ceased to be the privilege of a few and has become one of the most popular activities of people in their leisure time. Moreover, tourism is of major economic and social importance as it has become one of the fastest growing economic activities globally and it has proven to be resilient to political and natural crises and disasters, recovering quite rapidly once these calamities have passed [12].

This chapter looks into some notions of travel and tourism that socially and culturally brought about new encounters and interactions by large impacted by the COVID pandemic lockdowns. The intercultural perspectives of the pre-pandemic times play an important role in our interpersonal online communication, especially due to our close-ups and zoomed-in images during video conferencing. Transcultural dominance of travel and tourism has blended in with our interpersonal relationships established in video communication on various platforms, therefore the need for online and offline competences has been consequently blended into a unique demand for interculturally skilful acquisition. As for the encounters of people and cultures in a globally connected world, what used to be called the intercultural competence of pre-pandemic times should now be treated as a multimodal interpersonal visual and cultural (post)pandemic literacy. As Berno and Castells equally conclude, movements in travel and social interactions have by far marked the 20th century [1]; [3]. Additionally, in the first couple of decades of the 21st century our lives have been determined by multiplatform online participation [1]. The alleged mass media consumption and technological digital advances made a great impact on our society. We are immersed in a multimodal environment, say Kress and van Leeuwen [10], which enables the shift from a transcultural experience that according to Scott and Batra [20] moves from the globe-trotting travelling to interpersonal skills necessary in a world filled with images that surround us in digitally networked societies.

The Accidental Tourist¹, Coronavirus and Online Platforms

Indeed, in the 2020s, the coronavirus situation has transformed our lives. Metaphorically speaking, our tourism experience has almost entirely shifted or travelled online: the individual has constantly become “Zoomed”-in, “Teamed”-up or “Google”-met. Paradoxically, the *offline* social distance imposed by lockdowns has brought human interaction up close and personal in *online* video conferencing. Respectfully, there are four aspects of this chapter. First, travel as a sociocultural interaction of the 20th century is revised according to the importance of transcultural communication in travels of the past several decades. Second, the media discuss

¹ For the purpose of the argument in this paper, the term “the accidental tourist” was metaphorically establish according to preceded coined terms in tourism, such as “drifters” and “explorers” (Cohen 1972). Furthermore, the term is inspired by Lawrence Kasdan’s film *The Accidental Tourist* (1988), adopted from the novel of the same name by Anne Taylor. The plot revolves around a writer of travel guides on how best to avoid unpleasantness and difficulty.

the global communication and the internet as a matter-of-fact participatory practice. Starting from what used to be called “the new media” to the all-encompassing online communication, a new light has been shed on our *reality*. Third, multimodal interpersonal communication of the 21st century brings into the limelight a social distance shaped by the COVID-19 pandemic rule of thumb. When multimodal communication is studied, the appreciation of the rhetoric of images is prescribed by Kress and van Leeuwen [10]. In so doing, it moves beyond images and examines various cultural interpersonal impacts delivered by different modes, such as body language or meta-signals or our visual, cultural and biological representations. The critical views of cultural attributions in online participation carry certain properties, practices and possibilities of a multimodal nature, which may also refer to different interpersonal representations, as well as contribute to their production. Fourth, “the accidental tourist” of the 21st century reflects the obvious transgression of tourist habitus towards the virtual reality: our ‘visits’ are online, and because of the current situation, they occur by chance, unexpectedly and even unintentionally, so here the term accidental tourist bears metaphorical significance. Furthermore, the idea of a multiplatform accidental tourist is brought into a connection with a theoretical image-based cognition and interpretation in order to investigate the interaction of social actors.

The study of tourism is often defined as the study of people away from their home, along with establishments set up in response to the needs of the sociocultural impacts that they have. As confirmed by Hartley [9], globalization is a key factor in the overall 20th century shifts of locations, improvements in transportation, the proliferation and development of travel for pleasure. In Hartley’s words, “globalization is induced by the media as mass communication becomes both the practice and the product of providing leisure entertainment and information to an unknown audience by means of corporately financed, industrially produced, state-regulated, high tech, privately consumed commodities in the modern print, screen, audio and broadcast media” [9]. In the realm of global travel forces of the 20th century, many authors have reflected on the phenomenon of cultural exchange through social interaction and travel. For example, Cohen [5] is looking into the sociological aspects of international travel by imposing the question Who is a tourist? Also, a conceptual clarification follows the trail of social development by De Kadt, [7], as cross-cultural communication is inevitably put into a perspective by Evans [8]. The overall assumptions of the times are today’s norm: people’s choices of travel depend on various forces, such as their standard of living, work environment, income, education and culture. More or less, we have all been tourists at some point in our live; A world growth rate in international travel has become one of the fastest growing export industries and earner of foreign cultural and economic exchange in many countries all over the world. For a long period of time travel was associated with a production of the symbolic or cultural capital rather than material goods, with tourism being of central importance to social and cultural changes, thus considered one of the most exciting and relevant phenomena of our times. Today’s discussions about social encounters and cultural transformations are stemming from such increased mobility.

Globalization and Transculturation

In the context of a fast-changing world and the forces of globalization and international migration, tourism undoubtedly acquires new dimensions, properties and directions. Looking back, writers such as Lash and Urry [12] claim that a significant change has taken place within contemporary societies, involving a shift from organised to disorganised capitalism, which is actually a shift from mass consumption to more individuated patterns of consumption. These changes have also been characterised by Poon [16] “as involving the shift from old tourism, which involved packaging and standardisation, to new tourism, which is segmented, flexible and customized”. Essentially, what is emphasized is that, during organised capitalism, tourism and culture were relatively distinct social practices in both time and space, and tourism as an organized practice and discourse involved clear specification in time, thus the travel experience was remarkably regulated.

However, the 1990s marked yet another shift from the organised tourism to a much more differentiated and fragmented pattern of mobility. As Cohen explains [5], we are much less rooted in time and space than people were in previous times. Tourism and more importantly travel should therefore be seen as a process that has become integral to social life. On the other hand, the globalised world seemed to be in increasing movement, while technological and media advances impacted the global travel industry. Virtual travels through the internet are introduced, huge numbers of people are caught up within a more globalised tourism that is characterised by the flow of people and different communications and images. Regardless of the complex intersections between different modes of travel, Cohen [5] believes there was no evidence yet that virtual travel is replacing corporeal travel as it has expanded and intensified over the last decades. However, the conditions of globalization clearly started to involve the transient mobility of tourism, allowing a much greater degree of mixing and cultural interchange than in the past. As for the tourist, Cohen points to countless mobilities, physical, imaginative and virtual, voluntary and coerced. Tourist sites proliferate across the globe as tourism has become massively mediatised, while everyday sites of activity are redesigned in tourist mode. All in all, tourism has become of paramount importance for the promotion and contribution of the understanding between cultures. What this means is that travel, tourism and culture now plainly overlap and there is no clear frontier between the two since they cannot be kept apart. As Pratt [17] explains, this is because culture has come to occupy a more central position in the organisation of present-day societies: the role of culture in this process is multi-faceted as it is, at the same time, a resource, a product, an experience and an outcome. According to the author, the clash of cultures had soon become the central theming of a contemporary society leaving both sides changed, the “host” and the “stranger”; In order to capture this two-way process Pratt uses the term “transculturation”, rather than “hybridisation”, that is, the production of something that is both made up of the elements that meet, yet different from them too [17].

As a result of different cultures coming into contact, understanding or misunderstanding is fostered in the sociocultural process on a larger scale. The primary focus of intercultural communication applies to everchanging processes in the contact of tourists as tourism bears the paradigmatic significance of the overall interaction of people from all over the world equally attributing to transcultural movements. Castells [3] believes that within the context of a globally

connected world, intercultural encounters are often and intense and are staged within a wider context in the network of globalization. Consequently, UNESCO prescribes that encounters result in relationships developed according to different attitudes and behaviours toward each other: “Under such condition, the relationship is transitory in nature, it suffers from temporal and spatial constraints, it lacks spontaneity and it is unequal and unbalanced” [23]. In everyday life, however, De Kadt warns us, establishment of contacts with people from different countries and cultures presents a contrast to anonymity and alienation [7]. For example, tourist-host encounters occur in different contexts as intercultural social encounters even though some may argue that they are strictly induced by travel and/or tourism.

Intercultural Face-to-Face Encounters

Intercultural face-to-face encounters may result in positive and negative outcomes as it contributes to appreciation, tolerance and the development of attitudes. It also contributes to cultural enrichment and learning about others, referring to the context in which the encounters may occur and essentially, which may result in negative outcomes. Otherwise, instead of destroying misconceptions between the different countries, the ignorance perpetuates or creates prejudices, and stereotypes.

In order to prevent this, verbal and non-verbal communication is a vehicle which may contribute to cultural understanding and promote positiveness of the interacting groups; Morris [15] depicts non-verbal meta-signals as capabilities of both encountered parties and the degree of dispersal of the understanding and willingness to demonstrate interpersonal competences that include not only language skills but may be widely existing for the matters of body language and nonverbal transactions. Machin [14] shows how visual representation of the group or the individual may carry certain biological and cultural reflection of a power relationship that will depend on the level of race, gender, income or education. The quality of the cross-cultural communication is of great importance to the contribution and promotion of tolerance and understanding between people from different cultures.

The internet and the media are great promoters of a globally and virtually connected world. The beginning of the 21st century was marked by a global communication definitely gone online, which constantly challenges us in a way of exponential global cultural interaction. Generally speaking, the trend toward digitalization means that technologies for processing and transmitting the information began to use the same language – the computer language of the binary code. For the study of global communication, twenty years ago Hartley [9] raised the question “whether the new possibilities of the Internet, such as weblogging, Facebook, Twitter, LinkedIn, YouTube, Pinterest, eBay, Yahoo, Flickr etc., expand human communication capacity to communicate trans-locally”. However, what was then called the ‘new media’; today it is the norm, and what used to be called ‘the challenge’ is now the reality of the social quality of online networks in the global public sphere.

Cultural interchange is as an understandable response to a globally networked and travel-oriented world.

The 20th century model of the so-called mass society² used to be shaped by industrial/capitalist societies and characterised as atomised and isolated workforce individuals. As Lash and Urry say, in a contemporary society, the shift was from Fordism to post-Fordism or from mass to individualised travel and consumption [12]. In the cross-cultural context, social interactions fall into a category of either/or intercultural communication or social behaviour, and the interpersonal communication, i.e. verbal and non-verbal. Difficulties in verbal communication are often ascribed to language barrier, as Morris says, whereas those in non-verbal communication belong to our visual representation, which combines non-verbal skills such as body language, facial expressions, eye gaze, spatial behaviour, posture, or gestures [15]. Moreover, difficulties may occur on the account of the differences in rules and patterns of social behaviour, such as greetings and making or refusing requests because each culture has its specific rules of proper introduction, expressing opinions, showing respect and even eating habits [15]. Needless to say, cultural differences in verbal and non-verbal communication, as well as the rules and patterns of social behaviour influence tourists' and hosts' perceptions of each other. It is even more so because individuals may be confronted with cultural differences regardless of whether they are a *host* or a *guest*. Of course, these difficulties may be brought down to a minimum or even eliminated when we are conscious of them and put an effort to overcome them. Therefore, the terms *tourist* and *host* are used here in a broader sense to illustrate the general tendency of cultural differences as an important factor to determine the necessity of mutual understanding.

Interpersonal Communication of the 21st Century

Learning about intercultural communication is successful if people are open to new experiences, flexible and willing to accept other points of view without being biased or judgemental. In our multicultural world both encountered parties are exposed to new people and new behaviours. Indeed, travel is a promotor of various transcultural adoptions and transformations. Our social encounters have recently been moved almost entirely online so our identities further expanded into the vast field of numerous participatory practices. In other words, our contemporary society faces new types of *literacy* – media, digital and visual. The term literacy is often associated with *language*. However, as Tuksar [22] points out, *visual* literacy assumes production and understanding of multimodal (multimedia) audio-visual text which further generates cultural interpretation; *digital* literacy suggests communicative skills closely related to some specific digital³ media; *media* literacy reflects the need to develop skills and competences necessary for the critical approach to media text in the information and

2 “Mass society theory was an understandable response to the economics and politics of the 1930s, and was neatly summed up in Charlie Chaplin’s film *Modern Times* (1936). But it has hung on in a common sense version which is associated largely with cultural and literary critics for whom industrialisation and modern society in general remain a regrettable aberration from values and habits which these writers fondly imagine used to prevail before the invention of machines, democracy and the like” [9].

3 More about the specific aspects of the digital approach in Karen Mossberg’s book *Digital Citizenship* (2007), where the author defines no less than nine different definitions and expressions related to digital citizenship within the REP concept: *respect, educate, protect*.

technology era. When referring to our relationship with the media, L'Pree Corsbie-Massay [11] calls it “a strange love”, which Henry Jenkins explains in the Introduction of the author's book⁴:

L'Pree Corsbie-Massay's approach is ideal for educators who want to help their students engage with the impact of more than a century of changing media on the ways we think, remember the past, interact with others, and construct our identities. The perspectives here are both productive and generative, pushing has remained as a consequence of earlier media is on the path of critical thinking. The author explains how in various formulations mediums are defined by the opportunities that they offer to the user as well as the political, economic, and social structures in which they exist and are used, and in some cases, the cultural shifts that they trigger. For example, the term technoculture has emerged to describe how the opportunities of digital technologies result in a society that is more interconnected and actively shares content in real time.

Our technoculture in the COVID-19 pandemic era⁵ faces the *real time* that has become interactive to the point of no return: what previously might have been considered as the interactivity merely for entertainment has now become the ultimate communicative model. A virtual reality has become the only reality we might have. To begin with, a standard definition of a virtual reality by Hartley says that it is “interactive graphic simulations” [9]. Precisely, Hayles defines virtuality as “the cultural perception that material objects are interpenetrated by information patterns” [9]. In both cases interactivity signifies the development of the relationship between a person and a computer, and with others via the computer. Also, Hartley says, our ability to have a two-way communicative process with technology does not mean that we are “destined to become a race of baby-sitters for computers... Instead we are ‘navigators’, ‘end users’, ‘surfers’, in control of where the technology takes us. We can be constructive through our choices, and our own invention” [9]. However, due to lockdowns we have actually become more attached to our technological devices as a frequent and reliable means of social interaction. So what Marshall McLuhan in 1964 feared to be an extension of the mechanical principles of fragmentation and separation has rather invasively and instantly become the consumers' (only) technologically embraced social activity for ‘fusing’ the instantaneous character of interaction, information and learning.

Furthermore, L'Pree Corsbie-Massay says that all media communicates, but not all communication is mediated. She warns scholars about our adherence to overly simplistic definitions of media as one entity: “This multifaceted definition of media is rarely embraced outside academia. When people complain that ‘television is ruining culture’ or ‘video games make children violent’, they are blaming the invention for the conventions” [11]. In turn, the author perhaps undeliberately talks about visual literacy when actually defining media literacy as

4 “Henry Jenkins is the Provost Professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California”. <http://henryjenkins.org/aboutme.html> (27 March, 2022).

