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Full Length Research Paper

Celebrity and health promotion: How media can play an active role in cancer prevention and early detection

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It is well-known that celebrities can influence the mass public, helping to shape behaviours and attitudes. The goal of this research is to understand the impact of a celebrity's cancer news on Brazilian society. Our hypothesis is that news about celebrities with cancer attracts much public attention, but the media squander the chance to educate, inform and enlighten the public about this disease. We studied the news published in online newspapers about the Brazilian actor Reynaldo Gianecchini, who was diagnosed with lymphoma in 2011. We selected news published during specific periods – those during which there was a surge in searches on Google, according to Google Trends tool. This study shows that the public is interested in seeking information about cancer when a celebrity is diagnosed with the disease. Although the public has shown interest in knowing more about the disease, the media gave greater focus on celebrity itself. Journalists provide content with a more emotional and dramatic bias – especially when it comes to celebrities.

Key words: Cancer, media, social media, twitter, celebrities.

INTRODUCTION

A public person is promoted from the status of 'ordinary person' to 'celebrity' from the time when the media starts not only to show interest in his or her professional accomplishments, but also to investigate the individual's private life (Turner, 2004). The American historian Daniel Boorstin originated one of the most famous aphorisms on the subject: 'The celebrity is a person who is well-known for his well-knownness' (Boorstin, 1961).

More than just entertaining the masses, celebrities can influence masses, helping to shape certain behaviours and attitudes (Mashable, 2006; Turner, 2004). For exam-

ple, 'organized health promotion has long understood that by engaging a celebrity with a health issue ... coverage of the issue de jour can be increased to levels that would otherwise require stratospheric campaign budgets' (Chapman and Leask, 2001; Chapman and Lupton, 1994).

Likewise, when celebrities become ill or die, they are able to generate massive nationwide or even worldwide mobilization. Some remarkable cases include basketball player 'Magic' Johnson's contraction of HIV (Kalichman and Hunter, 1992), musician Kurt Cobain's suicide

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(Martin and Koo, 1997), Michael Jackson's death (Sanderson and Cheong, 2010) after the indiscriminate use of prescription drugs, former US President Ronald Reagan's colorectal cancer (Martin and Potosky, 1990), and Australian singer Kylie Minogue's breast cancer. In the last case, news coverage of Kylie Minogue's breast cancer diagnosis caused an unprecedented increase in mammography bookings in Australia (Chapman et al., 2005); and more recently, in 2013, the case of Angelina Jolie, a worldwide famous actress, which published a letter on The New York Times detailing what she called "My Medical Choice". She explained that she inherited a faulty BRCA gene and decided therefore to undergo a double mastectomy.

In general, it is observed that these episodes direct the media coverage of related health and medical issues, raising awareness and encouraging public debate on the subject matter (Levy et al., 2012; Martin and Potosky, 1990; Metcalfe et al., 2010; Sanderson and Cheong, 2010).

In August 2011, Brazilian soap opera's actor Reynaldo Gianecchini was diagnosed with lymphoma, a type of blood cancer; the revelation of his illness caused great national concern (Nascimento et al., 2012). Throughout August, all Brazilian media covered the actor's illness extensively. It is important to emphasize that television is the dominant means of communication in the country. According to Brazilian Media Research (2015), 95% of the Brazilians watch TV regularly and 74% watch TV programs every day. "In Brazil, soap operas – broadcast firstly in radio and later in TV – became one of the most popular TV programs, reaching huge audiences, sometimes overcoming the index of 50% of the whole population" (Massarani and Moreira, 2002). It is common that soap opera's actors, such as Gianecchini, become national idols.

Considering this phenomenon, our hypothesis is that news about celebrities with cancer attracts much public attention, but the media squander the chance to educate, inform and enlighten the public about this disease, because they instead focus on glamorizing the personal life of the individual.

To investigate our hypothesis, we have employed the theory of media framing (Goffman, 1974; Tuchman, 1978; Gitlin, 1980; Entman, 1989, 1993, 2004; Reese, 2001; Crawley, 2007) to analyse the most popular news on Gianecchini's case, seeking common aspects among them. 'Framing' suggests that news media are not impartial, as they make certain public issues more noticeable than others, while also providing a specific news angle that characterizes those events (Crawley, 2007). Frames call attention to some aspects of reality while obscuring other elements, which might influence audiences' reactions (Entman, 1993). Jurberg et al.

(2009), when studying Brazilian media framing approach concerning stem cells, state that "Brazilian media analyzed [...] presented evidence for and against research with stem cells, but it was biased in the selection of letters for publication and in the choice of scenes included in newscasts".

METHODOLOGY

News selection criteria

The sample period ranges from August 2011, when the disease of Gianecchini was first diagnosed, to March 2012, when it was announced in the news that his cancer was in remission.

We selected news published during specific periods – those during which there was a surge in searches on Google, the most accessible search engine in Western countries (Haucap and Heimeshoff, 2013). To this purpose, we used the Google Trends tool, which shows – within a specific time period– the search frequency of particular terms. This tool does not provide absolute numbers, but it builds a graph showing relative measures of Internet activity. According to Segev and Baram-Tsabari:

Google Trends (GT) (www.google.com/trends) first became available to the public in May 2006 to assist research on searches in Google Search and news articles collected in Google News. GT analyzes and displays the proportion of searches for terms compared to the total number of searches made on Google over a defined period of time (between 2004 and the present). GT also shows how frequently topics have appeared in Google News stories and in which geographic regions people have searched for them the most. (Segev and Baram-Tsabari, 2010)

On Google Trends, we searched for the terms 'Gianecchini' and 'linfoma' ('lymphoma' in English). During the period of data collection, there were four points of sudden increase in searches for the first term, and two for the latter. Each point represents a period of one week. We started from the assumption that these points resulted from times when the media had published news about the actor that had caught the public's attention and consequently, more people had searched for these terms on Google. We restricted our analysis to the news published in these peak periods.

Analysis of the social network Twitter

In addition, we decided to only look at news that reached a minimum level of popularity on the social network Twitter. Twitter is a microblogging platform whose main goal is to let people know what is happening 'right now'. In rankings by country, Brazil has the fifth-highest number of active users in this social network (Statista, 2014). Moreover, Portuguese is the fifth most spoken language on this platform (Mashable, 2006). Twitter allows users to share messages of up to 140 characters, which their followers can read immediately. The profile displays a user's posts – or 'tweets' – in chronological order, with the latest additions appearing at the top of the profile. Users can follow one another's content without reciprocal obligation (Marwick and Boyd, 2011). Twitter is used extensively by major newspapers and magazines as a complementary way to publish news. In general, this takes the form of short news headlines followed by a hyperlink that directs the reader to the corresponding newspaper or magazine's website, where the full

story is available.

As Twitter's search engine is very limited, as one can only search back in a period of one week, we used a tool called Topsy (www.topsy.com), which shows the 'tweets' (messages on Twitter) published over a period of time defined by the user. It also shows the number of shares that a 'tweet' has achieved to date.

Most of the Brazilian newspapers have Twitter accounts. Twitter users have the possibility to 'retweet' – that is, to share through their own Twitter account news, which they have read and judged interesting. We decided to analyze news items that had achieved a minimum of 30 shares. This number seemed practical for three reasons: first, because it would be enough to give us an overview of what was published about the actor in a specific period; second, because it would limit the amount of stories to be analyzed and makes the study plausible, since the amount of news found by Topsy on the topic was very large – approximately 10,000 news stories were published during the selected period; third, and finally, because the most shared news stories were precisely those which had greater visibility on Twitter, thus the stories themselves became more relevant to our investigation.

Two researchers studied the news for the selected period. An observation guide was created to support the researchers' analysis of the news content. The criteria were established after all news had been read, and our subsequent aim was to categorize the news stories published on Gianecchini's illness. We set up a table containing the following columns: Number of retweets; Title of the news; Newspaper; Section; Have infographic? What are the topics covered? Quote experts? Explain the disease? Have metaphor?

Regarding the items, we included the "Have infographic?" column because "the main advantage of infographics is to transmit a large volume of information in very little space and time, communicating in seconds what a text would take minutes" (Tabakman, 2013). For this reason, infographics are a powerful tool to transmit health information to readers.

Columns "Quote experts?" and "Explain the disease?" were included so we can investigate if news stories seek to explain the disease in a more scientific way, in contrast to news reports that only address the personal aspect of celebrities.

We decided to include "Have metaphor" column because using words such as war, fight and battle when talking or writing about cancer is recurrent (Sortag, 1978), and this can have negative consequences. "When people think of cancer as an enemy, this may hurt the intention to engage in preventive behaviors that are less associated with fighting enemies" (Hauser and Schwarz, 2015).

Note: when a news story does not provide clarification of what lymphoma is in the body text but includes hyperlinks that redirect the reader to other pages containing explanations, we consider that it explains the disease.

These results were duly compiled, and formed the basis for the investigation of the news content selected for our study.

RESULTS AND DISCUSSION

The graph produced by Google Trends shows time periods during which there is a sudden rise in searches for the terms 'Gianecchini' and 'linfoma'. These searches were conducted in Brazilian Portuguese (Figure 1).

News items included in Table 1 were those that had achieved more than 30 shares on Twitter. These periods are those of sudden increase in searches for the terms 'lymphoma' and 'Gianecchini' on Google.

First surge in searches – 'Gianecchini' and 'linfoma'

The first peak occurred in the period of 6–12 August 2011. On 10 August, the actor was officially diagnosed with lymphoma. In this period, 777 news stories were found on the subject, 55 of which reached more than 30 shares on Twitter. The highlights of the period are stories that reveal the diagnosis and the support of friends and family, and especially the dissemination of a statement in which he claims to be 'ready for the fight'. This quote, which became a catchphrase of the period, appears in 32 of the 55 news stories analysed.

In considering this sample, we discovered that three news stories offered infographics explaining the nature of lymphoma and its symptoms; 11 stories explained the disease (including the three in this group with infographics) and nine of them quoted specialists or physicians in general. In this period, 35 news stories featured some metaphor related to cancer: 32 reproduced the catchphrase 'I'm ready for the fight'; one said 'Gianecchini's father also fights against cancer'; another said that the actor was 'ready to fight against cancer' and another pointed out that friends had 'posted encouraging messages to support his combat against the disease'. That is, the 35 metaphors refer to the fight against the disease.

Second surge in searches – 'Linfoma'

The second surge in searches for lymphoma, in the period 11–17 September 2011, does not relate directly to Gianecchini. On 11 September, the Australian actor Andy Whitfield, who played one of the protagonists of the series 'Spartacus', died from lymphoma.

Second surge in searches – 'Gianecchini'

The second surge occurred over 17–23 September 2011. It is noteworthy that this was when the actor had appeared in public with a shaved head for the first time. Moreover, some newspapers highlighted the spiritual surgery Gianecchini was about to undergo. A spiritual surgery is a complementary/alternative therapeutic method carried out by mediums. The technique consists of touching the patient with hands and transferring spiritual fluids to him. The efficiency of this method has not been scientifically proven. The use of complementary/alternative medicine is common in Brazil. Samano et al. (2004) studied this use among a group of Brazilian cancer patients and Almeida et al. (2000) tried to verify the veracity of spiritual surgery. In this period, 80 pieces of news were found, 11 of which had 30 or more shares on Twitter.

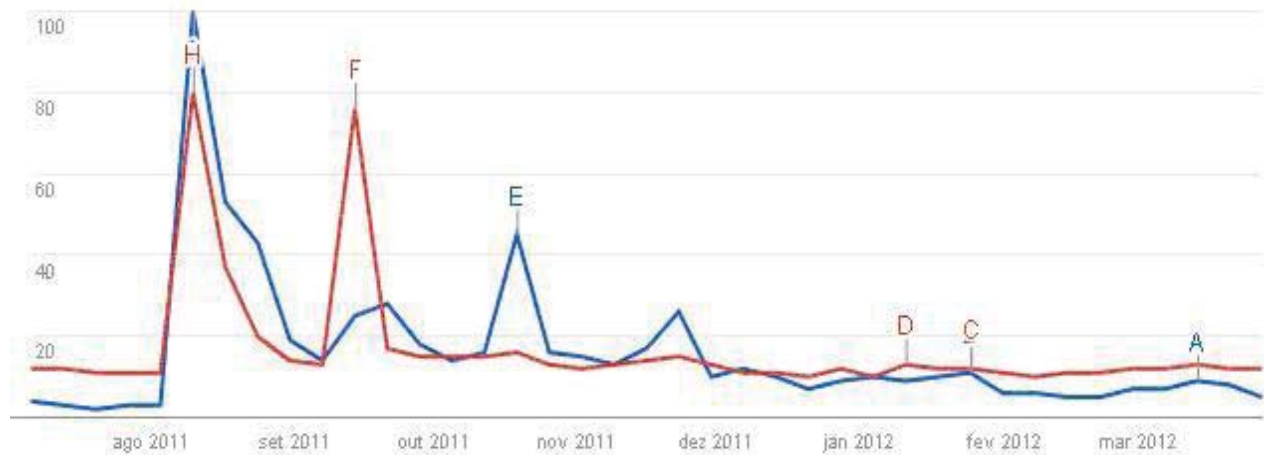


Figure 1. Google Trends graph showing surges on searches for the terms 'Gianecchini' (in blue) and 'linfoma' (in red). Source: <http://www.google.com.br/trends/>.

None of these news stories contained infographics; two quoted experts; two explained the disease and seven included metaphors on cancer, all of them including the word 'fight'.

The two stories that explain the disease have the following titles: 'Cover of magazine "Veja" shows Gianecchini bald', from the Internet "Portal Terra" (often accessed by those seeking information on celebrities), and 'Magazine shows Reynaldo Gianecchini's head shaved'. Importantly, the weekly magazine "Veja" has the largest national circulation in Brazil. In both cases, the explanation of lymphoma is not contained within the body of the text but in a hyperlink that redirects the reader to another page on the same site, where it is possible to find more detailed information about the nature of lymphoma and how it is treated.

Third surge in searches – 'Gianecchini'

The third stage refers to the period from 16 to 22 October 2011. From the 323 news items found, 27 had more than 30 shares on Twitter. Of these, only one included an infographic; another one quoted a specialist; five explained the disease (three of them very briefly) and 16 used metaphors, 14 of them with the word 'fight', one with the words 'fight' and 'battle' and one with the term 'battle'.

This surge occurred in the week in which the actor's father, also named Reynaldo Gianecchini, died of liver and pancreatic cancer. However, not all selected news refers to his death. During this period, the actor gave an interview to the Brazilian Association of Lymphoma and Leukemia, his first interview since the diagnosis, in which

he declared he had 'a very rare and complicated cancer'. The interview was entirely recorded on video and posted on the website YouTube, causing great commotion because he cries several times (numerous copies of this video are available on YouTube, the most popular of which has about 80,000 views). Of the 27 stories, three discussed this interview.

Another highlight of the period related to rumors that Gianecchini had once again been hospitalized. In fact, such news was released by a fake Twitter profile of the actor, and was immediately contradicted by his press office. Three of the news stories from this period refer to this fact.

Fourth surge in searches – 'Gianecchini'

The fourth period is the week between 20 and 26 November, 2011. Of 187 news items including the term 'Gianecchini', seven were shared 30 or more times on Twitter. Of these, one included an infographic and explained the disease but did not speak to a specialist. Five metaphors related to cancer, all of them citing the word 'fight'. One of the stories repeats the term three times.

The surge in Google searches is explained by the fact that Gianecchini had given an interview to the TV programme "Fantástico", on Globo Television Network; this has the largest audience on Brazilian television on a Sunday. In a long conversation, the actor recounted his entire career from the onset of symptoms until the cancer chemotherapy, passing through the death of his father and the unconditional support he received from relatives,

Table 1. Characteristics of surges in searches.