5 The COVID-19 pandemic started in spring 2020 and at this point is still current in the world. Tendencies towards new cultural and linguistic practices have been noted, i.e. sociolinguistic concepts occur in order to describe a new reality and online social encounters that inevitably followed as the world almost entirely moved online, e.g. *social distance*, *new normal*, *lockdown*, etc. More about the pandemic. Open Source Data. <https://data.europa.eu/euodp/hr/home> (27 March, 2022).

“the skills that help users analyse, evaluate, and create messages in a wide variety of media modes, genres, and formats. For us to understand the context within which a message was produced (e.g., time period, technological capabilities, and gender relations) and its deeper meaning, we must be able to read patterns in media technology that constitute the current media environment” [11]. Objects and devices that are used to store and transmit information include media content — the messages that are stored and transmitted. In conclusion, media are the tools that aid in *or* mediate communication, including but not limited to technologies and content.

Although our communication is not limited to technologies, we should still bear in mind that we are ‘end users’ or ‘surfers’. In this sense, communication further reflects any conveyance of verbal and non-verbal messages within an individual (intrapersonal communication), between more individuals (interpersonal communication), and to many individuals (mass communication). Drawing from such contextual background, it is precisely the context and the ability to understand the production and visualisation of our multimodal digital world that leads the way back towards our interpersonal relationship as a reflection of our relationship with media. From Marshall McLuhan, who famously said that the medium is the message as early as in 1964 to Gunther Kress and Theo van Leeuwen, who show how mediatization is directly related to culture and social process, a number of authors use different metaphors in the attempt to provide a lens through which to describe our complex relationship with technology.

Digitally Mediated Cultural Participation

Digitally mediated communication, which greatly implies images, has been widely embraced as the functioning way of a “new normal”. Again, it seems that what used to be an online practice of leisure and entertainment has become a necessary routine in the pandemic era. On a cautious note, Hartley says that the term “mass communication is truly a common ground category of an early twentieth-century mass society” [9]. Instead, *interpersonal participation* is put forward as our communication shifts more toward contemporary multimodal centrality. Diachronically, Stöckl says that conditions for image-centrality were initially set through the advances of the 20th century but captured through the 19th century when the shift towards image had taken place [21]. From history of art and paintings to photography and snapshots, technoculture has become more and more image-related. Synchronically, we are immersed in a visually-dominated digital era, where the individual takes centre stage, e.g. in video conferencing, and becomes the image or a visual representation open for further cultural interpretation. When virtuality is not merely a cyborg phenomenon or the interaction with technology but also our reality as an extension to our identity representation. In the realm of the image-centric practices, our own visual communication offers fertile ground for further exploration of this new visuality.

The paradigmatic textbook of visual design *Reading Images* (2006) by Kress and van Leeuwen [10] provides a large number of images and interactions between image and text, with its primarily focus on colour, framing, perspective and composition of images. In their words, multimodality is concerned with the image in the aspect of cultural interpretation: the agenda is to investigate various aspects of multimedia communication through multiple

modes, with modes being regarded as ways of representing information, a set of socially and culturally shaped resources in a meaning-making process, whereas media refers to the available technologies for the dissemination of text (e. g. book, portable and mobile technologies). What this means for the platform-based discourses is defined by having different context interpreted in different ways, depending on the choice of modes as well as on the viewer's perception. The production as the choice of medium is important not only because it enables certain aesthetics, but also it enforces and enables the reshaping and redesigning of the media text. Distribution of the text via technology makes such transformation in the sense of design possible for users and audience to participate and communicate.

Non-Verbal Communication

But how do individuals interact across multiple platforms with image-centred identities? Different authors propose the same – interpersonal competences, as a part of both fundamental competences, involving the general ability to adapt effectively to a new environment in order to achieve goals, and social competences, involve specific, rather than general, abilities. Interpersonal competences are especially related to how individuals perform certain skills in order to achieve goals in particular communication situations. A substantial theoretical background preceded the insights of this argument. Firstly, the aspects of media, technology and travel are being closely related. Secondly, the influx of tourists induced interactions between people and cultures. In some cases, the interaction will be face-to-face, and in others, it will be virtual through electronic devices. Regardless, it will require well-developed intercultural communication skills. Such communication, claim Samovar *et al.* [11], is self-reflective as humans have the ability to think about themselves, their messages, and potential results of those messages at the same time. Kress and van Leeuwen [10] claim that in this sense the interactive dimension of our images is subjected to not only intercultural interpretative needs but also interpersonal: the “writing” of what is usually called “non-verbal communication”, a “language” shared by producers and viewers alike. According to the authors, multimodal visual literacy offers the concept, which explains how our behaviour is shaped by a multitude of sources with the interplay of modes in the picture producing the meanings beyond description itself.⁶ As our visual representation are mediated through various platforms, Samovar *et al.* warn us that we should be aware that we also carry uniqueness as we are more than our culture: “Although all cultures offer people a common cultural frame of reference, people are not captivated of their culture, nor are they subject to all the lessons of that culture” [19]. Finally, Morris [15] tells us that the ability of self-reflectiveness

6 Multimodal semiotics relies on Charles Peirce's reflection on contemplating a painting, stating that “there is a moment when we lose the consciousness that it is not the thing, the distinction of the real and the copy disappears” (*Collected Writings*, 1931-58). On the other hand, in a conscious comparison of a photographic image with for example a cartoon image of the same thing the photograph is likely to be judged as more “realistic” because our mental schemata is involved in visual recognition. This underlines the importance of perceptual codes in constructing reality argued by Umberto Eco through the notion of familiarity; an iconic signifier can acquire primacy over its signified. Such a sign becomes a cultural convention as more and more addressees becomes acquainted with it. What Eco put forward is the convenience that people actually look at things through the glasses of iconic convention because the iconic representation, however stylized it may be, appears to be more true than the real experience (*A Theory of Semiotics*, 1976).

is knowing the concepts in which behaviour develops and recognize and understand different patterns of behaviour. This is even more so as we have been recently engaged if not determined by online interaction, which illuminates the idea of interpersonal competences: we are brought closely together during video conferencing, which articulates our platform-related activity as a communicative resource for understanding and interacting.

Images and Multimodality

If we say that images are us, the focus of this chapter shifts from a multimodal arrangement of modes in general to the image and interpersonal communication in particular. The aim is to elaborate the proposed thesis how descriptive practice (of the culturally shaped image) and the close-up communication online (which perceives us in the image-centred process) are brought together in the interpersonal interpretative practice. As stated earlier, a travel experience of the 20th century emphasized the importance of the individual in the tourism industry. Because of social distance, we are temporarily subjected to travelling only virtually. Such tourist visits have nothing to do with the online travel technology of pre-pandemic times, but describe the practice of the individual in the accidental and unexpected situation. For this (post)pandemic accidental tourist, social encounters are just as real in a digital reality as they are offline, on a certain level even more so. Precisely, lockdowns have brought people closer together as we frequently 'meet' for video conferencing, consequently, interpersonal competences are required. Moreover, on the basis of a variable of visual representation, such close-ups subject us to what Kress and van Leeuwen called the language of the image [10]. It can be verbal and non-verbal and is equally communicated by the giver and the receiver. Therefore, when saying that images are us, we are saying that the analytical route moves beyond the image-making or editing process and embraces the cultural varieties, which help us to understand and evaluate the rich rhetorical texts that we produce. Machin [14] says that our interpersonal relationships are dealt with regarding investigating actions of social actors in the image. This includes different kinds of participants in images and a relevant transferring category. For example, verbal and non-verbal communication as one aspect of the interpersonal competence acquisition has been put forward as it carries important connotations in the interplay of modes that both Morris and Machin agree are culturally shaped.

Furthermore, Cohen [5] claims that the excitement of highly mobile times generated new social relations, new ways of living, new ties to space, new places, new forms of consumption and leisure and new aesthetic sensibilities. As a matter of course, tourism is a productive system that fused modes of thinking as a system of presenting and performance. In consequence, Wearing *et al.* [25] believe that the context of enhanced mobility tourism studies has been of wider relevance to the social sciences because tourism, visits, and hospitality have moved to the centre stage of many people's more mobile lives. However, this is currently not the case. Speaking on a very general level, push and pull factors in tourism have recently been determined by coronavirus and lockdowns and, virtual reality became a new space for travel. As explained by Cohen, the classic definition of the act of travelling puts corporeal, mobility and transience to the fore. During lockdowns, we travel less, yet visit more. In this argument, the

term “visit” reflects a digital context when we “check” the site or “view a page”, in the sense of “hits”, “visits”, “unique visit” or “visit by Cookie”. Individuals are thus referred to as “visitors” or “users”. In addition, what we recognize as a realistic style of representation actually reflects a culturally shaped code. Over time, certain methods of production within a medium become naturalized or accepted as a reflection of reality. Thereby, the accidental tourist is a metaphor for involuntary and rather sudden online practice we have accepted as a reflection of our “visits” and “encounters”. It recalls the critical reference to interpersonal relationships that stem from video and web conferencing platforms, such as Zoom, Teams, Big Blue Button, Google Meets or any other virtual “places” and “destinations” that require some kind of “movement”. Given that, an interesting light has been shed regarding social distance and social actors by van Leeuwen and Jewett in respect to proxemics (the psychology of people’s use of space):

In everyday interaction, social relations determine the distance (literally and figuratively) we keep from one another. Edward Hall (e.g. 1966: 110-20) has shown that we carry with us a set of invisible boundaries beyond which we allow only certain kinds of people to come. The location of these invisible boundaries is determined by configurations of sensory potentialities - by whether or not a certain distance allows us to smell or touch the other person, for instance, and by how much of the other person we can see with our peripheral (60 degree) vision (...). With these differences correspond different fields of vision. At intimate distance, says Hall (1964), we see the face or head only. At close personal distance we take in the head and the shoulders. As for personal distance we see the other person from the waist up. At close social distance we see the whole figure. At far social distance we see the whole figure. At far social distance we see the whole figure ‘with space around it’. And at public distance we can see the torso of at least four or five people (...). The system of size of frame derives from the ‘proxemics’, as Hall calls it, of everyday face-to-face interaction (...). On this basis a variable of visual representation, social distance, can be divided into six values: (a) Intimate. (b) Close personal. (c) Far personal. (d) Close social. (e) Far social. (f) Public. These are defined in terms of how much of the (human) participant’s body is represented in the frame of the respective image [24].

What Kress and van Leeuwen call depicted models, Machin [14] regards as social actors. He believes that it is important to respond to their classification regarding interpersonal and/or intercultural competences in order to investigate actions and deal with representation of social actors in the image. For this reason, he provides the inventory of the meaning potentials for the representations of social actors in the image. In the view of social semiotics, such inventory is metaphorical as it looks into the visual grammar of actions for analysing what people do or may not do in both images and reality.⁷ These are to do with proximity, angle of viewing, and so on.

7 The concept draws from the paradigmatic study *Rhetoric of Image* by Roland Barthes (1964), thus relying on the two main hypotheses: one is, there is no neutral documentation, and the other is, that denotation is only the first level of meaning (of a photograph, for example), and that we need to first know something about what we are looking at in order to be able to understand the image.

Social Actors and Meta-Signals

Similar to the notion of a social distance by Kress and van Leeuwen, Machin looks into the following three aspects: gaze, or to what extent we are encouraged to engage with the participants, angle of interaction, which can create power relationship and also involvement, and distance, which may or may not create intimacy. What is more, according to cultural and personal (identity) transmission aspects, Machin categorises the social actors in the image (Chapter 1, *Film and Intercultural Competences* relies on this categorization). First, a visual representation of people is either cultural, biological or a combination of the two. Second, a cultural categorisation is realised through the standard attributes of dress, hairstyle or body adornment. Third, a biological categorisation is achieved through stereotyped physical characteristics, whereas both categories may be used to invoke both positive and negative connotations.

More than that, a nonverbal communication is brought into perspective by Samovar *et al.* as “the universal human interaction which reflects personal traits and countless of times in a day sends messages and signals” [19]. As an all-pervasive element of human behaviour, it is omnipresent in intercultural communication and is an essential ingredient in human participatory interaction: “Nonverbal communication is important because people use this message system to express attitudes, feelings, and emotions. Consciously and unconsciously, intentionally and unintentionally, people make important judgments and decisions concerning the internal states of others —states they often express without words” [19]. We are aware of the importance of non-verbal communication because it creates impressions. For example, we prepare for a (video) meeting, which shows awareness that other people will draw a mental picture of us based on our appearance and *vice versa*: “Your personal experiences will also show you how often you make judgments about other people based on such things as the colour of their skin, age, gender, facial expression, manner of dress, accent, and even the type of handshake they manage to administer” [19]. The interaction is managed in this way as our nonverbal actions, whether intentional or unintentional, offer some clues. Drawing from our cultural and biological significations, Machin says that multidimensional activity can also be ambiguous and influenced by various factors depending on the contextual nature and culturally shaped perception. It follows that human behaviour is not free-flowing, as Morris argues:

It is divided up into a long series of separate events... Each of these events is itself subdivided into numerous distinct acts. Basically, these acts follow one another in a sequence of posture-movement-posture-movement. Most of the postures we adopt and the movements we make we have made thousands of times before. Most of them are performed unconsciously, spontaneously and without self-analysis. In many cases they are so familiar, so much taken for granted that we do not even know how we do them [15].

On the note about cultural and biological behaviour of social actors in the picture, Morris [19] by that defines meta-signals. For example, if two men are fighting we can tell at a glance whether they are serious or playful. We do this by reading two meta-signals. First, we check if they are smiling or laughing. If they are, we can be sure that the fight is really a mock-tussle; Culturally, an entirely different kind of meta-signal is gaze direction: “Meta-signal of gaze

direction says: All my actions from now on are for you and for you only; others can ignore these signals”; Biologically, a human feature is general posture or ‘bearing’ as one of the most widespread and common of all human meta-signals: “The way a man holds himself while going through a long sequence of interactions with companion will provide a basic reading for the whole set of other signals that he transmits” [19].

Nowadays, what used to be a cognitive issue in the sphere of critical examination of the complex perspective interactivity may cause (such as diminishing of the number of our functions due to performance of the system), has become user-friendly on a completely different level. Indeed, images are us wherefore our meta-signals make us persuasive and ‘image-friendly’. Our repeated exposure to media/video supported communication would eventually expect of us an increased visual fluency in order to qualify interaction due to the process of elaborated semantics of meaning, which is carried by virtual-yet-real social interaction and followed by patterns of response. Anyone who has ever attempted to communicate with people in an online close-up participation will be familiar with the limitations of simply not being aware of visual influence tactics and modality of representations. Respectfully, the so-called evolutionary perspective on global online communication, which had once raised questions about our cognitive functioning in the digital galaxy, has now moved into the online, media shaped reality that not only no longer questions the necessity of convergence technology but is virtually in a permanent co-dependant relationship with it.