	Period	What happened	News with more than 30 retweets	Have infographic	Explain the disease	Have metaphor on cancer	Quote experts
1 st surge 'Gianecchini' + 'linfoma'	6-12 August 2011	The actor was diagnosed with cancer	55	3	11	35	9
2 nd surge 'Gianecchini'	17-23 September 2011	The actor had appeared in public with a shaved head for the first time	11	0	2	7	2
3 rd surge 'Gianecchini'	16-22 October 2011	The actor's father, also named Reynaldo Gianecchini, died of liver and pancreatic cancer.	27	1	5	16	1
4 th surge 'Gianecchini'	20-26 November 2011	The actor gave a long interview to a TV show, in which he spoke about his life after the disease.	7	1	1	5	0

friends and even strangers.

Google Trends and interests of the audience

Analysis of the graph produced by Google Trends shows that the public interest in Gianecchini's lymphoma tended to decrease over subsequent months. This is probably because the actor's health condition had steadily improved over the months, showing no relapse.

The first surge in searches for the term lymphoma (6–12 August 2011) showed that the public wanted more information on the disease, not only on the celebrity. The point of a celebrity's cancer diagnosis is, therefore, the best moment to clarify details of the disease, showing how to prevent it, what the symptoms are and how the treatment works, among other things. Celebrity cancer cases generate extreme public awareness of the disease; at this time more than any other, the media has great

power to shape habits and health behaviour among the general public. According to Hoffman and Tan (2013), the influence of a celebrity's status is a deeply rooted process that can be harnessed for good or abused for harm, especially with regard to health issues.

Considering the most popular news on Twitter about Reynaldo Gianecchini's lymphoma, in the week of the diagnosis, we found that 11 of the 55 studied news items provided explanations of the disease, and nine quoted experts, which shows that media framing in that week did not have a prominent scientific and informative bias. Furthermore, none of the articles, even those that explain the disease, cover the topic of cancer prevention. Some measures can be taken to decrease the possibility of being affected by certain types of cancer. Diets rich in fruits and vegetables, for example, may have a protective effect against non-Hodgkin lymphomas. Exposure to certain chemicals, including pesticides, solvents, fertilizers, herbicides and insecticides, are related to the

development of lymphomas (Instituto Nacional do Câncer, 2013).

Some studies show that the media could contribute greatly to disseminating preventive behaviours (Goffman, 1974; Kalichman and Hunter, 1992; Martin and Potosky, 1990; Chapman and Leask, 2001; Chapman et al., 2005; Metcalfe et al., 2010; Bhatti and Redelmeier, 2014). Theories of health information acquisition consider information-seeking to be an important mediator between a stimulating event and a subsequent initiation or change in behaviour (Griffin et al., 1999; Niederdeppe et al., 2008). According to Bhatti and Redelmeier (2014), the case of Angelina Jolie:

“...there was a large temporary surge in queries about genetics and treatment, a modest increase in queries about general information and risk assessment, and a rapid return to baseline after about one week. The implication is that Angelina Jolie spurred significant information-seeking about breast cancer genetic testing for a short time.” (Bhatti and Redelmeier, 2014)

Moreover, when the Australian singer Kylie Minogue was diagnosed with breast cancer in 2005, at the age of 36, the media in her country covered the event massively, generating in the process a ‘Kylie effect’ (Chapman et al., 2005): a 40% increase in the amount of appointments for mammograms in the two weeks after the diagnosis was made public, plus a 101% increase in mammograms for previously unscreened women in the eligible age group of 40–69 years. This effect was boosted by the way in which the media presented the theme: Minogue was repeatedly reported to have a good prognosis because the cancer had been detected early, which boded well for her recovery and survival (28%). The importance of early detection was often stressed in news stories (8%), and 26% of news items gave a more general prevention message. Journalists emphasized explicitly that vigilance and mammograms were relevant for all women (Chapman et al., 2005).

A similar approach, focusing mainly on lymphoma, appeared prominently in the period in which Gianecchini was diagnosed with the disease, then faded with the passage of time. Infographics appeared three times among 55 news items in the first period: once in the third period (among 27 stories) and once in the fourth period (among seven stories). This tool should be used with more emphasis by health journalists in order to hold readers’ attention once it has been captivated by the subject (Tabakman, 2013). Another point of interest we consider is the investigation of one aspect of the second period studied (between 17 and 23 September 2011), when Gianecchini had appeared in public with a shaved head for the first time. It is noteworthy that his photo was

on the cover of the magazine “Veja”, which is the most popular magazine in Brazil. The third surge of searches occurred for various reasons, but the interview with the actor, which was widely publicized on social networks, drew widespread public attention. These events show that Gianecchini’s case continued to stigmatize the negative aspects of cancer, such as physical changes (hair loss) and distress (he cried a lot in his first interview). Also, the disclosure of the Gianecchini’s spiritual surgery achieved prominence in the media. A spiritual surgery is a complementary/alternative therapeutic method carried out by mediums (De Almeida et al., 2000). This reveals strong potential for sensationalism in coverage of such methods. Accordingly, none of the news discussing this spiritual surgery told the story in a skeptical way, or explained that it was not the correct medical procedure of treating lymphoma. In short, this news does a disservice to the population, because it opens up the dangerous possibility that some might be encouraged to think that spiritual surgery could suffice for medical procedures.

Another highlight is the large number of metaphors found in all periods analyzed – from the 100 news items studied in total, 60 used metaphors, especially those containing the terms ‘struggle’ and ‘battle’. Until now, no Brazilian study set out to investigate the war metaphors in discourse about cancer. Studies on cancer by Sontag (1978), Clarke and Robinson (1999), Grant and Hundley (2009), Seale (2001a, 2001b), Hauser and Schwarz (2015) came to important conclusions. When relating cancer to war metaphors and imagery, for example, ‘fight against the enemy’, and ‘battle to be won’, media tends to strengthen an extremely negative stereotype of the disease. According to Sontag (1978), cancer is spectacularly overloaded with trap metaphors, and this has cost many lives in the past. Many years after the Sontag studies, we still note that cancer is referred to by media as a sort of punishment (Verjovsky and Jurberg, 2012), instead of a relatively common disease that can affect anyone. Moreover, according to Hauser and Schwarz (2015), Framing cancer in terms of bellicose enemy metaphors has unintended side-effects that may impair efficient prevention strategies. Many behaviors that reduce the risk of cancer require one to limit enjoyable activities, from sunbathing to drinking alcohol and eating red meats. Yet, limiting and constraining oneself is not a concept closely associated with fighting enemies. Hence, a bellicose message frame that emphasizes fighting an enemy may render these protective behaviors less compelling than they might otherwise be.

Although the use of war metaphors when writing and talking about cancer is quite common, it is important that journalists acquire a greater awareness of the negative consequences that the use of this figure of speech can

bring to the audience.

Conclusion

This study shows that the public is interested in seeking information about cancer when a celebrity is diagnosed with the disease. The graph produced by Google Trends shows that, especially during the first peak searches. Although the public has shown interest in knowing more about the disease, the media gave greater focus on celebrity itself.—Journalists provide content with a more emotional and dramatic bias – especially when it comes to celebrities.

This is proven by the large number of metaphors of battle and war, used repeatedly in such news stories, as well as the exploration of themes such as spiritual surgery. Despite some limitations of our study, we believe that our results may contribute to the improvement of the scientific journalism currently practiced in Brazil. New health communication strategies must be sought in order to transform media into a non-formal educational tool that assists to inform the population about cancer, and other medical and health conditions, in a clear and objective way.

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Conflict of Interests

The author has not declared any conflict of interests.

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Full Length Research Paper

Communication without content? On how theory of communication can have its horizons broadened by Whitehead's thinking

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According to Whitehead, the things of world are at the same time strange and provoking. We do not perceive them, but rather *prehend* them; they occupy us before we occupy them. The prehension happens at first as affection and only afterwards as cognition. Therefore, its approach is before anything else aesthetic, not ethical. Even so, beauty does not exist, for we are the ones who attribute beauty to a rose, for instance. In epistemology, his main concern is to understand how a subject feels the world which constantly provokes him. This essay wants to demonstrate the importance and the application of Whitehead's ideas to theory of communication. A provoking thought, which makes us think outside box and lose our grounds. In Whitehead's theory of events, the author argues that nothing dies and things reach a "final satisfaction", a realization which, when realized, becomes datum to other living things. Thus, his philosophy is of the novelty, of the moment and of the concrescence.

Key words: Philosophy of organism, prehension, event, concrescence, superject, theory of communication.