Interpretative Possibilities

In the end, our multimodal reality enforces the need for media appreciation, visual understanding and the overall improvement of different social interactions between individuals. Being constantly involved on the internet, we become accidental tourists, as we travel from platform to platform in our daily communication. Thereupon we face a potential communication minefield full of interactive and interpersonal difficulties. In respect to our visual representations online, multimodality as a relevant theory combines the social actors and a visual modality as interdependent variables. They are defined according a participant’s body representation in the image: in our instructiveness, we are “up close and personal”, yet far apart regarding physical proximity. Ironically enough, at the same time we are also “public”, as many participants can see us and we can see them. That being so, multimodal visual representations are a *sine qua non* in intercultural and interpersonal learning. Unless we grasp the idea of rhetoric functions of images we may be deprived of a whole different social interaction area. However, the speed and proportion of tourism development and changes emanating from intercultural contacts are not exclusive to contemporary times as almost all communities had been exposed to outside contact before the recent upsurge in tourism. Having said that, the increases in technologically intertwined world contributes to the breakdown of cultural barriers. To sum up, the major factors determining social interaction are temporal and spatial. The nature of the tourist-host contact is itself a paradigm for the general social character of the situation in which the contact occurs, whereas cultural and biological values, attitudes, perceptions and differences and similarities contribute to overall communication effectiveness. All in all, the pre-pandemic

travel and tourism comes to be viewed as a process of expanded social interaction whereby a self-identity can be enlarged through the intersection of differing places, peoples, cultures and societies. As the current conditions have reframed the concept of social interactions, a reference to personal associations takes place in a different context. In conclusion, several aspects are connected:

- Intercultural and travel theories of the 20th century (what is given) have shaped our social interaction so that we can examine the prospects of the accidental tourist (what is new) in the “new normal” of the 21st century;
- Social encounters have moved online almost entirely as a reflection of a current social distance situation;
- An individual visits platform in order to obtain social encounters online, which makes him/her the accidental tourist;
- Transmission through video conferencing is a necessity, which sets us apart and brings us together as visual representations and / or images;
- Interpersonal relations occur on the level of images due to the mode affordance and interpretative possibilities rather than passive transmission carriers.

Finally, by obtaining interpersonal knowledge, we additionally gain skills and competences that are sensitive to cultural differences, as well as we become effective verbal and non-verbal communicators. This approach to visual representations provides rich ground for further exploration of image-centric multimodal practices of the times we live in.

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- [21] Stöckl, Heidi (et al.). *Shifts towards Image-centricity in Contemporary Multimodal Practices*. New York: Routledge, 2020.
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- [25] Wearing, Stephen *et al.* *Tourist Cultures: Identity, Place and the Traveller*. London: Sage, 2010.

Online sources

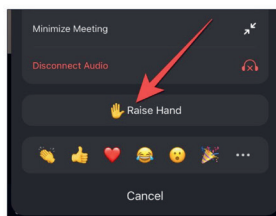
- Barthes, R. 1964. "The Rhetoric of the Image". *Communications*, 4, URL: <https://www.oxfordreference.com/view/10.1093/acref/9780195120905.001.0001/acref-9780195120905-e-248> (5 March 2022).
- Kress, G.; van Leeuwen, T. *On Multimodality*. URL: <https://newlearningonline.com/literacies/chapter-8/kress-and-van-leeuwen-on-multimodality> (5 March 2022).

Activities

Activity 1. Body Language and Non-Verbal Communication.

- Source: Morris, Desmond (2002). *People Watching*. London: Vintage Books.
- Analyse different body language signals that convey cross-cultural significance. See the examples below. Compare and contrast them for better understanding of transcultural appropriation and / or appreciation⁸.

How to Raise Your Hand in a Zoom Meeting?



- The raise hand and chat features can help students to convey the opinion
- Ask questions
- Report if there are obstacles such as unclear voice of the presenters

URL: [How to Raise Your Hand in a Zoom Meeting \(howtogeek.com\)](https://howtogeek.com/2017/05/12/how-to-raise-your-hand-in-a-zoom-meeting/)

URL: [View of The Use of Zoom Meeting for Distance Learning in Teaching English to Nursing Students during Covid-19 Pandemic \(uhamka.ac.id\)](https://www.hamka.ac.id/)

What is the Fine Art of Italian "Finger Purse"?



- Che capolavoro! ("What a masterpiece!")
- "Finger purse"
- Unique
- Appreciation
- Excellent
- Food

Source: Sara Gotal, English Language Programme EJ16, 2021/2022.

URL: <https://www.indonesianlanguagecentre.org/the-fine-art-of-italian-hand-gestures/>

What Does an "OK Gesture" Mean?



Source: Author

- OK gesture
- It can be "all good", "well done" or rude gesture
- The initials "O.K." are first published in *The Boston Morning Post*
- "Oll korrekt," a popular slang misspelling of "all correct" at the time
- Do not use the "OK" hand gesture in the Brazil

URL: <https://culturalibria.aba.com.au/brazilian-culture/brazilian-culture-communication/>
URL: <https://www.bonnet.com/this-does-in-history/ok-gesture-national-symbol/>

What Does "Come Here" Gesture Mean?



URL: <https://blog.bonnet.com/what-hand-gestures-mean-in-different-countries/>

- USA and Europe – to beckon someone, to come closer
- China, Malaysia, Singapore – "death"
- East Asia – to beckon dogs
- Philippines – you could be arrested if you do this gesture, or have your finger broken

Source: Reast, F. A. (2019). The Body Language of Culture. *International Journal for Innovation Education and Research*, 17(5), 52-59.

Why is "Bowing" Significant?



URL: <https://www.kajiminternational.com/2017/10/bowing/>

- Ojigi in Japanese
- Part of national identity
- Used for introductions, apologies and greetings
- Practiced since 10th century BC
- Learned since childhood
- Different degrees mean different levels of respect

Source: Mihachitani, A. (2019). *Ojigi: The Ethics of Japanese Community's Nonverbal Language*. Atlanta: Press.

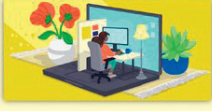
⁸ The examples in this section are provided by students attending the English Language Culture and Tourism Programme EJ16 held at Juraj Dobrila University of Pula on 24 March 2022 mentored by Sunčana Tuksar, which needs to be included when writing citations for these source material.

Activity 2. Images “R” Us.

- How are images found online, especially on social media related to us and our social, interpersonal and cultural communication? How are they related to the text? Use the examples provided below to discuss and analyse the image-text relationship.
- Provide more examples.
- Use Chapter 2 Exercise and Appendix section to decide on your general and specific topics and organise your data.
- Use the following research paper for further instructions: Tuksar, S., Labaš, D. (2021). “Every Cloud has a Silver Lining: Humour and Persuasiveness in Social Media Images During Lockdowns”. *Medijska istraživanja / Media research*, 27, 2, pp. 7 – 35. DOI: <https://doi.org/10.22572/mi.27.2.1>.

IMPACT OF WORKING REMOTELY ON PRODUCTIVITY AND PROFESSIONALISM

- distractions
- work – family conflicts
- delaying the work
- communication gap
- feeling of isolation and disconnection



Singh, R., Kumar, M. A., Varghese, T., S. (2017) Impact of Working Remotely On Productivity and Professionalism, ICIS Journal of Business and Management, 2276-4076, 19, 12-19

NEGATIVE SIDES OF WORKING FROM HOME

- lack of productivity – this people took power nap



WORKING FROM HOME

'EXPECTATION VS REALITY'

I LIKE WORKING FROM HOME.

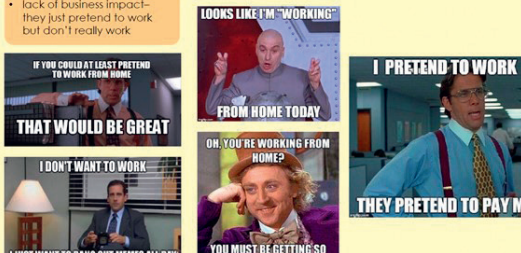
IT'S A LOT MORE COMFORTABLE THAN SLEEPING IN MY OFFICE

WORKING REMOTELY

WHAT I THINK I DO

WHAT I ACTUALLY DO

- lack of business impact – they just pretend to work but don't really work



IF YOU COULD AT LEAST PRETEND TO WORK FROM HOME THAT WOULD BE GREAT

I DON'T WANT TO WORK

I JUST WANT TO BANG OUT MEMES ALL DAY

LOOKS LIKE I'M "WORKING" FROM HOME TODAY

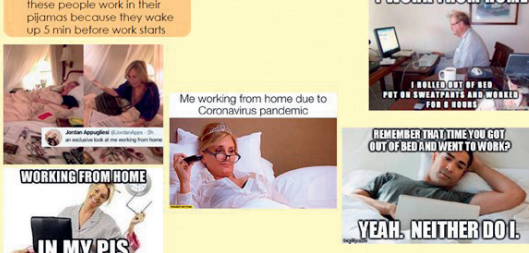
OH, YOU'RE WORKING FROM HOME?

YOU MUST BE GETTING SO MUCH WORK DONE

I PRETEND TO WORK

THEY PRETEND TO PAY ME

- there is no daily routine – these people work in their pjamas because they wake up 5 min before work starts



I WORK FROM HOME

I WALKED OUT OF BED PUT ON PANTYSHORTS AND WEASED FOR 6 HOURS

REMEMBER THAT TIME YOU GOT OUT OF BED AND WENT TO WORK?

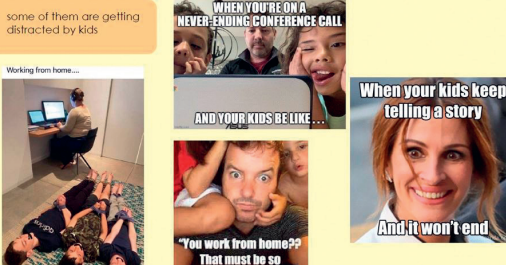
YEAH... NEITHER DO I

Me working from home due to Coronavirus pandemic

WORKING FROM HOME

IN MY PJS

- some of them are getting distracted by kids



Working from home...

WHEN YOU'RE ON A NEVER-ENDING CONFERENCE CALL AND YOUR KIDS BE LIKE...

When your kids keep telling a story

And it won't end

"You work from home? That must be so relaxing!"

TIPS FOR SUCCESSFUL WORKING FROM HOME STRATEGY

- create a routine
- stay informed but limit media consumption
- be sure that you are working reasonable hours
- use virtual meeting options with video
- engage in activities that benefit your well – being



Working Remotely During COVID – 19: Your Mental Health & Well-Being, Center for Workplace Mental Health

Activity 3. Podcast: *Reader in Exile*.

- Sources: Franzen, Jonathan (2003). "Reader in Exile". https://issuu.com/hcpressbooks/docs/a_reader_in_exile_from_how_to_be_alone. Oxford: Picador, pp. 164-178.
- Listen and read Jonathan Franzen's essay "Reader in Exile" from his book *How to be Alone*.
- Think of the presuming challenges of reading in our digital age, especially regarding the duality TV – mobile phones.
- Based on the author's discussion, refer to follow-up literature, for example Nicholas Negroponte's *Being Digital* and Sven Birkerts' *The Gutenberg Elegies*.
- From general to specific: prepare a presentation based on your findings, as shown below. The general topic is the question Is the reader in exile. Find the specific answers in the text.
- Provide an accompanying image to illustrate the multimodal relationship between the image and the text that further motivates your presentation (motifs, icons, images).

Why Is Our World Entirely Computerized?



- Computerized society
- Printed word
- Virtual images
- Loss of imagination
- Lack of literacy
- "Technoapocalypse"

Source: Franzen, J. (2003). *How to Be Alone*. New York: Picador.

Why is using technology foreclosing people's imagination?



- Taking over other people's opinions
- Waste of time
- Technology is serving complete products
- Becoming addicted to technology
- Machinery is replacing human capabilities
- Human being is not a machine

URL: <https://www.pexels.com/photo/photo-of-person-using-laptop-for-graphic-designs-4348404/>

Source: Franzen, J. (2003). *How to Be Alone*. New York: Pickadore.

Why is Technology Good for Humanity?

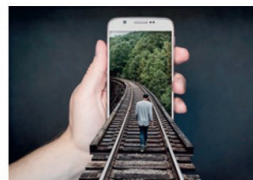


- Digital revolution
- Efficient use of time
- Saving lives
- Easier to stay in touch
- Research and development of medicines
- Better access to education and data

URL: <http://www.iustlibra.com/Smart-technology-google-road-ba4>

Source: Franzen, J. (2002). *How to Be Alone*. New York: Plakos.

How Did the New Technology Replace TV?



- Computers
- Smart phone
- Freedom of choice
- TV program
- White noise
- Young generations = new technology / old generations = TV

URL: <https://pixabay.com/photos/train-track-railroad-smartphone-2507499>

Source: Franzen, J. (2003). *How to Be Alone*. New York: Plendor.

Why Is Reading Therapeutic?



- Novel is teetering on the brink
- Books as catalysts of self – realization
- Books as sanctuary
- Books must "serve" us
- Reading enriches us
- Reading teaches us how to be alone

URL: <https://pixabay.com/photos/tea-time-reading-poetry-leisure-3240766/>

Source: Franzen, J. (2003). *How to Be Alone*. New York: Picador.

Activity 4. A Point of Departure in Literature: Julian Barnes.

- Suggested reading: Barnes, Julian (1998). *England, England*. Basingstoke and Oxford: Picador in association with Jonathan Cape.

Imagine an England where all the pubs are quaint, where the Windsors behave themselves (mostly), where the cliffs of Dover are actually white, and where Robin Hood and his merry men really are merry. This is precisely what visionary tycoon, Sir Jack Pitman, seeks to accomplish on the Isle of Wight, a "destination" where tourists can find replicas of Big Ben (half size), Princess Di's grave, and even Harrod's (conveniently located inside the tower of London). Martha Cochrane, hired as one of Sir Jack's resident "no-people," ably assists him in realizing his dream. But when this land of make-believe gradually gets horribly and hilariously out of hand, Martha develops her own vision of the perfect England. Julian Barnes delights us with a novel that is at once a philosophical inquiry, a burst of mischief, and a moving elegy about authenticity and nationality (URL: <https://www.scribd.com/book/165854962/> (2 April 2022)).

- Discuss contemporary attempts in literature to challenge the fixed notions of "typically English tourism", and to open a new dialogue about good and bad values of the so-called perfect England. See also Chapter 4, Activity 4.
- Use your scathing eye to detect the potential essayistic enticements firmly subdued to the narrative and hidden in the follies and mistakings of the story.

The Appendixes.