INTRODUCTION

The philosophy of organism: feeling precedes perception

For Whitehead, the real is made up of *actual entities* (or actual occasions) and of *eternal objects*. Actual entities are the realities from which world is constituted, the ultimate real thing which forms it. Nothing exists beyond the actual entities. They are everything in the world, at the same time they are *processes* (that is the meaning of the word occasion: the process by which something comes into being) and their being is composed by the *becoming*. They move from a non-

existence to an actual existence, and it happens within a temporality with a start and an end. They are "animated" by the data they get from exterior. Associated, entities form an *event* or a *society*. When entities die they become data to be appropriated by another entity or actual occasion. The genesis of processes is attributed to the phenomenon of concrescence, in which multiple disjunctives constitute a conjunctive unity.

According to Whitehead, feeling precedes cognition. What for Kant was secondary, namely aesthetics, will receive a special attention. A "critique of pure feeling" should supersede a *Critique of Pure Reason* or a *Critique*

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of *Practical Reason*. Feeling precedes understanding. It is something similar to Merleau-Ponty's dehiscence, a "open to outside", a contact with the unexpected, the strange, the uncommon, which never brings us something we knew before. Therefore, it is neither about cognition nor hermeneutics, whose intention is to make the unknown known, based on the presupposition that the thing to be known already existed inside us. Together with art, philosophy also has the means of awaking individuals from their torpor, allowing them to experience the "shock of affective tones"; this painful episode which forces to move forward. Thus, feeling performs an event in the sense philosophers (and not the theoreticians of communication) understand.

Our contact with the outside world is affective. I become different and this becoming involves the formation of a space and a time. The spacial location and the temporal sequence tell us the paths which will allow us to receive the world data. Thus, time is not a priori fixed, neither is space. They are both constructions which guide the experience.

And just as a good constructionist, Whitehead seeks to *find* but refuses to *comprehend*. His concepts have no meaning independently from their practical working, which is, according to Isabelle Stengers, to allow "in each encounter, in each thing, and in each way of living, the power of being forced to feel and think" [Stengers, 2002, p.34]. "To let Whitehead speak for a long time is to be exposed to him to trick you, making the organized train of explanation get off the track into an apparently incongruous horizon" [idem:110]. And that is exactly what happens to students, adds Stengers, when a course arouses their interest.

In fact, Whitehead himself joined this creative process in the academic world, risking to practice a "real-time thinking", recreating in each step the meaning or the need of the next one [Stengers, 2002, p.110]. This metaphorical feature of his thinking is confirmed by Isabelle Stengers, when she accepts to live this "strange adventure" which makes her lose her grounds and experiment "a way of thinking which leads to its highest degree and is able to converge freedom and pressure, boldness and obligation" [idem, p. 111]

The concrescence

Things happen through a *process*, in which many entities become one, from a disjunctive plurality to a conjunctive unity, forming something new. The final entity is the "divine world element": through which what was an inefficient and infertile disjunction of abstract potentialities reach, in a decisive way, the efficient conjunction on an ideal achievement [Debaise, 2007, p.41: PR, p. 98].

That is the concrescence. Organs would be the concrescence of cells, and the army the concrescence of

soldiers. Novelty is a "joint new", never something which has already happened or something that will happen. The world is not the same twice, says Whitehead. Nevertheless, neither is novelty absolute, for it is always a restructure of given elements, what can be metaphorically called kaleidoscope. There is no starting point, nothing starts out of nothing, as well as nothing disappears from the universe: former existences engage into new becomings [Debaise, 2007, p. 26-27].

Every creation is a conjunction where new compositions come to be out of old ones. And its modus operandi is through publicity: creation is the publicity of multiple things returning to the private individual sphere [Debaise, 2007, p. 65: PR, p. 257], having a circular feature: from the private individual sphere it returns to the publicity of the objectified individual. In this latter case, it functions as an *efficient cause*, in which one thing is up dated by another and gets attached to it, functioning as an external intervening cause (different from the first – multiple things return to the individual –, in which prevails the *final cause*).

Entities "prehend" what is sent as publicity, as data. They assimilate it. The whole process is a sequence of phases. New prehensions emerge out of the integration of prehensions which emerged in previous phases. The amalgamation of former prehensions happens through inheritance, in which an object resists time and holds a certain identity because of its genetic feature inherited in actual occasions [Shaviro, p.30: W 1929/1978, p. 109].

The actual entity prehends, integrates, builds connections with universe; animated by an "unsettling principle" which always projects the entity to beyond its actual state [Debaise, 2007, p. 67]; it incorporates multiples, even if they are different. In the end, the concrescence process reaches what Whitehead calls "determined integral satisfaction", when it is fully performed, when it becomes an *act* [ibid.]. This is, evidently, the aristotle's metaphysical model, in which a being does not exist only as act, as a finished thing, but also by what it can come to be, namely its potentiality.

Thus, entity is no longer a becoming subject, for it made its life. It is now a new entity disjunctively situated in the midst of the plurality it synthesizes [Debaise, 2007, p. 26-72: PR, p. 73]. Integrating everything which exists, the universe becomes an element of its composition; entity is both the joint-being of entities plurality it encounters, and of the actual entities in the disjunctive plurality core which it leaves [idem]: part of the whole and disjunctive element.

There is here a similarity with Merleau-Ponty, by the fact it incorporates multiples and differences, once the new harmony which is created does dissolve the dissonances, and the oppositions are converted into contrasts. Beyond that, as the flesh of my body integrated the flesh of world, and being only one, Whitehead says our body gains ambiguities: "sometimes, I treat my body as a simple part of the external

nature; sometimes, on the contrary, I think it as mine" [Stengers, 2002, p. 99: PAF, p. 153].

When Whitehead reflects on the face, affirming it is "the expression of a possible world", it reminds us of Levinas' ideas. Moreover, he puts the face as the focal point of a possible communication: "the expression of the other's face poses the question of emotion: not what I perceive, but rather *how what I perceive affects me*" [Stengers, 2002, p. 129, emphasis added].

Entity is at the same time subject and object; or, as Whitehead affirms, subject and *superject*, or even more, a state and a desire. In the moment of finalization, this desire or ambition identify themselves with their being, are their identity, "a point of perspective upon the universe that will no longer change" [Debaise, 2007, p. 67]. The hegelian features of this idea cannot be denied.

Subject, superject, feelings and prehension

Whitehead has a philosophy of the organism. It differs from the idealist philosophy to the extent that, for example, in the cartesianism the subject creates the thought, whereas for Whitehead it is the thought that creates the thinker. If, according to Kant, the world emerges from the subject, in Whitehead's philosophy the subject emerges from the world. The actions of an organism are directed from former organisms to a immediate one and the former ones direct multiple things in the composition of only one superject [Debaise, 2007, p. 66]. A subject experience things, this is not refused to him; but he is superject of the experiences as well. He is both, being always below and beyond his identity. It is the inadequacy produced by his desire or immanent ambition, "the subjective goal which animates him": the essential "to the philosophy of organism metaphysical doctrine is that the notion of an actual entity as a non-changeable subject of the change has to be completely abandoned" [Debaise, 2007, p. 77-78: PR, p. 83].

Therefore, the subject-predicate model is to be mistaken. It is based on Spinoza's principle that a fundamental substance remains the same while secondary features, its "modes", are attributed to it and translated as "affections". On the contrary, Whitehead says, there is no unchanged substance but only modes; we are only modes, variable according to situations. The subject (Cf. Debaise) has nothing to do with someone adequate, complete, or autonomous, but rather with someone tensed, projected beyond himself [p.77-78]

A being is characterized by his *feelings*. The subject is the one feels, the sentient. Actual entities are subjects when they show affirmation and self-pleasure. Feelings are oriented and integrated into desire or subjective ambition, that is their final cause. In order to reach the final cause of the actual entity becoming, one departs from potency to act, moved by an external force, the feeling, while an efficient cause.

Feelings are experienced by the subject in the form of prehension: I am myself and keep my character only if I keep receiving my past heritage [Shaviro, 2012, p. 30]. That is what rocks and plants do as well. The difference is that I take in this heritage in a higher level and more reflexive than them [idem].