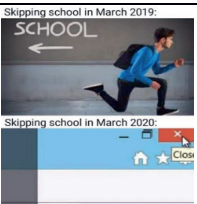


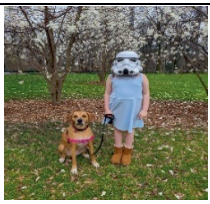
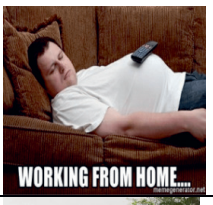


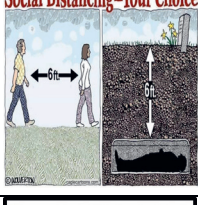











Appendix 1.⁹ Images - The List of Online Sources.

		DATA SOURCES: Images
STAY HOME	Remote work	<ol style="list-style-type: none"> 1. I like working from home (Retrieved from https://me.me/i/i-like-working-from-home-its-a-lot-more-comfortable-18799811) 2. Expectations vs. reality (Personal account) 3. Working from home (Retrieved from https://me.me/i/working-from-home-omemegenerator-net-working-from-home-sleeping-couch-871cad9e58b24f1399254ff43871e78b) 4. Woman sleeping on a sofa (Retrieved from Woman Sleeping On Sofa While Working At Home Breda Brabant Netherlands High-Res Stock Photo - Getty Images) 5. Oprah, everybody work from home (Retrieved from https://gulfnnews.com/photos/lifestyle/memes-to-kick-up-happiness-cells-in-your-brain-in-the-time-of-coronavirus-1.1584433475074) 6. You work from home? (Retrieved from https://www.actioned.com/best-work-from-home-memes/) 7. Young business working from home (Retrieved from Parent Interrupts By Her Daughter While Working In The Office Stock Photo - Image of office, home: 149032102) 8. Interpersonal relationships online (Personal account) 9. Interpersonal relationships online (Personal account) 10. Me and the boys ready for Zoom (Retrieved from https://www.facebook.com/memesupremeofficial/posts/d41d8cd9/1366815280180403)
	Education	<ol style="list-style-type: none"> 1. The children back at school (Retrieved from https://www.instagram.com/themomrant/?hl=hr) 2. Skipping school in 2019 and 2020 (Retrieved from https://memezila.com/Skipping-school-in-march-2019-vs-skipping-school-in-march-2020-meme-1253) 3. Class 2020 graduation via Sims (Personal account) 4. 8 AM online classes at home (Retrieved from https://memezila.com/8:00-am.-classes-at-university-vs-8:00-am-at-online-classes-meme-1003) 5. Online lecture be like (Retrieved from https://memezila.com/Online-lecture-be-like-meme-2063) 6. Usmeno odgovaranje online/Oral exam online (Personal account) 7. Late for my online lecture (Retrieved from https://hr-hr.facebook.com/studentski.hr/photos/pb.210627425725812.-2207520000../2777923832329479/?type=3&theater) 8. During online classes, my professor and me (Retrieved from https://www.reddit.com/r/gmu/comments/fjwse3/during_online_class/) 9. Online class e-learning (Personal account) 10. Online class: I just can't (Retrieved from https://www.facebook.com/StudentProblems/photos/a.319744201485653/3904117906381580/?type=3&that er)

9 In Chapter 3, Appendix 1 and Appendix 2, online sources and images belong to data collection from this paper: Tuksar, S., Labaš, D. (2021). "Every Cloud has a Silver Lining: Humour and Persuasiveness in Social Media Images During Lockdowns". *Medijska istraživanja / Media Research*, 27, 2, pp. 7 – 35. DOI: <https://doi.org/10.22572/mi.27.2.1>.

	Staycation	<ol style="list-style-type: none"> 1. What I want, what I can (Retrived from https://perfectdaytoplay.com/travel-meme-covid/) 2. Just back from holiday in Italy (Retrived from https://perfectdaytoplay.com/travel-meme-covid/) 3. How much is coronavirus costing the world tourism (Personal account) 4. It ain't much but it's an honest work (Retrived from https://knowyourmeme.com/memes/but-its-honest-work) 5. When you still want to travel (Retrived from https://perfectdaytoplay.com/travel-meme-covid/) 6. Travel influencer in the times of COVID (Retrived from https://perfectdaytoplay.com/travel-meme-covid/) 7. Dogs can't get virus so they can travel (Retrived from https://www.escape.com.au/news/the-funniest-travel-memes-to-brighten-life-in-lockdown/news-story/290b9deb11528c4b101e7be2913249c) 8. Me at 3AM figuring out where to travel (Personal account) 9. Feel cute, drop off tourists (Retrived from https://www.victoriabuzz.com/2019/04/this-hilarious-new-meme-account-pokes-fun-at-tourists-in-victoria/) 10. This is your pilot speaking (Retrived from https://gulfnews.com/photos/lifestyle/memes-to-kick-up-happiness-cells-in-your-brain-in-the-time-of-coronavirus-1.1584433475074)
GO AWAY	Social distancing	<ol style="list-style-type: none"> 1. Sorry the Earth is closed today (Retrived from https://imgflip.com/i/3sfw5b) 2. Please avoid mass gatherings (Retrived from http://coronalol.com/meme/grocery-store-at-the-simpsons) 3. Social distancing 6ft under (Personal account) 4. The good thing about having a social life like mine (Retrived from https://meme.xyz/meme/57180/the-good-thing-about-having-a-social-life-like-mine-is-that-you-dont-even-notice-that-you-are-in-quarantine.html) 5. They are never going back to school (Retrived from https://www.facebook.com/permalink.php) 6. Relationships these days (Retrived from https://twitter.com/9gag/status/1263379512500387840) 7. The elbow greeting (Personal account) 8. Social wearing (Personal account) 9. Kissing masks (Retrived from https://medium.com) 10. Sitting together on a sofa (Retrived from https://greatergood.berkeley.edu)
	Wearing masks	<ol style="list-style-type: none"> 1. Only Masks Available On-Line (Retrived from https://www.boredpanda.com/funny-coronavirus-masks-protection) 2. When My Daughter Has No Face Mask (Retrived from https://www.boredpanda.com/funny-coronavirus-masks-protection) 3. March into bank wearing mask (Retrived from https://www.comedycard.co.uk/products/funny-lockdown-card-march-into-bank-wearing-mask) 4. Improvise, Adapt And Overcome (Retrived from https://www.boredpanda.com/funny-coronavirus-masks-protection) 5. Corona Protection (Retrived from https://www.boredpanda.com/funny-coronavirus-masks-protection) 6. This Guy Didn't Have A Mask (Retrived from https://www.boredpanda.com/funny-coronavirus-masks-protection) 7. This man is a genius (Retrived from https://thefunnybeaver.com/wp-content/uploads/2020/01/funny-face-mask-meme-invention.jpg) 8. Facemasks that show you've got face (Retrived from https://images.hive.blog/64oxo/https://i.imgur.com/xRlZGK9.png) 9. A plastic jug will do (Retrived from https://images.hive.blog/64oxo/https://i.imgur.com/TY3YQmH.png) 10. Wu-hound wearing mask (Retrived from https://thefunnybeaver.com/wp-content/uploads/2020/01/funny-face-mask-wuhound.jpg)

Appendix 2. Images – Data Collection.

#	STAY HOME		GO AWAY		
	Remote work	Education	Staycation	Social distance	Wearing masks
1					
2					
3					
4					
5					

6					
7					
8					
9					
10					

Chapter 4

SOCIAL MEDIA AND TRANSCULTURAL APPRECIATION VS. APPROPRIATION



Binary oppositions

- Cultural appropriation *vs.* appreciation
- Lexical aberrations *vs.* *lingua franca*

Topics

- Post-Brexit and informative articles
- Croatian online news and globalization in language
- Debate Brexit: Should I stay or should I go?
- Social media and modality judgements
- Multilingual online community
- Style, register and lexis
- Common sociolinguistic connotations and loanwords in EL

• Goals

- Learn how to extract lexical items within the sociolinguistic context
- Show how to organize and translate the key words data
- Determine the communicative purpose of borrowed, appropriated lexis and phrases
- Determine the globalization in language according to the *lingua franca*
- Observe a high Anglicism saturation in order to learn the culture and history of new vocabulary
- Find a point of departure according to a binary principle: the post-Brexit society in literature

Introduction¹

This chapter depicts lexical aberrations in Croatian informative and social online media in order to create a prototypical, documented pilot-lesson for language (L2) teaching. Newspapers share and feed their news via social media, for example Facebook and Twitter. We are all students, teachers, researchers and writers, we follow social media, search online newspapers, blog entries and other digital media references. We structure and analyse reports, appeals, letters or journals, we read and write term papers, homework and reviews. And we all want to understand and write them better. Therefore, the chapter provides the method and material on how to investigate the lexical aberrations in the Croatian language in the online media context. It documents the procedure and phases of the online research by focusing on a specific topic of newspaper feeds dealing with the post-Brexit and UK situation in the 2019-2020 period. By providing a significant handful of examples, shown is how to investigate different lexical aberrations with respect to globalization in language, while at the same time outlining some possible additional linguistic and modality judgements of the didactic corpus for further reference. The unspecified lexical aberrations (borrowings, loanwords, etc.) are used so that the students and participants in the study approach could equally adopt the method and benefit from it, regardless of their target study EL programme. With special regards to the ELT as a *lingua franca*, the chapter briefly reflects upon the style and verbal repertoire issues, closely related to informative media representations and a communicative approach in a multilingual online community. Naturally, foreign language learning is not a form of a cultural appropriation, but is actually a form of cultural appreciation as long as it intrinsically entails being actively aware of common sociolinguistic connotations. All this is irreversibly related to our everchanging, globally connected world, which brings cultures closer together. Duly, some advice is provided to enforce the overall understanding of the difference between cultural appropriation and appreciation.

1 Chapter 4 is written by Sunčana Tuksar. Hence, the examples in this section are provided by students attending the English Language Culture and Tourism Programme held at Juraj Dobrila University of Pula, within the period 2019-2022, mentored by S. Tuksar, which needs to be included when writing citations for these source material.

Globalization in Language

On the grounds of lexis being the most open element of a linguistic system [11], this chapter presents a corpus-based research examples of a variety of lexical aberrations in the Croatian language. With an ultimate aim to create a professional and classroom-friendly approach, the appropriate analytical method is provided for research that may be conducted with students or other participants. The ready-made didactic material consists of the informative media texts or articles, with a number of linguistic examples gathered and produced to serve as a point of reference for this study stage, as well as a point of departure for possible further professional or scientific examinations.² The corpus is selected and classified: it includes 18 different informative online newspapers consisting of 100 randomly chosen articles, including 100 sentences / words identified regarding the key words searched. The articles are investigated according to the lexis in informative Croatian online media from the addressor's point of view. They are chosen according to the specific topic of post-Brexit and UK bilateral relations dealt with in that period of time. The examples of linguistically non-specified lexical aberrations were collected and selected in order to provide a variety of lexical aberrations, linguistic borrowings, appropriated terms or Anglicisms. This corpus further invites possible follow-up research, for example, to proceed with the frequency functions of specific aberrations or with a discourse analysis with respect to multimodal environment (similar to Chapter 2, Exercise 2, Cross-Referencing Lexical Units for Linguistic Frequency).

In short, this chapter provides an assistance on how to use online newspapers and the internet in the ELT classroom [4]; [8] for the approach to lexical aberrations. Some concerns are mentioned by Dudeney [3] and Trudgill [9] due to linguistic/lexis representations of the globalization and a *lingua franca* in hope to be a guidance to everyone who wants to shore up their work and spend time editing, shaping or deconstructing newspapers and other people's (students') work with respect to the media, culture and language. Indeed, it is almost impossible to distil everything in one chapter, as well as it would be difficult to investigate the communicative functions of any language without some sort of a media reference. Therefore, the aim is to outline some research classroom activities and to provide a corpus of the Croatian language newspaper examples as ready-made ELT didactic material that speaks for the globalization in languages.

As a source for the data collection, the examples are provided (Appendix 1). There are two tables, one from the Croatian TV Channel HTV, and the other from the TV Channel RTL. Both are presenting the lexical aberrations, loan words and Anglicisms in Croatian language used in a specific period and focusing on the globalization in the language. Tables may provide the example how to organize the data selected and collected either from the TV or online media in a professional research process conducted by students.

² This student-oriented investigation was conducted from January 2019 to November 2020 in the English Language Culture and Tourism Study Programme at Juraj Dobrila University of Pula, mentored by S. Tuksar.

Lexical Aberrations: Method and Technique

As explained in Chapter 2, *Newspapers and Transcultural Constructs*, a deconstructing process is provided more easily if we closely look into each article and find the underlined key words either in the headline or in the accompanying article. For this reason, Sanderson [8] offers learning vocabulary and extracting the lexical aberrations through personal association and intuitively (Exercise 1). For the classroom activities, prior to examining Croatian newspapers, the method was first tested on borrowed words in English, within a framework of foreign words and expressions used in everyday English. This is an ideal opportunity to teach students how to search online for borrowed words in different languages (L2), by using different quizzes for matching the words used in English with the language that they came from originally. This method / technique contributes to further professional researches since it presents the findings of a pilot, corpus-based, classroom-based research. This exercise offers learning vocabulary and extracting the lexical aberrations through personal association and intuitively. Students are asked to sort out their data and come up with more lexical aberration examples to present the technique, which they are able to use on their own. The tables below belong to a pilot classroom study described in the Chapter. There are 45 sample sentences in Croatian from 12 different online informative newspapers. Intuitively, lexical aberrations are detected and extracted as key words. As a follow up, they were translated to English and may be used for further research within the sociolinguistic and cultural context, as suggested by Trudgill (for detailed instructions, see Activity 1. Lexical Aberrations in Newspapers).

For the pilot study, students are first asked to read the informative newspapers articles in Croatian and extract lexical items: lexis, idioms, expressions or phrasal verbs they think would be useful to learn. The topic was chosen according the actual political situation: in the period of January 2019 and November 2020 Croatian newspaper followed the situation with Brexit and the UK bilateral relationships with Japan. Each student was given a task to examine five different informative media online and extract 5 sample sentences regarding the topic, within the given period. Second, students decide which language items they want to understand by explaining them. Also, they choose the key vocabulary intuitively and according to their general L2 knowledge. Then, they are told that one way of acquiring or remembering new vocabulary items is by making strong personal associations and connections with them, according to their own experience. As pointed out by Sanderson, this is a technique that students are able to use on their own to gather new examples and learn the culture and history of new vocabulary [8]. The tables from Exercise 1 belong to a pilot classroom study conducted according a described technique. For this purpose, 45 sample sentences are chosen form 12 different online informative newspapers to illustrate how lexical aberrations are detected and extracted as key words. Furthermore, in order to count and select their collected data, students are shown the examples by demonstrated activities within a sociolinguistic context provided by Tuksar and Ostrički Gerber [11], hence asked to think of similar particular occasions and volunteer to come up with more lexical aberration examples (Appendix 1). Later the data may be divided in the table:

- Target word, e. g. *premijer*
- Word in Croatian, e. g. *predsjednik vlade* (“Hrvatski jezični portal”. <https://hjp.znanje.hr/index.php?show=search.>)

- Word in English: *premier* (“Cambridge Dictionary Online”. <https://dictionary.cambridge.org/dictionary/english/premier>.)

As a follow up, after the words have been translated to English, they may be used for a research within the sociolinguistic and cultural context:

- As loanwords in US and UK English and / or with specific references to the EL style, as suggested by Dreyer [3];
- According to correct instructions that lay down the law of idiosyncrasy, also given by Dreyer [3];
- On a world scale, bearing in mind the transculturality of the society in which we live, and the multilingual nations that exist in all parts of the world, as noted by Trudgill [9].

Loanwords in US and UK English

This activity is followed by the variations and discussions offered by Dudeney regarding informative media, as well as by tackling issues as the evolution of language, neologisms, language purity, globalization in language, the original language and the existing equivalents, countries illustrated with a word which English has borrowed, loanwords in US and UK English or even changing the focus from the predominantly taught American or UK English in one’s ELT approach [4]. As amusingly written by Dreyer, since the Brits had their chance running the world with the language, at a certain point Americans decided to go their own way and set, with a major assist from the determined Noah Webster, their own language:

Americans do not live in flats; they live in apartments. When a Brit wears a jumper, it’s a sweater; when an American wears a jumper, it’s one of those invariably unflattering sleeveless smock things (which the Brits might call a pinafore dress). We ride in elevators; they ride in lifts. They pump petrol; we pump gasoline. Our chips come in a bag; their chips are french fries, as in ‘fish and’, and what we call chips they call crisps. We eat zucchini, eggplant, and arugula; they eat courgettes, aubergines, and rocket (and ‘rocket’, you have to admit, is a spectacular term for a salad green). Brits laugh at us for doing math, because they do maths. And on and endlessly on. Of course, some words do drift over here and take legitimate root. I recall first encountering the word ‘twee’ back in the 1980s and being unable to find it in my dictionary; now one can’t seem to get away from it here, especially in reference to a studiously adorable sort of pop music invariably including ukuleles. And we’ve found many good uses for ‘queue’, though patriotic Americans still don’t queue up; they get in line (Unless they’re New Yorkers of a certain age, in which case they get on line). But one can’t endlessly appropriate British English just because one is bored with American English. No American can get away with calling a z a ‘zed’ [3].

Within a sociolinguistic and cultural framework, special attention is paid on a correct guide to clarity and style in EL, handled with special care by Dreyer [3]. For the complemented study approach, he focuses on the communicative function of the selected lexical terms, as “apart

from our gender, a thousand and one factors influence the way we speak: our environment (there are many camel words in Bedouin Arabic); our age, race and class; the part of the country we come from; whom we identify with and whom we despise” [3]. In addition, Dreyer investigates a specific linguistic territory in a multilingual online media community, with specific references to the EL *style*. For this reason, a correct guide is needed in order provide the instruction manual that lays down the law of idiosyncrasy and encounters the issues to be bound and issued to all EL students, even if learning about the pillars of punctuation and grammar are not what is put forward in this study approach:

Standard practice is to set foreign-language words and phrases in italics. If a word or phrase, however foreign-language-derived, is included in the main part of your handy *Merriam-Webster's Collegiate Dictionary*, eleventh edition, it's to be taken as English. If it's tucked into the appendix of foreign-language words and phrases at the back of the book (or is not to be found at all), it's to be taken as not-English (...). But here's an idea: Let's say you're writing a novel in which the characters shimmy easily between English and, say, Spanish. Consider not setting the Spanish (or what-have-you) in italics. Use of italics emphasizes foreignness. If you mean to suggest easy fluency, use or roman normalizes your text (...). You will find yourself using foreign-language-derived abbreviations in notes sections and bibliographies, as say: et al., ibid, op. cit., not to mention etc., and these are to be set in roman [3].

Cultural appropriation is an important term that has to be explained in the online context, especially since it bridges the gap between the academic environment and popular culture, according to the online paper “Britannica”³. The question of cultural appropriation encompasses everything we read or hear on social networks and in various news headlines, with rarely asking ourselves the question But what is cultural appropriation, anyway? The following answer has been offered:

Taking off in the 1980s, the term cultural appropriation was first used in academic spaces to discuss issues such as colonialism and the relationships between majority and minority groups. Like many such terms, cultural appropriation eventually made its way out of the academy and into popular culture (...). Cultural appropriation takes place when members of a majority group adopt cultural elements of a minority group in an exploitative, disrespectful, or stereotypical way. To fully understand its consequences, though, we need to make sure we have a working definition of culture itself. Historically, deciding exactly what culture is hasn't been easy. The earliest and most quoted anthropological explanation comes from English anthropologist Edward Burnett Tylor (...). Tylor explains that culture isn't biologically inherited. Rather, it's the things you learn and do when you belong to a particular group. It may not be immediately obvious from Tylor's definition why adopting elements from another culture can be harmful. But there's a difference

3 This Chapter deals with online newspapers, hence the resources used for this specific activity as well – the article is almost fully adopted for the purpose of this textbook from “Britannica”. <https://www.britannica.com/story/what-is-cultural-appropriation> (5 March 2022).

between appreciating a culture, which might include enjoying food from another country or learning a new language, and appropriating it, which involves taking something ‘without authority or right’, as Merriam-Webster explains.

Regarding the importance of cultural appreciation and appropriation, a clear distinction could be given on behalf of a necessary recognition of how different cultures’ aspects become “normalized” or perhaps “trendy”, therefore bearing in mind what can potentially be offensive. Multiculturalism is not a solely restricted territory of some nations, as sharing cultures whether it be traditions, food, or fashion has become one of the most important aspects of living in the world today. The internet has connected cultures globally by bringing us together in a digital multicultural nation, where diversity flourishes.

A Fine Line

As written in “The Express”, there is a fine line between appreciation and appropriation as learning about one’s culture may turn into taking its principles without relating to the culture’s identity, which may be regarded as the social equivalent of plagiarism, thus it is something to be avoided at all costs, and something to be educated about:⁴

Cultural appropriation (...) freely allows for people to adapt to one’s culture without a thought, extending racism and times of oppression that might’ve influenced that culture (...). Therefore, cultural appropriation is “a term used to describe the taking over of creative or artistic forms, themes, or practices by one cultural group from another” (Oxford Reference). Coined in the late 20th century, cultural appropriation was first used to describe appropriations of typically non-white cultures made by Western people. Cultural appropriation comes into play when appreciation revolving around a certain culture is unacknowledged and failed to be expressed. This can be seen in an instance where someone does not completely support or understand the background of a culture or the history behind it (...). If you notice that you are taking items from a culture or disrespecting its origin, you are appropriating the culture and fortifying stereotypes. If you respectfully acknowledge and understand the meaning of the item without bestowing oppression, you are appreciating the culture. By doing this, offensive stereotypes and patterns of prolonged oppression can come to an end. Altogether, cultural appropriation needs to be addressed and within our multicultural nation, everyone needs to take the time to fully understand the principle of it.

4 Students’ blog “The Express” is used in this classroom activity. Students of English Language Programme of Culture and Tourism were asked to gather online material relevant to this topic and created by other students. <https://sjhexpress.com/opinion/op-ed/2021/03/11/the-importance-of-cultural-appropriation-andappreciation/> (5 March 2022).

According to different online references, such as newspapers and writers' blogs, the examples of cultural appropriation and the types of items that can be a target may include the following: intellectual property, artefacts, dance, clothing and fashion, music, food, religious symbols, decorations, medicine, makeup, hairstyle, tattoos and wellness practices. The groups that are typically targeted in terms of cultural appropriation in the United States include the following⁵: African Americans, Asian Americans, Hispanic and Latino Americans and Native Americans. If you wish to be sure that something is considered as cultural appropriation, you need to look no further than the reaction of the group whom the cultural element was taken from, in order to appreciate it. For those who are unsure how to distinguish between appreciation and appropriation here are some questions to ask yourself⁶: What is your aim with what you are doing? Are you following a trend? Are you exploring the culture, history and identity? How can this be insulting or disrespectful to someone's culture? How would people from the culture you are borrowing from feel? Are there any stereotypes involved in what you are doing? Are you crediting the source of inspiration of what you are doing or wearing?

As for the language, on the one hand, human language has changed as it is no longer strictly linked to a stable resident but rather gets in contact globally, hence the change, borrowing, appropriation, and, some would argue, the lexical enrichment, which is inevitable in our era of escalating globalization⁷. On the other hand, some linguistic anthropologists and educational linguists believe that globalization is an over-hyped and over-inflated concept, which may turn language into a metonym for the personal transformation of a nation⁸. Naturally, in light of linguistic anthropology and cultural appreciation, the questions could be raised in L2 learning, such as where do the borrowed words actually come from, why are they used in this context, what do they represent, are they properly used in order to appreciate or appropriate certain culture, do they carry a certain stereotypical construct.

Online newspapers and media texts are more often than not found in an image-related environment. Therefore, the process is proposed considering the modality appreciation and a modality judgement according to key words in the articles, which enforces the communicative approach to the EL as a *lingua franca*. For example, we may closely look into the multimodal context of the documented examples and apply discourse analysis (DMA), which according to Bell [1] and Collier [2] may include the coding judgements of original and specific variables relevant for the study approach. More precisely, the aim might be to present how visual representations accompany the chosen specific lexis culturally interwoven with a self-revelation of borrowed words in the Croatian language. But how would this approach to a *lingua franca* be of relevance? One way is to examine the frequency functions of specific lexical aberrations in Croatian online media, for example Anglicisms as borrowed terms. As suggested in Chapter 2, *Newspapers and Transcultural Constructs*, the foregrounded language apparatus often assists in

5 Blog "Very Well Mind". <https://www.verywellmind.com/what-is-cultural-appropriation-5070458> (5 March 2022).

6 Blog "Very Well Mind". <https://www.verywellmind.com/what-is-cultural-appropriation-5070458> (5 March 2022).

7 "Books Google". https://books.google.hr/books?hl=hr&lr=&id=YQwyVIYWa8MC&oi=fnd&pg=PR7&dq=lexical+aberrations+and+ globalization&ots=xAkrsXFl2q&sig=7_SHzONYPItTz3lMvGRxctzhoA&redir_esc=y#v=onepage&q=lexical%20aberrations%20and%20globalization&f=false (5 March 2022).

8 "Science Direct". <https://www.sciencedirect.com/science/article/abs/pii/S0271530911000358> (5 March 2022).

the intended communication for generating a matrix of a purpose-oriented corpus analysis and for establishing a base for the discourse analysis, in order to show the functions of a cultural identity construct.

Image-Related Context

Drawing from research conducted by Tuksar and Labaš [10], the coding judgments could be made regarding: a) original variables/conceptual framework, and b) specific variables / addressing specific coding. Furthermore, in order to collect and analyse multimodal data, a reliable and very representative data source for corpus compilation is of crucial importance, particularly considering the pilot nature of the research during online ELT classes and the online informative newspaper articles as the most accessible ones. In this way, articles were found according to the key words, for example post-Brexit, the UK and post-Brexit bilateral relations (Activities 1-3). According to the authors, a phase no. 1 should provide for the hypothetical data (at least 50 examples), whereas a phase no. 2 should test the inter-coded reliability of articles (at least 50 examples more). If the results respond to the explicit hypothesis of a dense usage of lexical aberrations, for example Anglicisms, the comparative hypothesis could respond to modality (true value) judgement of the data in case further study processes need to be carried out. The consolidation of data may result in setting the ground for strategies and signifiers with the function of presenting the norms for further DMA (discourse multimodal or media analysis) studies. The basis of this research is hermeneutical (linguistic), but relevant, nonetheless to aspiring cultural analysis, for example post-ideological/ constructivist. Accordingly, this Chapter helps to structure the previous knowledge by setting up a pilot-study, which enables the possible backgrounded discourse reflection of a possible cultural appreciation or appropriation. The Croatian language is hereby used as a prototype, which reflects the possible global influences of various communicative interactions, with the *lingua franca*, as an ultimate implementation to the ELT.

Social Media and Modality Judgement

On a more general level, a modality judgement as an analytical route begins from a precise hypothesis (expectation) and includes well-defined variables. First, randomly chosen types of social media representations, i.e. articles shared online. Second, defined representations of communication, i.e. images in the articles. Third, coding the depicted context variables and their follow-up values. At this stage, as Bell says, the modality judgement is an empirical and objective procedure for quantifying recorded, reliable and explicitly defined independent variables [1]. As for the coding, Collier [2], suggests making a careful note of them. Although depicting the verbal online texts, the method is distinguished from the semiotic analysis (meaning it does not exclude the images, if relevant). Respectfully, there are four stages altogether. The first stage, identifying the data by manually extracting sentence samples from the articles to discover its

connecting language patterns, the second stage, making an inventory of the data / texts that are to be analysed as the cohesive units and establishing the original domains, the third stage, structuring the analysis according to text communicative content analysis, and the fourth stage, responding to the data in such a manner that details from structured analysis can be placed in a context that defines their significance and establishes the specific domains.

As for the procedure, the preliminary research hypothesis and original variable allows an unambiguous measure in coding and classifying the corpus, as well as in the intra-coding reliability: the specific key words used in the search engine. According to Bell [10], it is typical of data by more than one variable to undergo the assessing process of relevant items made by the coder on different occasions. This judgement is also resistant to subjective judgement as coding was strictly specified by the same key words. As suggested by Collier [10], what follows is the comparison of correlated results as a powerful tool because it allows maintaining good contextual annotation of a corpus text collection. The research then returns to the complete record and reads it as a platform or a representative model for further discourse analysis, with several possible aims:

- To look for original and specific variables by comparing and contrasting the sentences according to the domains;
- To judge modality by testing the reliability in order to create the communicative tools for ELT analysis;
- To create a documented model for language communicative content analysis of online newspaper articles (with or without images, as prescribed by the semiotic approach);
- To work from general to specific purposes.

It would be interesting to see whether online newspaper articles respond to globalization in language, for example frequent usage of Anglicisms in Croatian, regarding the multimodal (semiotic and semantic) communicative construct. Furthermore, whether or not the language modality judgements bear foregrounded semantic relationships (verbal) or the possible background rhetoric concept (cultural construct of articles) could be investigated, as well as to see whether the contextualized examples in media-related cognition constitute the documented model of the specific period to be implemented in ELT (see Chapter 3, Appendix 2).