Whitehead creates the concept of *prehension* in order to avoid the term *perception* which is, according to him, too charged with anthropomorphisms. He equally rejects the concept of mentality for it puts him close to the cartesianism. Prehension reminds us Bergon's "the photographic universe" idea, to whom everything perceives: molecules, stars, nature, living beings. There is a permanent photographing of everything from everything which does not settles in the photographic film, having no register or memory. Merleau-Ponty drops the term perception in the last phase of his intellectual production, coming to use the notion of "experience" instead.

In principle, beings are prehension. They prehend the whole time. But they do so differently from one another. As affirms Shaviro, the initial data and the coherence among them could have already served to other feelings in other subjects, but the subjective form is the immediate novelty: it is like that specific subject feels the objective *datum* [Sharivo, 2012, p. 56]. No other subject feels the datum in the same way that another; novelty is a function of the "way" and not of the essence [idem].

That leads us to the questions which we are more directly interested in: how do we feel the world which is constantly sending us signals? How are these signals internally experienced when we turn to them? What effects do they have upon us? This all not in the sense of how they echo our physical or neurological reactions, rationally cognitive, as William James suggested in his book entitles *What is Emotion?* But rather, we are interested in how they interfere into existential issues into our sensitivity towards the world, into our attitude before the other and the universe that surrounds us.

Subjects prehend an object which provokes a certain reaction. By this reaction, or activity, an actual entity comes true, accomplish its concrescence. Through the prehension, the subject turns into becoming, prehend other entities data; prehend, while a living being, the dead which is there. Whitehead says that when he passes by the Cleopatra's Needle, in London, he prehend that and, thus, renews himself, prehend what he was a minute ago [80]. The soil prehend the sun and a rock prehend the soil. The Needle prehend everything around it.

However, the point of view does not belong to us; we are just its eventual occupants. For Whitehead, the things occupy you more than you occupy the thing. Stengers says you are not the one who decides the variation of your own points of view, but it is rather something that happens to you and that you interpret in a way

or another. "What we 'instinctively know' is not so for our consciousness possesses a point of view, on the contrary, the 'here' of this point of view is what is ours" [bien plutôt que le « ici » de ce point de vue est nôtre, Stengers, 2002, p. 82].

And prehension is not the same to every being. When a rabbit turns its head to a certain noise, it explores its meaning. Also, bees explore their surroundings, but in a different way. Ticks, ants and spiders hesitate as well. But nettles and crape myrtles do not [idem, p. 45].

Further details

On the different ways of understanding the term Event/Happening to some philosophers and theorists of communication please see Marcondes Filho, C, *Das Coisas que Nos Fazem Fensar*. São Paulo, Ideias e Letras, 2014, Chapter 4.

Being is only being "in situation". In Heidegger, the Being is not "only presence", but rather is immersed in a situation, it is a Being "to which things are present". Let us see how it is exemplified when Heidegger mentions a simple object, a jug, into the wheel of the world. In Heidegger's *The Thing*, the philosopher says the jug does not exist to physics, but only what it represents as a possible object. It is like the wine, which is nothing but liquid. The "being" of these things are never revealed.

However, the jug is not only this object, made into this form, it is rather something that allows us to keep and pour liquids. In it, as well as in the wine, the earth and the sky is present (water comes from soil, crosses rocks, receives rain from the sky). Wine is the drink of the sacrifice as well, through it deities and mortals receive gifts. The being of the jug (as well as the wine) is the act of gathering together; it is not just a thing (Sache), but rather something else (Ding). In the German language, the word Sache refers to something more concrete as the word Ding, but both are synonyms of the word "thing". As a Ding, the thing unfolds its being. A thing as a jug unites at the same time sky, earth, deities and mortals, and each of the four refers to the each other.

Whitehead's "new harmony" does not exclude dissonances. "Negotiating with 'antithesis or 'apparent self-contradictions', Whitehead's god neither selects between alternative possibilities as Leibniz's one, nor 'overcomes' oppositions aiming at a higher unity self-reflexive and self-differentiating as in Hegel's notion of the Absolute. It rather functions as a 'thought's turn which converts opposition into contrast (1929/1978, p.348). Where Leibniz's god selects the 'best of the possible worlds' excluding incompatibilities, Whitehead's affirms without preferences or restrictions 'the discordant multiplicities of actual things'" [Shaviro, 2012, p. 26].

The face as a possible world. "The other's face does not gain ambiguity, different from our body, but rather the

double-specialization, the most extreme one, it is the object par excellence and, also, the expression of a possible world in unison in which the becoming takes place [Stengers, 2002, p. 100].

Entity as a state and a desire. Didier Debaise affirmed: "L'entité était à la fois sujet et superject, état et visée...". The word visée means "turning your eyes to a goal". In the figurative sense, visée can be directing your spirit to a certain goal; therefore, it also means ambition, desire, intention (See Petit Robert).

Summary of what process means to Whitehead. "L'être est le devenir. Mais comment opère le devenir? C'est une opération que Whitehead appelle de préhension : "l'essence d'une entité actuelle consiste seulement en ce qu'elle est une chose qui préhende" (PR,100). Elle s'approprie, durant ce processus, l'ensemble des autres entités actuelles déjà existantes; elle les fait siennes, les incorpore. Celles-ci deviennent alors ses données ou ses composantes, le matériau dont la nouvelle entité est faite. C'est l'appropriation continue "du mort [les anciennes entités actuelles] par les anciennes. Au terme de ce processus d'intégration, l'entité est "reliée de manière parfaitement définie à chaque élément de l'univers" (PR,100); elle atteint sa satisfaction qui est aussi la fin du processus, la fin de son devenir. Elle est à ce moment pleinement réalisée, intégrant tout ce qui existe, transformant l'univers en élément de sa "propre constitution interne réelle". L'entité est alors "à la fois l'être-ensemble de la pluralité d'entités qu'elle trouve, et l'une des entités actuelles au sein de la 'pluralité disjonctive qu'elle laisse; c'est une nouvelle entité, disjonctivement parmi la pluralité des entités qu'elles synthétise. Plusieurs entités deviennent une, et il y a une entité en plus" (PR,73). Les "actes de devenir" ne cessent de s'ajouter les uns aux autres. Rien ne disparaît dans l'univers, tout est conservé; les existences anciennes sont engagées à l'intérieur de nouveaux devenirs dont elles sont les matériaux [Debaise, 2007, 26-27].

On the uses of feeling. According to Petit Robert, the French verb to feel can be translated as: 1. to have a sensation, perception of an object; to perceive, to notice; to realize, to guess, to foresee; to appreciate, to like, to prove sth; 2. to smell, to stink; to suggest; 3. to have the impression.

On Aristotle's four causes. The material cause: the fundamental ingredients which constitute the world. The formal cause is the form which the thing turns in opposition to the initial matter, still without a cause. The efficient cause has to do with movement and rest. It is the passage from something that is potency into act. However, for that to happen an external intervention is necessary, its efficient cause, which performs this transformation. Finally, the final cause refers to the utility

and answers the question 'what is it for?'

Phenomenology

For Kant, the aesthetic subject neither understands nor legislates, only feels and responds. He does not impose his forms. Rather, he is informed by the external world. As Wallace Stevenes says, "the world fills the being before the mind can think" [quoted by Shaviro, 2012, p. 13]. Thus, he is contemplative. It partially thinks, it is partially thought; something between passive and active voice. "Voice of the medium," says, Shaviro. For Kant, he quotes, "we detain ourselves in our contemplation of the beauty because this contemplation reinforces itself and reproduces itself" [Kant, 1987, p. 68]. Shaviro calls it "short circuit self-affection": the contemplated subject perpetuating in and to the contemplative subject. He subsists only "to the extent that resonates with the feelings inspired by that object." He is self-affected by the datum that goes into it [Shaviro, idem].

The concern of a Whiteheadian phenomenology is to identify *what* we learn in the world and *how* we learn. Perhaps he could expand its scope wondering "that transformations do these data cause into me?" and, therefore, we would be able to produce an interesting dialogue with the metaphor. But he seems to avoid it, stating that "we are not asked to commenting on the psychological subject-object relationship or on the status of each of them in the realm of the real" [Debaise, 2007, p. 31: CN, p.67]. But, actually, it is not just a "psychological relationship", but rather a being in a world continually changed by the experience of external prehensions. That is, the issue is rather philosophical and refers directly to the phenomenon of communication, which, however, he avoids to address.