Bilingual or Multilingual Nations – Going Beyond Data

The extent of Anglicisms is a potential pitfall, however influential and predominant it may seem, and regardless of its official status often exploited for sheer practical necessity in the online communication. In spite of the fact that for a number of Croatian online informative media the overwhelming majority of lexical aberrations is found, it would be quite demanding for a researcher to establish whether they are actually Anglicisms, bilingual, multilingual appearance, or something more than the official language. On a world scale, Trudgill noted that the society in which we live in is either bilingual or multilingual, that multilingual nations exist in all parts of the world, and that difficulties may arise:

Most people would accept as true statements to the effect that Germans speak German, Frenchmen speak French, and so on (...). The same sort of situation applies in the United Kingdom. This country also gives every appearance of being monolingual, and visitors certainly need to learn no other language than English. Even this appearance, though, is somewhat deceptive. It is true that England has not an indigenous linguistic minority since Cornish became extinct in the eighteenth or nineteenth century (accounts vary), but there are today sizeable groups of speakers of languages from the northern Indian subcontinent, such as Punjabi, living in the country (and there are also some grounds for arguing that the first language of many British people of West Indian origin is not English, although it is very similar). Welsh, moreover, is the first language of about a fifth of the population of Wales, while Scots Gaelic is spoken natively by about 90,000 people largely in the West Highlands and Hebridean islands of Scotland (1971 census figures). Irish Gaelic, too, is still spoken by small numbers of speakers in parts of Northern Ireland [9].

Language, like other cultural forms and representations, has to be appropriate to the context and the speakers using it. In many communicative situations, in a certain context, and in different circumstances, the totality of linguistic varieties is used in different situations and for different purposes. Such verbal *repertoire* includes many social and linguistic factors that can come into play in controlling which variety from a particular verbal repertoire is actually to be used in a particular occasion. Linguistic varieties have to be linked to occupations, professions and topics in order to be termed registers. There are registers of law, education, engineering, and so on. Registers are characterized solely by vocabulary differences, by the use of particular words, or by the use of words in a particular sense. Therefore, registers are a special case of language connected to many factors and situations in which it has been produced, for example, in different social situations, and with a specific occupation for a linguistic effect. Language varieties in general and written language in particular, especially formal one, with a dense corpus of lexical aberrations would bring a variety of the language on a colloquial level, or in addition to that of register, will be under discussion for the particular effect it may produce.

Going beyond the research data should further examine the cultural and linguistic possibilities as it is obviously important for anyone involved in cross-cultural communication to be aware of language-use differences. This is why we can illustrate this point by moving on to the relationship between language and social interaction. All societies everywhere in the world have rules about the way in which language should be used in social interactions. To take this argument a bit further, we may observe the way in which media conducts a 'social interaction' with the audience regarding rules of conversation which ensure that they 'speak' to the audience or the reader by following a specific norm. Certain informative media representations may demonstrate various language switching, for example mixing Croatian with English, lexical abbreviations of that norm, for example borrowing, language switching, informal style instead of the formal one or a dominance of English as a *lingua franca*. It is important to note, however, that the relationship between language and social context exists, but should not be confused with language switching and shifting, which belong to a vast and completely different area not solely determined by the social situation. Trudgill finds language mixing interesting and cites the effect of switching pointed out by the British sociolinguist Le Page as "enabling a speaker to signal two identities at once. For example, Chinese students at the University of

Hong Kong often speak a dense mixture of English and Cantonese. If they spoke only English, they might be regarded as being disloyal to their community. If they spoke only Cantonese, they might be regarded, within the context of an English-language university, as undedicated and unsophisticated. Speaking both languages together overcomes both these problems” [9]. Finally, the contribution of this chapter responds to further professional researches since it presents the findings of a pilot, corpus-based classroom-based research conducted with the goal of developing a methodological apparatus for further study in order to (Exercise 1, Appendix 1):

- Determine the communicative purpose of borrowed, appropriated lexis and phrases;
- Determine the globalization in language according to the *lingua franca*;
- Observe a high Anglicism saturation in order to implement it in ELT.

Consolidation of preliminary data resulted in setting the ground for strategies and signifiers with the function of presenting the adaptation of norms, as well as setting the ground for consequent studies.

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- [2] "The Importance of Cultural Appropriation and Appreciation" *The Express*: <https://sjhexpress.com/opinion/op-ed/2021/03/11/the-importance-of-cultural-appropriation-and-appreciation/> (5 March, 2022).

Activities

Activity 1. Lexical Aberrations in Newspapers.

- Source: Sanderson, George P. “Learning by Associations”. *Using Newspapers in the Classroom*. Cambridge: Cambridge University Press, 1999, pp. 164 – 165.
- Follow the instructions and look at the examples provided below in order to collect the data of lexical aberration examples in newspapers.

Step 1. Students read the articles and extract lexical items: lexis, idioms, expressions or phrasal verbs they think would be useful to learn.

Step 2. Students decide which language items they want to understand by explaining them.

Step 3. Students are told that one way of acquiring or remembering new vocabulary items is by making strong personal associations and connections with them, according to their own experience.

Step 4. Students are shown the examples provided below.

Step 5. Students are demonstrated activities within a sociolinguistic context (Appendix 1).

HRT Vijesti			
	Britanija s Japanom potpisala post – brexit trgovinski sporazum https://vijesti.hrt.hr/669360/britanija-s-japanom-potpisala-post-brexit-trgovinski-sporazum	Tranzicijski, period, kompanije, EU <i>Transitional, period, companies, EU</i>	<ul style="list-style-type: none"> • Japan i Velika Britanija potpisali su u Tokiju sporazum o slobodnoj trgovini, koji će stupiti na snagu krajem trenutnog post-brexit tranzicijskog perioda. • Sporazum u većoj mjeri odgovara postojećem sporazumu o slobodnoj trgovini između Japana i EU. • Dok japanske kompanije pozdravljaju sporazum, također pokazuju zabrinutost hoće li London zaista uspjeti ispregovarati dogovor s EU-om za razdoblje nakon tranzicijskog perioda.
Net.hr			
	Sporazum između Japana i EU otvara prilike za Hrvatsku: Mogli bismo iskoristiti brexit i početi sklapati japanske aute. https://net.hr/danas/hrvatska/sporazum-izmedu-japana-i-eu-otvara-prilike-za-hrvatsku-mogli-bismo-iskoristiti-brexit-i-poceti-sklapati-japanske-aute/	partnerstvo, direktan, logistički, distribucija, relativno, transport <i>partnership, direct, logistic, distribution, relatively, transport</i>	<ul style="list-style-type: none"> • Budući da se novim Sporazumom o gospodarskom partnerstvu između Europske unije i Japana ukidaju, primjerice, carine na japanske automobile te se japansko tržište otvara europskim poljoprivrednicima i proizvođačima hrane. • Taj se izvoz iz godine u godinu povećava, tako da se može očekivati i u tom smjeru direktan utjecaj tako velikog sporazuma na hrvatsku ekonomiju. • (...) tako da se sklapaju automobili u Hrvatskoj negdje gdje bi to bilo logistički povoljno za distribuciju u srednjoj i istočnoj Europi. • Hrvatska ima relativno kvalitetno visoko obrazovanje inženjera. • Japansko tržište je izuzetno zahtjevno, trošak transporta robe u Japan je visok, ali neovisno o tome Hrvatska može ponuditi Japanu visokokvalitetnu tunu koju Japan kupuje u velikim količinama.

24sata.hr	Prvi trgovinski sporazum nakon Brexita potpisali su s Japanom https://www.24sata.hr/news/prvi-trgovinski-sporazum-nakon-brexita-potpisali-su-s-japanom-715757	fintech, investitori, konsenzus, regija, formirati, kabinet <i>fintech, investors, consensus, region, form, cabinet</i>	<ul style="list-style-type: none"> EU – a i Japana i idu u korist britanskim fintech tvrtkama u azijskoj zemlji. Veći japanski investitori u Velikoj Britaniji poput Nissana i Hitachija plaća će manje carine na dijelove iz Japana. (...) Japan je htio postići konsenzus o trgovini s Britanijom prije izmjene vlade u Tokiju. (...) u azijsko – pacifičkoj regiji. Njegov nasljednik formirat će novi kabinet.
Poslovni.hr			
	Japan 'drži fige' da Britanija sklopi sporazum o trgovini s EU. https://www.poslovni.hr/svijet/japan-drzi-fige-da-britanija-sklopi-sporazum-o-trgovini-s-eu-4256082	političari, instant, <i>politicians, instant</i>	<ul style="list-style-type: none"> Britanski političari ne skrivaju zadovoljstvo sklopljenim instant sporazumom o trgovini s Japanom, no vlada u Tokiju ističe kako je za njezino gospodarstvo mnogo bitniji sporazum Britanije s Europskom unijom.
Jutarnji.hr / Novac			
	Brexit daje novu šansu hrvatskoj paloj poljoprivredi. https://novac.jutarnji.hr/novac/aktualno/brexit-daje-novu-sansu-hrvatskoj-paloj-poljoprivredi-9334514	sektor, profit, farmeri, blokovi, kapacitet <i>sector, profit, farmers, blocks, capacity</i>	<ul style="list-style-type: none"> Ipak, naši sugovornici smatraju kako je malo vjerojatno da će hrvatski prehrambeni sektor od toga profitirati. Uz to, izlazak iz EU britanskim bi farmerima mogao donijeti ne samo manju konkurenciju na domaćem terenu, nego bi i vladi u Londonu pružio priliku da samostalno odlučuje o carinama na uvoz hrane iz drugih zemalja i trgovinskih blokova. Osim toga, nemamo kapaciteta za tako veliko tržište, niti smo dovoljno konkurentni u usporedbi s drugima - ističe Mato Brlošić, član Upravnog odbora Hrvatske poljoprivredne komore (HPK) i njen raniji predsjednik.

Glas Istre.hr			
	Britanija s Japanom potpisala pri post-brexit trgovinski sporazum. https://www.glasistre.hr/svijet/britanija-s-japanom-potpisala-pri-post-brexit-trgovinski-sporazum-674880	parlament, formalno, tranzicijski, period, kompanije <i>parliament, formal, transitional period, companies</i>	<ul style="list-style-type: none"> Sporazum još trebaju potvrditi parlamenti obiju zemalja. Britanija je formalno napustila EU 31. siječnja te je ušla u tranzicijski period do kraja ove godine. Dok japanske kompanije pozdravljaju sporazum, također pokazuju zabrinutost hoće li London zaista uspjeti ispregovarati dogovor s EU za razdoblje nakon tranzicijskog perioda.
Večernji.hr			
	Lavina Brexita guta sve pred sobom. https://m-vecernji.hr.cdn.ampproject.org/v/s/m.vecernji.hr/amp/premium/lavina-brexit-guta-sve-pred-sobom-spasavaj-se-tko-moze-1294805?usqp=mq331AQFKAGwASA%3D&fbclid=IwAR0PDD5ZYRXIZqLpMYvdijorPfuqjSg9vit-fKABGGbF38IXhPTUJcZcE38&js_v=0.1#aoh=16050295559269&referrer=http%3A%2F%2Fwww.google.com&tf=Izvor%3A%20%251%24s&share=hitps%3A%2F%2Fwww.vecernji.hr%2Fpremium%2Flavina-brexit-guta-sve-pred-sobom-spasavaj-se-tko-moze-1294805	premijerka, kaos, referendum, kontinent, konzultacija, klauzula, zona <i>Prime Minister (MP), chaos, referendum, continent, consultations, clause, zone</i>	<ul style="list-style-type: none"> Vjerojatno će i premijerka Theresa May nestati pod lavinom Brexita. Novi referendum ne bi se mogao održati prije europskih izbora, a to bi izazvalo još veći kaos. David Cameron koji je, da bi dobio na izborima 2015., obećao raspisivanje referenduma o izlasku Velike Britanije iz EU, povukao se iz politike nakon što je 2016. većina Otočana izglasala prekid odnosa s kontinentom. (...) jer bi sada vjerojatno pobijedio ostanak, zasigurno neće biti organizirana nova konzultacija jer bi to ne samo još više podijelilo već uznemireno britansko političko podneblje već bi se moglo tumačiti i kao nepoštovanje prethodnog izjašnjavanja. Posebno im se ne sviđa klauzula "backstop" koja određuje da, ne bude li dogovorenog napuštanja EU, onda bi Velika Britanija do daljnjega bila unutar europske carinske zone bez mogućnosti potpisivanja ugovora s trećim zemljama.

TPortal.hr			
	Japanski premijer zavrpio: Brexit bez sporazuma između Europske unije i Ujedinjenog Kraljevstva se mora izbjeći pod svaku cijenu. https://www.tportal.hr/vijesti/clanak/ipanski-premijer-zavrio-brex-it-bez-sporazuma-izmedu-20europske-unije-i-ujedinjenog-kraljevstva-se-mora-izbjeci-pod-svaku-cijenu-foto-20190426	konferencija, komisija, specijalni, samit, faza <i>conference, commission, special, summit, phase</i>	<ul style="list-style-type: none"> Pozivamo na uređeni Brexit, izjavio je u četvrtak japanski premijer Shinzo Abe na konferenciji za novinare u Bruxellesu. 'Nadamo se da će te tvrtke moći nastaviti napredovati u Ujedinjenom Kraljevstvu', dodao je Abe u nazočnosti europskih dužnosnika među kojima su bili predsjednik Europskog vijeća Donald Tusk i predsjednik Europske komisije Jean-Claude Juncker. Euroljani su pristali tijekom specijalnog summita 10. travnja odgoditi izlazak Ujedinjenog Kraljevstva iz europskog bloka, početno predviđenog za 29. ožujka, na najkasnije 31. listopada. Europa i Japan proživljavaju tešku trgovinsku fazu sa Sjedinjenim Državama predsjednika Donalda Trumpa.
Index.hr			
	Johnson dobio podršku za zakon kojim želi prekršiti dijelove Brexita. https://www.index.hr/vijesti/clanak/johnson-dobio-podrsku-za-zakon-kojim-zeli-prekr-siti-dijelove-brexita/2212912.aspx	barijere, apsurdno <i>barriers, absurd</i>	<ul style="list-style-type: none"> EU je optužio da u pregovorima prijeti kako će iskoristiti odredbe Sporazuma o razdruživanju, koji je potpisan u siječnju, kako bi postavila carinske barijere između Sjeverne Irske i ostatka Ujedinjenog Kraljevstva te čak kako bi blokirala uvoz hrane. Apsurdne prijetnje iz Bruxellesa.
	Velika Britanija bi mogla izmijeniti sporni prijedlog zakona za Brexit. https://www.index.hr/vijesti/clanak/velika-britanija-bi-mogla-izmijeniti-sporni-prijedlog-zakona-za-brex-it/2223052.aspx	definitivno <i>definitely</i>	<ul style="list-style-type: none"> Prijedlogom zakona želi se zaštititi slobodnu trgovinu između četiri sastavna dijela Ujedinjenog Kraljevstva nakon što 31. prosinca istekne prijelazno razdoblje i Brexit definitivno stupi na snagu.

Source	Research criteria	Lexical aberrations as key words	Period
Jutarnji.hr	Article Title / URL	Croatian and English	January 2019 – November 2020
	KRAH IDEJE O MOĆNOJ BRITANIJ: Japan traži da se sporazum o trgovini potpiše u šest tjedana. https://euractiv.jutarnji.hr/euractiv/energija-i-gospodarstvo/krah-ideje-o-mocnoj-britaniji-japan-trazi-da-se-sporazum-o-trgovini-potpise-u-sest-tjedana-10409680	ambicije, prioritet, Brexit, ministrica, plan, rizik, kvote, ratificirati <i>ambitions, priority, Brexit, minister, plan, risk, quota, ratify</i>	<ul style="list-style-type: none"> Vrijeme je kratko, tako da će obje strane morati "ograničiti svoje ambicije", rekao je. Trgovinski sporazum s Japanom, trećim najvećim gospodarstvo svijeta, prioritet je Johnsonove vlade. Procjenjuje se da u Velikoj Britaniji ima gotovo 1000 japanskih tvrtki, a sporazum bi mogao ukloniti nesigurnost uzrokovanu Brexitom zbog kojeg su neke japanske tvrtke kao Sony, Panasonic i Mitsubishi prenijele poslovnice u druge zemlje EU. Liz Truss, ministrica trgovine je pregovore nazvala "povijesnim trenutkom" za obje zemlje te je prije dva tjedna najavila da su dvije države potpisale "ambiciozan plan" za njihov dovršetak. Novi komentari iz Tokija povećavaju rizik da Velika Britanija neće osigurati povoljne kvote za prodaju poljoprivrednih proizvoda poput govedine ili sira na japanskom tržištu. Matsuuro je za FT izjavio da se pregovori moraju dovršiti do kraja srpnja kako bi se oni mogli ratificirati na sjednici japanskog parlamenta u jesen (...).

Dnevnik.hr			
	<p>Petak je povijesni dan, Velika Britanija izlazi iz EU-a: Što to znači za Hrvate koji žive tamo i što se mijenja?</p> <p>https://dnevnik.hr/vijesti/hrvatska/blizi-se-trenutak-izlaska-velike-britanije-iz-eu-sto-to-znaci-za-hrvate-koji-zive-tamo-i-sto-im-se-mijenja---592231.html</p>	<p>konzultant, headhunting, status</p> <p><i>consultant, headhunting, status</i></p>	<ul style="list-style-type: none"> • Straha nema, kaže i Domagoj Landher, konzultant za headhunting, koji je stigao u London prije godinu i pol, na vrhuncu sage o Brexitu. • Za ostanak bitno je u sljedećih godinu i pol zatražiti status stalnog boravka.
HR Turizam.hr			
	<p>Hrvatska ne bi trebala osjetiti ozbiljnije posljedice Brexita, ove godine očekuje se milijun dolazaka iz UK.</p> <p>https://hrturizam.hr/hrvatska-ne-bi-trebala-osjetiti-ozbiljnije-posljedice-brexita-ove-godine-se-ocekjuje-milijun-dolazaka-iz-uk</p>	<p>biznis, dramatične, investicije, partner</p> <p><i>business, dramatic, investments, partner</i></p>	<ul style="list-style-type: none"> • Ujedinjeno Kraljevstvo u ponoć je i službeno napustilo Europsku uniju, a Brexit, uz političke potrebe, donosi i važne promjene u biznisu. • Što se tiče utjecaja Brexita na domaću ekonomiju, predsjednik Hrvatske gospodarske komore uka Burilović ističe kako se ne očekuju dramatične promjene. • Mogući su i sekundarni utjecaji uslijed odgađanja investicijskih projekata, eventualnog uvođenja viznog režima ili nekog drugog ograničenja državljanima EU. • 5. ...utjecaj Brexita preko vjerojatnog usporavanja gospodarskog rasta u pojedinim članicama koje su značajan gospodarski partner Hrvatske.

Activity 2. Key Words.

Check Appendix 1 and use the sample tables below as a reference to select and translate your data. Use the lexical aberrations as the key words and create the table.

Example 1.

	Target word	Word in Croatian	Word in English
1	agonija	smrtna borba, očajanje (Anić, Klaić, Domović, 2002, 34)	agony
2	regulacija	uređenje, upravljanje (str. 1221)	regulation
3	stabilizirati	ustaliti, učvrstiti (str. 1335)	to stabilize
4	dijametralan	koji pripada promjeru (str. 292)	diametrical
5	dimenzija	mjerjenje, prostiranje, pružanje (str. 297)	dimension
6	faza	izgled, pojava, oblik (str. 431)	phase
7	finalan	završni, krajnji (str. 445)	final
8	grupirati	sastavljati u određenu cjelinu (str. 514)	to group
9	inzistirati	uporno zahtijevati (str. 623)	to insist
10	kompleksan	složen (str. 2002, 715)	complex
11	komplicirati	otežati (str. 2002, 715)	to complicate
12	konsenzus	slaganje, pristanak, odobrenje (str. 729)	consensus

Source: "Jutarnji list". <https://euractiv.jutarnji.hr/euractiv/energija-i-gospodarstvo/johnsonov-trijumf-kratkoga-daha-brexita-je-gotov-problemi-mogu-poceti-9906637>.

Reference: Anić, Klaić, Domović (2002). Rječnik stranih riječi. Zagreb: Sani-plus.
(retrieved 25 November 2020)

Example 2.

	Target word	Word in Croatian	Word in English
1	premijer	predsjednik vlade (“Hrvatski jezični portal”)	premier
2	prioritet	veća važnost koga/čega u odnosu na druge (<i>isto</i>)	priority
3	Brexit	složenica nastala od spajanja dviju engleskih riječi Britain (Velika Britanija) i exit (izlazak); (<i>isto</i>)	Brexit
4	ministar	najviši državni službenik (<i>isto</i>)	minister
5	plan	ostvarivanje čega (<i>isto</i>)	plan
6	rizik	opasnost koja se može predvidjeti (<i>isto</i>)	risk
7	kvota	iznos ili količina (<i>isto</i>)	quota
8	ratificirati	prihvatanje sporazuma (<i>isto</i>)	ratification
9	parlament	govorni skup (<i>isto</i>)	parlament
10	period	razdoblje (<i>isto</i>)	period
11	partner	suradnik, suputnik	partner
12	Unija	Ujedinjenje (<i>isto</i>)	union
13	kolaps	stanje pred slomom (<i>isto</i>)	collapse
14	bilateralan	obostran, dvostran (<i>isto</i>)	bilateral
15	kompanije	veliko poduzetničko društvo (<i>isto</i>)	companies
16	standard	propis (<i>isto</i>)	standard
17	globalna	sveopći, odnosi se na cijeli svijet (<i>isto</i>)	global
18	multilateralan	višestran (<i>isto</i>)	multilateral
19	Commonwealt	Zajednica nacija (<i>isto</i>)	Commonwealth
20	kompromis	nagodba (<i>isto</i>)	compromise

Source: “Jutarnji list“. <https://euractiv.jutarnji.hr/euractiv/energija-i-gospodarstvo/krah-ideje-o-mocnoj-britaniji-japan-trazi-da-se-sporazum-o-trgovin-potpise-u-sest-tjedana-10409680>.

Reference: “Hrvatski jezični portal“. <http://hjp.znanje.hr/index.php?show=search>.

(Retrieved 25 June 2020)

Activity 3. Cultural Path.

Use your data and the examples from Exercises 1 and 2 for the follow-up research on one of the suggested paths.

- Gather new examples in order to learn the culture and history of new vocabulary;
- Determine the communicative purpose of borrowed, appropriated lexis and phrases;
- Determine the globalization in language according to the *lingua franca*;
- Observe a high Anglicism saturation in order to implement it in the learning within the sociolinguistic and cultural framework.

Activity 4. A Point of Departure in Literature: Nick Hornby.

- Suggested reading: Hornby, Nick (2021). *Just Like You*. Dublin: Penguin Books.

In this age of anxiety about cultural appropriation and suchlike, kudos to Nick Hornby's bold move in *Just Like You*. He narrates one half of it from the point of view of a working-class black man in his early 20s and the other half from the point of view of a 42-year-old middle-class white mother. And, what's more, he makes a social comedy of the two of them falling in love, one that gently dramatises their differences of class, race and generation (...). By setting most of *Just Like You* in 2016, what's more, Hornby stirs in that great exposé of fissures in class, race and generation: the Brexit referendum. Lucy's social circle consists of people for whom voting Leave is inconceivable, possibly evil and certainly racist, but her school staffroom is more divided. Joseph is candid about not being sure on the issue ("I thought you wanted us all to be British. Just because we're black doesn't mean we want to stay part of Europe. Half those countries are more racist than anyone here") and his father, a scaffolder, becomes a fervent Leaver. In the end, Joseph scandalises Lucy by revealing he ticked both boxes on the ballot paper, which really does show a class and generational divide (URL: <https://www.theguardian.com/books/2020/sep/08/just-like-you-review-nick-hornby-tackles-race-romance-and-brexit>; 2 April 2022).

- Discuss contemporary attempts in literature to change the fixed and known, and to open a new dialogue about good and bad values of the post-Brexit society. See also Chapter 3, Activity 4.
- Use your scathing eye to detect the potential essayistic enticements firmly subdued to the narrative and hidden in the follies and mistaking of the story.

Appendixes

Appendix 1. Lexical Aberrations in Croatian.

- Source: Tuksar, Sunčana; Ostrički Gerber, Irena. „Transmedijske funkcije filmskih stilskih figura i jezičnih odstupanja od norme u informativnim televizijskim emisijama / Transmedia Functions of Literary Figures in Film and Lexical Aberrations in TV News“. *Suvremene teme / Contemporary Issues*, 11 (1), 2020, pp. 51 – 67.

Tablica 1. HTV: Leksička odstupanja: tudice, posuđenice, usvojenice i anglicizmi

HTV, Dnevnik 3	
akter	sudionik (Anić, Goldstein, 2000, 62)
ambijent	atmosfera koja vlada; ukupnost predmeta; životna sredina (Anić, Goldstein, 2000, 78)
ceremonija	obred (Anić, Goldstein, 2000, 225)
de luks	prvoklasan, luksuzan (Anić, Goldstein, 2000, 275)
džentlmenski	koji se odlikuje plemenitošću, uglađenošću (Anić, Goldstein, 2000, 341)
egzodus	odlazak velikog broja ljudi iz kojeg kraja (Anić, Goldstein, 2000, 356)
favorit	ljubimac; miljenik; kojem se daju najveći izgledi za pobjedu (Anić, Goldstein, 2000, 419)
fokus	centar, središte interesa, zanimanja (Anić, Goldstein, 2000, 445)
fotelja	naslonjač (Anić, Goldstein, 2000, 451)
gumenjak	gumeni čamac
humanitarac	onaj koji sudjeluje u humanitarnoj djelatnosti (Anić, Goldstein, 2000, 571)
ilegalac	ilegalni imigrant
klinci	djeca
komisija	privremeno ili stalno vijeće; povjerenstvo (Klaić, 1999, 712)
kvota	razmjernan dio, iznos ili količina, koji otpada na što; broj birača; dopuštena količina (Anić, Goldstein, 2000, 770)
lista	popis, iskaz (Klaić, 1999, 810)
memorandum	predstavka; kratka pisana obavijest, izvještaj, podsjetnik (Anić, Goldstein, 2000, 845)
muzika	glazba (Klaić, 1999, 921)
pompa	pretjeran vanjski sjaj (Anić, Goldstein, 2000, 1032)
PR stručnjak	stručnjak za odnose s javnošću
procedura	utvrđen, propisan ili tradicijom uglavljen niz radnji (Anić, Goldstein, 2000, 1053)
skandal	nepriličan događaj koji predstavlja javnu sramotu (Anić, Goldstein, 2000, 1186)
stolica	stolac
stroj	aparat
supermarket	trgovina, dućan
svota	iznos
šef stranke	predsjednik stranke
špekulacija	nagađanje
špica	vrhunac čega (Anić, Goldstein, 2000, 1254)
švicarac	švicarski franak
tretirati	postupati s kim; ponašati se prema kome (Anić, Goldstein, 2000, 1338)

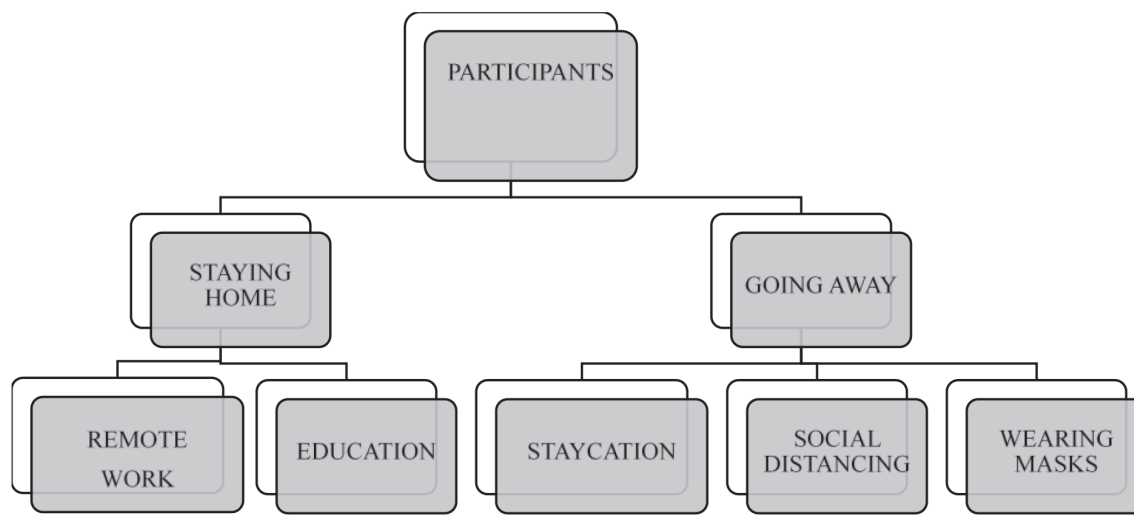
likvidirati	smaknuti, ubiti (Anić, Goldstein, 2000, 792)
lista	popis, iskaz (Klaić, 1999., 810)
ljuti (čovjek)	ljutiti
mail	elektronička pošta
muzički	glazbeni
on-line	priključen, izravno povezan s računalom (Anić, Goldstein, 2000, 939)
općinari	djelatnici općine
par	nekoliko
parola	lozinka, geslo, krilatica (Klaić, 1999, 1012)
pauza	stanka, odmor, počivka, prekid (Anić, Goldstein, 2000, 987)
pazar	kupovina i prodaja, trgovanje, promet robe (Anić, Goldstein, 2000, 988)
pilula	tableta, dražeja (Klaić, 1999, 1045)
ponovo	ponovno
porcija	dio, udio, obrok, komad (Klaić, 1999, 1070)
pumpaš	djelatnik benzinske crpke
radijus	polumjer, udaljenost neke točke od središta (Klaić, 1999, 1124)
rampa	pregrada na željezničkim ili graničnim prijelazima
rata	obrok otplate
režim	način, stil vladanja; sustav pravila, propisa (Anić, Goldstein, 2000, 1124)
siesta	podnevni počinak, spavanje poslije objeda (Klaić, 1999, 1221)
sinkronizacija	usklađivanje, istodobnost, vremensko podudaranje (Klaić, 1999, 1231)
specijalno	posebno, osobito, naročito, potanko, поближе (Klaić, 1999, 1254)
sprdati, sprdnja	rugati
stacioniran	postavljen, smješten (Anić, Goldstein, 2000, 1208)
summit	sastanak na vrhu
super	izvrstan, odličan, najbolji (Anić, Goldstein, 2000, 1227)
svita	pratiodci istaknute osobe; pratnja (Anić, Goldstein, 2000, 1231)
špica	vrhunac čega (Anić, Goldstein, 2000, 1254)
štih	prepoznatljivo svojstvo kao dio ukupnosti svojstava (Anić, Goldstein, 2000, 1261)
švicarac	švicarski franak
tabla	ploča (Anić, Goldstein, 2000, 1271)
tandem	dvije osobe koje složno rade (Anić, Goldstein, 2000, 1280); sprega, savez, ortakluk za izvršenje zadatka (Klaić, 1999., 1324)
tank	cisterna, rezervoar ili bazen za benzin, ulje (Anić, Goldstein, 2000, 1282)
trend	tendencija prema čemu, smjer razvoja (Anić, Goldstein, 2000, 1338)
tron	vladarska stolica; prijestolje; čast i moć (Anić, Goldstein, 2000, 1347)
vintage	berba vina