Whitehead's concern is that epistemology does not fall into an ontology, namely the search for the answer to the questions "what's that?" or "what does that mean?". There are three stages of this process. Initially, there is the experience of the prehension: the subject prehends. Then, the *datum* is taken into consideration; its convenience (or not) result in the birth of the prehension; it is necessary that we have a pragmatic interest in it. Finally, the subjective form, the affective hue which I will attach to it, what determines the effectiveness of the prehension in the moment of experience; the fact that it is incorporated as a "persistent fact", from which I cannot escape [Debaise, 2007, p. 47: AI, p. 231]. In the process, there is always a margin of indeterminacy, a space for "decision" regarding "how that subject feels an objective *datum*" [Shaviro, 2012, p. 55: W. 1929/1978, p. 43, emphasis added]. This is the object of *our* phenomenology of perception, namely the New Theory of Communication. When seen from the conventional view,

none of the three steps is about perception. The subject who carries out the experience, who prehends, is the "new actual entity"; the data, the prehended fact are the "former actual entity", the third movement, namely the phenomenology.

If we were to use it for communication studies, his phenomenology would focus on steps similar to ours. It would turn to observe an external object, see how far it provokes in us, as observers, a pragmatic interest, and, in the end, we would simply incorporate it. In our case, it is different. We do not incorporate anything. We try to check the communicative abilities, I mean, if something as an event could provoke in us - or in anyone else who shares it as well - an effect of rupture, a break of patterns and constitution of meaning, making it different from non-communicational trivial facts which act only to supply us with new information from the same.

Isabelle Stengers mentions three other elements of the capture of the spirit through nature: the time present (the when), the percipient event (the where), and what makes the event to be discerned (the how); time, space and form. The fact discerned is that of which I experience in perception. The activity, she says, begins when for one reason or another I am interested in what I select [Stengers, 2002, p. 134]. (It is not clear, in her argument, why "select" is not the same as have interest in something). Stengers gives a trivial example: "I know that if I go to my window, I will see that those who are laughing either keep talking or move away, and I know that if I was at the window two minutes ago, would have seen their meeting. From all this, I have the experience perceived by their laughter. This is because, moreover, they do not cause me a shock, as it would have been if I had heard a creak of desperate brakes: one day or another, one of these fools will kill not a cat but a child "[Stengers, 2002, p. 60]. People laughing outside are signals. If I go to the window to see them, it turns into information. I select this action and only do so for it attracts my interest. A shock caused by a sound of desperate brakes will be a new signal that will attract my attention even more. Hence, we would fatally fall in *our* notion of information: what I capture from the set of signals (Whitehead would call it *data*) which I am subjected to by the external world.

One thing is nature, called "discernible", and another is the discerned, what we apprehend. An event discerned by us is connected to other events, is a "term" within a larger structure. Beyond that there is the "full general fact", the discernible, comprising the discerned. When we say that a certain datum "declares," what is being said is that this statement is made to us, our reading of it gives the meaning to the event - which is linked to other events - a subjective dimension. The cognizant spirit would be responsible for this significance. But there is another possible reading and it is provided by the whole. In this case, the verb *disclose* would bind to the idea that there is something revealed in the experience which is

beyond the words themselves and the things [Stengers, 2002, p. 61]. Thus we enter the field of extra-linguistic, of the expressive forms which are formed by the experience of every phenomenon, in the field of what is subtle, discrete, and sensory; or, seen from another perspective, the presence of Stoics' incorporeals.

To the Whiteheadian reading of Isabelle Stengers, we are captivated by the apparent simplicity of the present, of what we are living as "now". And this illusion is enhanced by altered states of consciousness (intoxication, hashish, etc.) [Stengers, 2002, p. 77]. In any way, whether or not intoxicated, our subjective sense of time remains the same. There is a specious present (cf. William James, "beautiful in appearance, which seems true but it is not"), in which everything seems normal, the duration is extended, and a series of successive events likely to be separated appear in an undivided mode. A number of successive presents increase in the same episode. It is like duration retained in itself the passage of nature, says Stengers [2002, p. 75]. But with this, "we were on the blade of a knife" and not in the saddle on which we would see the two dimensions of time [idem].

The specious present does not seem to be equal to the criticism that Bergson undertakes when he speaks of "the filmmaking process" of our thinking. On the contrary, they seem to oppose. Bergson claims that by seeing chained facts, we interpret them as disconnected: instead of shaking the kaleidoscope, we prefer to stop in the images that are formed. The extended present, specious, would accomplish the opposite. As the forms of altered states of consciousness, we "stretch" the present, experiencing it in its expanded form. It would be like a misrepresentation of the duration itself. But contradiction seems to be true. For remaining in the present paralyzes the movement, the inevitable result of becoming, like the cinematic mechanism. Both are reactions against the inevitability of change.

Datum is what is seized by an actual entity, what is the object of its feeling. It is both the material of the actual entity as what guides this entity's creativity. For example, it is a physical signal of light, while the feeling of freshness of a new day as well. Actual entities are governed by data. These impose limits to feelings which cannot be transgressed.

We saw above that at the end of the concrescence process, the actual entity, reaching its satisfaction, either dies or "becomes a disjunct". Disjunction is the fate of becomings. The actual entity, no longer animated by the life of a "subjective aim", which took it (as superject) beyond itself, disjuncts itself. But death is far from meaning disappearance. Objectively, actual entities are immortal. It dies as a "subject of becoming", but as an object, as datum, it acquires immortality. The transition from subject to object is the access to a immortal form [Debaise, 2007, p. 39]. But even that immortality does not mean it has infinite duration, as the metaphysical thinking

assumes, but rather the fact it can always be resumed.

What dies to the perception is the world revealed in the immediate presentation, that which shines with nuances, "fugitive, intrinsically devoid of meaning" [idem, p. 40]. What remains is the world revealed by the external force of an efficient cause, which turns potency into act, that binds one thing to the next one, in which each event resonates its individuality on the steps of becoming [idem].

Further details

A customs agent sees a suspicious passenger. It is on another level he realizes fraud. "The customs agent discerns – it is his job – the traveler as a possible carrier of goods liable to be taxed, but he knows too that as he makes his question, the statement he anticipates will not define the traveler [that way]. What he should discern could, incidentally, and can - as soon as the fraudulent traveler join his family or his accomplices - be declared through a very different way: [with a] "Phew ...". The event here is the arrival of the traveler. It is judged as "agent sees a passenger coming who may have something to declare." This event, however, is linked to other events that are not declared, except in the discernible mode [Stengers, 2002, p. 61-61].

Current entities, eternal objects and events

Gilles Deleuze called uniqueness to what would be pre-individual, non-personal, a- conceptual. It is a neutral. For Shaviro, it is the turning point or continuous transformation [2012, p. 19]. Something similar is Whitehead's concept of actual entity: naked individuality to which the procedures of thought secondarily determine properties and relations [Stengers, 2002, p. 58]. Each actual entity creates itself through a decision process by allowing some data, rejecting others, selecting several potentialities offered by eternal objects.

For Whitehead, the current entity has no self-determination. Its determination is given by how the potentiality of an eternal object enters it. Actual entities are "things whichprehend". They appropriate the set of other existing actual entities and make their own, incorporating them [Debaise, 2007, p. 26-27: PR, p. 100; PR: p. 342], and they become "their data". For they emerge from data, they are "experiences in action". They inherit data from past occasions, but always introduce something new into the world.

Actual entities can be formal and objective. The sun in the sky is the formal sun but what exists in the understanding, while perceived idea, the sun is objective. When they have an independent existence, a meaning by themselves, they are formal; and when have an external existence, when prehend by other entities, they are objective [Debaise, 1007, p. 64]. The difference between

formal and objective has to do with perspective, from it or towards it. For example, an entity observing itself, practicing the enjoyment of its own mode of being, being its prehension of all that there is, it is self-enjoyment, formal reality; and, when their existence is within another, it is objectification, objective reality [idem]. The first, the formal reality, consists of once and for all, it is unchangeable. And the second one, the objective reality, it is continually engaged in new processes [idem].