Tablica 2. RTL: Leksička odstupanja: tuđice, posuđenice, usvojenice, anglizmi

RTL Direkt	
alergičar	osoba oboljela od alergije, osjetljiva na podražaje (Anić, Goldstein, 2000, 67)
ambijent	atmosfera koja vlada; ukupnost predmeta; životna sredina, (Anić, Goldstein, 2000, 78)
alternativa	dvije mogućnosti kao izbor (Anić, Goldstein, 2000, 75)
angažman	obveza, ugovor, zauzetost (Klaić, 1999, 70)
babe	bake, starice
balans	ravnoteža
blef	obmana, varka, prijevara (Anić, Goldstein, 2000, 186)
de facto	zaista, doista, zbilja, stvarno (Klaić, 1999, 264)
disperzija	raspršenje, rasap, rasipanje (Anić, Goldstein, 2000, 314)
dominacija	prevlast, premoć, nadmoć (Anić, Goldstein, 2000, 324)
duplo	dvostruko
efekt	učinak
efikasnost	učinkovitost
egzekucija	provedba, izvršenje smrtne kazne (Anić, Goldstein, 2000, 355)
ekskluzivan	isključiv, koji je isključivo za povlaštene, odabrane ili imućne (Anić, Goldstein, 2000, 363)
ekstrakt	srž, sukus, iscjedina, izvadak, iscrpak, suština, jezgra, sažetak (Klaić, 1999, 362)
faliti	nedostajati
friško	svježe
gazda	gospodar, vlasnik, posjednik, poslodavac (Anić, Goldstein, 2000, 478)
haker	obuzet programiranjem i komp. tehnologijom, upada u tuđe sustave (Anić, Goldstein, 2000, 514)
ilegalac	onaj koji se bavi ilegalnim radom, onaj koji neprijavljen boravi (Anić, Goldstein, 2000, 581)
ilegalan	nezakonit; koji je protivan zakonu (Anić, Goldstein, 2000, 581)
in	biti u toku sa čime, biti u obaviješten, biti u modi (Anić, Goldstein, 2000, 589)
incident	nepredviđen događaj, nemio slučaj, izgred (Anić, Goldstein, 2000, 590)
inspekcija	nadgledanje rada, nadzor, pregled, kontrola (Anić, Goldstein, 2000, 605)
kljukati tabletama	uzimati, piti (tablete)
kombinacija	slaganje, sklop, spoj, sjedinjenje (Anić, Goldstein, 2000, 706)
komisija	povjerenstvo (Anić, Goldstein, 2000, 708)
kompletno	cjelovito, cijelo, čitavo, potpuno (Anić, Goldstein, 2000, 711)
konkretno	predmetno, opipljivo, određeno, usmjereno (Anić, Goldstein, 2000, 721)
konsterniranost	preneraženost, zabezecnutost, zanijemjelost (Anić, Goldstein, 2000, 724)
konverzija	zamjena jedne vrijednosti valute drugom (Anić, Goldstein, 2000, 731)
krkljanac	gužva, zbrka
kurikulum	kurikul

Appendix 2. Modality Judgement and Images.

- The figure shows the coding of corpus in relation to participants and variable judgements. Modality judgement according to participants in images is fully cited from the research paper by Tuksar, Sunčana; Labaš, Danijel. “‘Every Cloud has a Silver Lining’: Humour and Persuasiveness in Social Media Images During Lockdowns”. *Medijska istraživanja / Media Research*, 27 (2), 2021, pp. 7 – 35.
- Compare the text below with images / visual representation in Chapter 3, Appendix 2.



Images are produced to serve as recorded evidence of reality, people, places, things and their relations. In making sense of an image, it is said that coders/interpreters make modality judgements drawing on their knowledge of the world and of the medium. Therefore, the modality judgement (coding) results with the choice of the maximum pictorial expression to the “real” representations of people and places. The representations may differ from one another in dimensions or qualities. The most common are:

- Represented participants (male/female; adult/child).
- A number of alternative settings (rooms, street, automobile, shop, etc.).

The method of visual analysis may provide a wide range of defined features, which further connect them to specific meanings and particular communicative functions or effects regarding cultural interaction and personal recognition of people (Machin, 2007: 119). What we recognize as realistic representation actually reflects a culturally shaped code. Thereby, over time, certain methods of production within a medium and a genre become naturalized or accepted as a reflection of reality. In making sense of images, its interpreters make *modality judgements* (identification of depicted images). Bearing in mind that image inventory is metaphorical/conceptual, viewers depict what participants in the image may or may not do in “reality”. Meaningful objects of text content analysis or text information are broken down into its constituent elements. However, the “texts” are called that whether or not they are verbal. For example, “a display advertisement is a visual text, a news item (on television) is also a text because it has a clear frame or boundary within which the various elements of sound and image

‘cohere’, ‘make sense’ or are cohesive. Texts, then, are defined within the context of a particular research question and within the theoretical categories of the medium on which the research focuses” (Bell, 2008: 14–15). Clearly, the extent to which the text may be perceived as “real” depends in part on the medium employed.

In this study images depicted *represented* participants (people, places, things), as well as the *relations* between represented participants (where they are, what they are doing). In addition, in this analytical approach, there are also *interactive* participants – the coders. They make sense of images in the social context, which shapes and regulates, to different degrees and in different ways, what may be “said” with images, how it should be perceived and interpreted (Kress and van Leeuwen 2006: 114). This is how the meaning potential of modality is gained in the images (Machin, 2007: 110–111). Such modality judgement begins from a precise hypothesis (expectation) and includes well-defined variables:

- (Randomly chosen) types of visual representations, i.e. images shared online, which may or may not be juxtaposed with the actual verbal text.
- (Defined) representations of participants and communication, i.e. action-driven people and settings (stay, go, wear, work, etc.).
- (Coded) depicted context variables and their follow-up values.

For van Leeuwen and Jewitt (2008: 15), the modality judgement stage is an empirical (observational) and objective procedure for quantifying recorded reliable, explicitly defined independent variables (2008: 15). As for the coding, Collier suggests trusting one’s feelings and impressions, making a careful note of them, thus identifying the images that they are a response to (2008: 39). The method combines, yet distinguishes visual from semiotic analysis. The visual analysis usually isolates framed images (in publications) or sequences of representation (scenes or shots in television or film), whereas the semiotic analysis classifies all the texts on specified dimensions (variables) to describe the field or totality (2008: 15). Bearing in mind the prescribed semiotic and rhetoric regulations, this study depicts participants (*people* and *places*), their spatial relations (*home* and *away*), contrasts (*then* – pre-pandemic and *now* – lockdowns) and cross modal puns (juxtaposed *visual* and *verbal* language).

Appendix 3. Salience in Images and Cultural Identity, Chapters 1 – 4.

- Literature, film, food, clothes: cultural appropriation vs. appreciation. London, Cambridge and Brighton (2021).



- “New normal” in Cambridge and London (2021).



- Reader in exile in Brighton, Cambridge and London (2022).

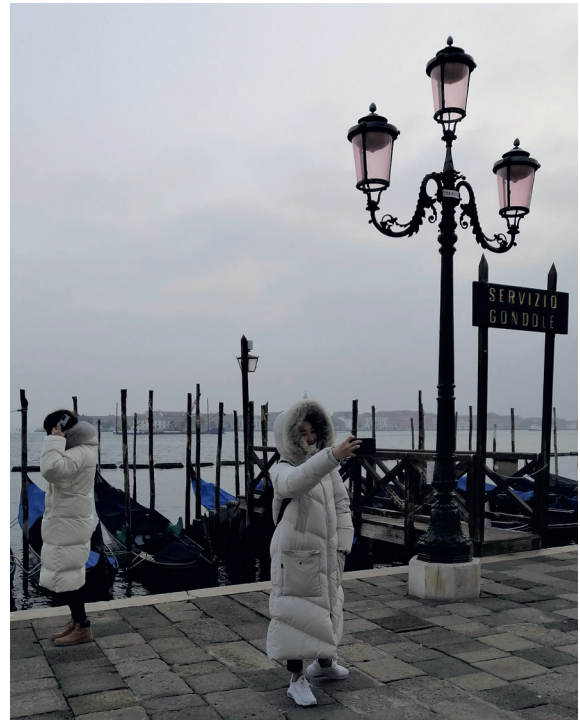


- Interpersonal communication: old and new stereotypes in England (2021).





- Social media then and now: Naples (2020), Cambridge (2021), Brighton (2021) and Venice (2022).



About the Authors

Sunčana Tuksar, PhD (1972) is a Senior Lecturer in English Language Course on Culture and Tourism Pregraduate and Graduate Study Programme at Juraj Dobrila University of Pula, Faculty of Economics and Tourism “Dr. Mijo Mirković”. At the Faculty of Humanities, Tuksar is a Senior Lecturer in Film and Multimodal Competences Course. She brings to the institution an innovative approach to teaching by using digital and multimedia techniques and applying newly established scientific and professional practices in the organisation curriculum / syllabi. Language, media and communication have played a major role in her work over the past 12 years. In her scientific and professional approach Tuksar explores different languages of communication, transmedia narratology and multimodal semiotics in the analysis of film, photography, fashion and design. She has been involved in investigating the emerging, participative phenomena on social networks and transmedia platforms. Her research activities: a. draw from the method Tuksar used by actively participating in the summer school MODE (2014) – Multimodal Methods for Analysing Communication in UCL Institute of Education University of London, UK, where lectures and activities were conducted by the expert pioneers of multimodal approach, Gunther Kress and Theo van Leeuwen; b. stem from the scholarship she gained at Doctoral Programme for Language and Communication, in Centre for Multimodal Communication, Department of Language and Communication, Faculty of Humanities, University of Southern Denmark in Odense (2018); c. establish the communicative methodology for analysing and teaching transcultural competences and visual literacy; d. support the principle she was taught by receiving a specialisation grant in the field of creative industry – Fashion as Design, a course as a part of Modern and Contemporary Art and Design Specialization, MoMA, New York. Dr. Tuksar wrote a scientific book *Prekoračenja; Transmedijska kultura i film / Transgressions; Transmedia Culture and Film* (2021) and *Unutarnji poslovi književnih figura / Internal Affairs of Literary Figures* (2021).



Mauro Dujmović, PhD (1971) is Associate Professor at Juraj Dobrila University of Pula, Faculty of Economics and Tourism “Dr. Mijo Mirković”. Apart from teaching English as a foreign language for many years, he has been teaching a number of sociological subjects dealing with tourism and creative industries. His approach to all related topics has always been interdisciplinary bringing together various sociological, anthropological, philosophical and cultural studies points of view. His courses and research regardless if they have included tourism, travel, creative industries, tourist-host interaction and language and communication have always dealt with the development of technology and communication, digital era, consumerism and consumption, cosmopolitanism and cultural clashes, the nature of cultural production and industrialization of cultural content, identity and individual lifestyles formation. For dr. Dujmović they have always been presented as socially constructed phenomena and indispensable parts of people’s everyday lives. Cross cultural communication has always been at the intersection of all these fields. The current conditions of globalization, with mobility and transience to the fore, allow for a much greater degree of mixing and interchange than was possible in the past. Language is a vehicle of communication and it is a part of the social and cultural attributes of any population. Cross-cultural communication may promote adaptive changes in local culture while preserving or revitalising local ethnic and cultural identity. The research studies of dr. Dujmović provide the opportunity to reveal and put an emphasis on the importance of human interaction in a globalized world and link it to some new trends in postmodern culture.



Note: Some parts from Chapters 1 – 3 are reworked and adapted scientific papers published by the authors: (2022) “Storytelling, Communication and Film in ELT; A Prototype for Developing Discursive Analytical Skills”. 26th International Conference on Languages, Music, Humanities and Social Sciences (PLMHS-21), Lisabon (Portugal) i Barcelona (Spain), 13 – 15 October, 2021. In: Int’l Conference Proceedings, pp. 48 – 59; (2021) “*The Accidental Tourist* in the Context of Zoomed-in Images in the Multimodal Interpersonal Video Communication”. *PALIMPSEST / International Journal for Linguistic, Literary and Cultural Research*, 6, 11, pp. 211 – 227; (2021) “Unlocking Newspaper Headlines: Deconstructing the East-West Transcultural Stereotypes in Times of COVID-19”. *Turkish Online Journal of Qualitative Inquiry (TOJQI)*, 12, 6, pp. 1998 – 2007. Source of photographs: Sunčana Tuksar.

From the reviews

This textbook draws from the visual strength and the appeal of images and films, while exploring the juxtaposition of language learning principles, culture and storytelling as key components of communication, perceived as a complex interdisciplinary phenomenon. Practical examples and a line of questioning and reasoning is used to inform and inspire practitioners and students, as well as to encourage them to look for other examples dealing with stereotypes, the concepts of alterity and the use of denotation and connotation in different media.

Considering current trends and phenomena (such as deep fake, fake news and digital manipulation), the textbook is ever more relevant, as there is a growing interest in understanding different narrative exponents, semiotics and meta-reality, and how culture can influence discourse. The topics of the textbook are not only relevant, but also current and *apropos* of the events we are currently experiencing in the world.

The juxtaposition of entertainment and education is an added advantage, as it is in high-demand, particularly given the prominence of digital and audio-visual media in contemporary educational and communication landscapes. Even though these topics can be found in literature pertaining to intercultural communication, storytelling and language learning, the approach provided by this textbook is fresh and unique in the sense it offers practical insights on how to explore particular narratives, in order to explain high-order concepts and discussions dealing with cultural nuances, myths and visual representations. With an increasing number of media influences and trends, this textbook plays a key role in making students understand some linguistic and cultural multimodal connotations *via* digital media, images, online newspapers, social media, audio-visual examples, film, video and photography.

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