Both satisfaction and self-enjoyment refer to actual entities, the acts of becoming; they show every becoming is connected to an intensity. The actual entity "fills itself with world" (intensification process), and in the end it integrates to it [Debaise, 2007, p. 68-69]; but this does not apply to a plant, Deleuze's misunderstanding and pointed out by Shaviro, because the plant sings the glory of god filling itself of it but it is not an actual entity, but rather a "society", an event [idem]. Let us look at this further.

Event

A person is crushed in Chelsea Harbour. The obelisk of Cleopatra is in the port of Charing Cross and I get to see it. In the solar spectrum there are dark clouds. In all three cases these are events for Whitehead. Also stones, pyramids, rivers are events. The difference is that there are some determined data in the first: a place, a time, a feature; and in others, there are not.

Event is a "living together", is a nexus of actual occasions (or entities), contiguous in space and time, interrelated in some way, determined in an extensive quantum [Shaviro, 2012, p. 18]. No event occurs alone. In it, the actual entities associate in the becoming process, which defines the nexus itself. They are determinations and condensations of the passage of nature, that is, the kind of perception that goes beyond what we can perceive, which is wider, a kind of horizon that exceeds the object of our attention [Debaise, 2007, p. 30]. These condensations are from the point of view of perception as Bergson's "immediate data of consciousness": original factors, originating because tied to experience, to perception.

In the process of becoming, the relationship with time turns the actual entities continuously moving. It is here that Whitehead refutes ontology for the fact that it generalizes the visual perception and enhance the permanence of things. In the ontology being is the perceived in its immediate presentation, namely the being of the here and now, the projected image of a particular perceptual experience [Debaise, 2007, p. 38]. In contrast, Whitehead's being is a being in passage, of the movement, of becoming, and ... of permanence [Idem, p. 30]. (Again, we feel here echoes of the hegelian realization of the spirit, or, if one likes, of the equally hegelian 'end of the semiosis', from Peirce). Even so, Whitehead

uses Bergson's category of duration. The world is like a continuous chain of events which can be sectioned into finished events [Idem, p. 34].

Continuity is always produced; and temporary. Nothing comes to be at once and for all. Objects recreate and renew themselves. Consciousness is reduced to its minimal form of "tender consciousness" [Debaise, 2007, p. 30]

An actual occasion is not an event, as the latter is associated with a continuous process, it is part of larger developments and its identity is variable. But the current entity or occasion is all the opposite of this: in it, instead of slow processes there is sudden turns, single prehension and a fixation of its identity in the becoming. Events have extension and can be cut, actual entities are "prehension with no parts", their identity is fixed.

Whitehead also has its own definition for the word society. Society can be seen as a form of organization or grouping of actual entities, when they are not seen as an event. In fact, as "structured society", it is more of an "environment" where the subordinate societies negotiate their existence [Debaise, 2007, p. 35]. Society is a union of actual entities which not only occurs by contiguity but because all elements inherit something common. They are self-sustaining and are considered "things which persist" as, for example, a stone, a cell, or a body, which seem simple but are complex.

The relationship between societies and nexus is a relationship of magnitude. Nexus is the first form of social order that emerged from the actual entities. It is still a reunion, but a condition of existence of societies. At the reunion there is mutual prehensions, in many ways. On the other hand, the societies involve, besides the inheritance of a common past, a new composition, an order [Debaise, 2007, p. 71]. In this context, individuals are characters who represent roles and repeated operations, practicing a common heritage in specific moments of their history. This is what is called identity of a stone, a rock, a cell or a person.

Eternal objects

One cannot find the red out of red objects. Colors, tactile sensations of matter (smoothness, roughness), shapes (cube, circle), numbers, character traits (bravery, cowardice), the electric charge, the gravitational attraction are all eternal objects. They themselves say nothing about their ingression in the actual entities; it is their existence that justifies them - ingression is how a potentiality of an eternal object is realized in an actual entity, contributing to its features.

Eternal objects function as elements of potentialization in the actual elements becoming process. They provide the

necessary qualities, the relationships which enter these objects: "an eternal object exists only for its insertion into an actual entity" [Debaise, 2007, p. 41-42], it can only be found within the experience when felt or selected by actual occasions [Shaviro, 2012, p. 39]; it is introduced and becomes the element of the entity existence in the form of ingression, [Debaise, 2007, p. 41-42]. They are like "adverbs", the "how" of their manifestation. Just as for the Stoics, an actual object only becomes temporal with the participation of eternal things. There are two series - eternal objects and actual elements - which are mediated by something that combines (a) the update of what is temporal and (b) the timelessness of what is potential. By offering to update and determine the actual entities which select them, eternal objects represent the Stoic concept of "quasi-cause" [Shaviro, 2012, p. 42].

On perception

Whitehead's concept of perception resembles James', Bergson's and Husserl's. Perception is a concrescence of feelings [Debaise, 2007, p. 12] and human perception, a type of prehension. There are two forms of perception: the immediate presentation, and efficient causality. In the first case, the world is perceived "as it presents itself", and immediate sensations are projected in the universe. This kind of perception was seen in the past as the only mode of perception [Ibid, p. 36-37], sensitive perception, the experience of the world lived in the moment, without any temporal thickness, world as a screen for the disembodied spectator [idem, p. 37]. Features are felt: colors, sounds, flavors; age of solipsism, an actual body noticing actual things.

A distinction has to be made here between different figures of the time: "at the same time" does not equal "at the same instant". Simultaneous is different from instantaneous [CN, p. 56/75]. Instant has to do with continuous time, broken up into an infinite succession of moments. This is the abstract time of Bergson. According to Whitehead, the sensitive experience only understands nature in an instant (specious present, seen behind), but what sensitive experience provides to the knowledge is nature itself during a period. What experience declares, as Stengers adds, is something different from the instant; it is tied to simultaneity; it is something that we experience in perceiving of nature, something that becomes discernible in the "now". In his words, it is "a real piece of nature limited by simultaneity which is an essential factor declared by sensitive experience" [Stengers, 2002, p. 66-67: CN, 53/73].

In Merleau-Ponty, the coincidence of intentional lines allows the creation of a sense, which is the "now" of the network of intentions. Similarly, Montaigne said at the end of his Essays, that to live the moment is opposed to "to live the present." For him, life should not be a

crossing. Moment is stretched to become extensible [Jullien, 2004, p.122].

Aesthetic appreciation

In principle, there is such a thing as beauty. Beauty is not owned by the flower. One does not know the beauty of the object, he feels it without knowing. In fact, a flower suits the way we apprehend it, in the same way that the orchid adapts itself to how the wasp sees it [Shaviro, 2012, p. 2-3]. The beauty appears when I find the flower, but I cannot shake its alterity, because it is the flower itself which "holds" its beauty, as well as alterity enables communication for the philosopher Emmanuel Levinas. Alterity as something that provokes me, puts me in check and therefore invades me enabling changes in me. If I reject alterity, I "would no longer find the flower beautiful, but rather just useful" [idem, p. 4-5].

In his study on the perception of the beauty object, Whitehead is not interested in the object itself. It does not concern him. In fact, what interests him is how the object affects him [idem, p. 5, emphasis added]. In appreciation of the phenomenon of beauty, communication does not unite those who share it. Here we find a communication concept in the true sense of that term is in its most radical form, namely, as "communicability without content" [Shaviro]. In this passage, however, Shaviro is referring to the Kantian aesthetics. Kant does not take much time on it for he finds it equivalent to passion, a "free feeling, regardless of my needs". Well, but that is exactly where relies its strength to take us out of our indifference to the world. Surely, passion and communication does not mean the same, despite both having a relationship, if not aesthetic, at least strongly associated with ways of feeling the other and the world.

If we pay attention to what they Levinas says about passion, we will notice that between passion and communication there is an abyss, since although they depart from the same assumptions - impact before the unexpected, the strange, the surprising; my openness to this new experience; ability it possess to interfere with my feelings, my desires, my life- the ultimate goal of passion is the fusion of beings, their mutual amalgamation, and a break from the larger society by creating a "society of two". Nothing more strange to communication, which does not intend to merge, to own, self-denial or the denial of other, but rather an experience with the other who I will never actually know and who can always leads me to reordering myself and constitute new meanings.

Whitehead and the New Theory

In summary, if we raise the question "to what extent does Whitehead effectively confirm or oppose our concept of

communication?", the answer will tend more towards a convergence than a divergence.

The Whiteheadian notion of process assumes actual entities apprehend data which become part of them. To our concept of communication data can be apprehended, but only as information. Communication, on the contrary, keeps the the other's alterity untouched - I do not incorporate it in me, the other remains strange and that is what promotes my restoration, my reordering from that confrontation with him.

Secondly, the philosophy of the organism highlights as important fact to know what we apprehend and how it happens. Our objective here seeks to go further by also wanting to know the changes promoted by this clash of actual entities and data in the successive actions of subjects and superjects.

Moreover, there is a third aspect, namely a great divergence between the concepts of event and process. If we follow the concept of realization of the Absolute Spirit in Hegel, where it says the dialectic finishes ends and "history ends," we mistakenly tend to think there is also an end in Whitehead, an actual death which would be the moment of "determined full satisfaction". Although the actual entity dies, its death will always be relative, as it survives as datum in other actual entities. Thus, the becoming- permanence movement formula could be better understood as an infinite becoming- reappropriation movement. The issue here is that, unlike Hegel, the object, since it reaches its "fulfillment", suffers a reappropriation and becomes datum to other actual entities.

What Whitehead did not consider is that there is a radical difference between biological life and cultural life. The biological life ends, the being dies, its body decomposes, nothing remains. It will never be a datum to another actual entity, for it disappears without a trace. However, its works do not die, they survive them and become part of new actual entities. So they become cultural beings with life.

Despite those differences, the similarities between Whiteheads' ideas and the New Theory of Communication outnumber. Firstly, Whitehead pays more attention to affection than to cognition. This precedence is shared by us when we suggest communication is primarily an aesthetic event and it is through aesthetics that actual entities change. Shaviros' term "communicability without content" or "non consensual communicability" fits perfectly in this case, both to refer to an aesthetic consideration as to define the concept of communication. Communication is something that enraptures me, seduces me, that unexpectedly posses me. The consensus occurs rather in my quest for information, not for communication, which is by its nature disharmonious to what I think and feel.

Shaviro writes on the "disturbingly beautiful" and on the fact that art is able to touch our moods by its mere existence. For Whitehead it is not the work of art that

does it, not even the beauty of a flower, a landscape, a scene or a particularly moving melody. For him, these things are nothing, for it is who produce beauty. The poet, he says, praises in fact himself. Here there is a proximity to Martin Buber, to whom the work of art is an appearance that comes before its spectator, requiring from him an effective power. It is the man who realizes the work of art: if he gives the principle-word I-Thou, it will spring the effective strength that will make the work appear.

Secondly, the philosophy of organism's study procedure and research are constituted by the interest in finding instances – there is no need to understand or even less explain them. And how does he proceed in this endeavor? His formula is to encourage students to think (Buber would say, "awaken the chrysalis"), make them leave the regulated and established path of knowledge, make them feel uneasy, or, as Isabelle Stengers says, to endure a "strange adventure" that makes us to lose our ground.

It is this quality of tearing us from our certainties, our well-settled and petrified positions. His "thinking in real time" has Kantian roots, something like the transcendental empiricism of Deleuze, which seeks rather the achievement of events' dimension (in Deleuze's conception) – rather simple facts, but through the exercise of thought at the same time that this thought occurs (Kant).

In order to think likethat,i.e. "thinking with Whitehead", as the title of Isabelle Stengers' book suggests, the adoption of permanent movement is necessary, which was also relevant for Bergson. The world is not the same twice, no experience can be repeated; no experience can be compared with another one. Everything happens only once.

Finally, we should highlight the importance (equally averse to the positivist research) of considering factors that are not measurable, visible or traceable, but interfere with the phenomenon. A discernible nature permeates human relations and their clashes, as well as between other objects and actual entities. It shows its presence without ever present in fact. "Eternal" elements promote their ingress into processes and they form their active substance. There is something in beauty but not in the object itself, for it is nothing. What is important is how the object affects us, and above all how through this process, and in every moment, novelty is created in the relationships with actual entities, eternal objects, data, and prehensions which act together to actualize the virtual.

Further details

On the end of the semiosis in Peirce, see my essay "The misconceptions of Peirce", in Marcondes Filho, C. O. escavador de silêncios, São Paulo, Paulus, 2004,

Excurso 3. Shaviro and the issue of passion. "That's why beauty is a lure, driving me out of myself. The aesthetic experience is a kind of communication without communion or without consensus. It can be divided or kept together, but without mingling the parts which separate them. This is because it is a 'universal communicability that is not, in fact, based on a concept' (Kant, 1987, p. 79). As pure communicability without content, beauty is, therefore, a pure effect, divorced from its rational and material causes. The painter Francis Bacon transmits this idea very well when he says that in his paintings of the 'human cry' he 'intended to paint the scream itself more than the horror "it caused. The cries of Bacon paintings are disturbingly beautiful, all that cannot be seen in those situations to which they refer. A good synonym for Kant's aesthetic lack of interest may be the passion. The scandal of passion is that it is completely free, it has no bottom, no proper occasion. In this sense, it is entirely free (although one is not free). Passion has nothing to do with my current needs, it lets me alone with my self-interest or what is 'good for me'. It does not seem to belong to me. It moves me, drives me, takes possession of me, but it always remains out of me, out of my control. It is superfluous and further, even inescapable. I pursue my passions and my interests without considering needs and even to their detriment [Shaviro, 2012, p. 6-7, my translation]. In footnote 4 from this same passage Shaviro says: "the final form of aesthetic interest or passion would be the so-called 'Stendhal syndrome', in which the encounter with a beautiful work of art would lead to fainting and hallucinations [idem].

The poet praises himself. "Nature gets the credits for what, in fact, should be reserved for ourselves: the rose for its scent, the nightingale for its song, the sun by its brightness. Poets totally deceive themselves. They should direct their chants to themselves and should make odes of self-congratulation by the splendor of the human spirit. Nature is a stupid topic, devoid of sounds, smells and colors, [made] simply of matter that endless and meaningless rushes [Stengers, 2002, p. 54: SMW, 54 / 73-74].

Conflict of Interests

The author has not declared any conflict of interest.

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Full Length Research Paper

Reinterpreting some key concepts in Barthes' theory

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The paper makes clear some basic concepts in semiotic studies like signifier, signified and referent and core concepts in Roland Barthes's theory are restudied with new developments especially in connotateurs, meta-language and meaning transfer, which play a key role in understanding how myth is constructed with the two mechanisms of naturalizing and generalizing. With the new understanding, the paper studies the representative signs from television and their semiotic function and concludes that meaning transfer is the fundamental way for media signs to construct new meanings.

Key words: semiotics, Barthes, media signs

INTRODUCTION

Signification, denotation, connotation and meta-language

It is Ferdinand de Saussure who makes the important distinction between signifier and signified of a sign (Saussure, 1915/1966), which incurs persistent and diversified study on the structural characteristics of signs. Different from Saussure's focus on denotative meaning, Roland Barthes highlights the importance of connotation and provides his great account of mythology with the foundation of connotative meaning (Roland, 1957). We have a different understanding of what myth is from the common knowledge of taking the connotative meaning of a sign as myth.

One of the basic principles in semiotics is that meaning is made by difference, and difference is made by contrast between signifiers or signified. The arbitrariness of signs, for Saussure, alone, each of these pieces of the jigsaw of language, he said, is meaningless but as a whole, the system of language produces a picture which its 'speech

community' (Cullen, 1976: 19) buys into. But for Barthes, the culmination of meaning created by signifier plus signified is more than just a system of random naming or nomenclature. It is subject to a rich layering of meaning according to each country's cultures. Barthes (1981) and Moriarty (1991) extend the study of signs in culture, and how they function in reinforcing cultural ideologies, or myths, "to evaluate their links with mass culture" (1991, p. 19), to determine the historical context in relation to its contemporary significance in maintaining the status quo. Like the equivalent pair of labor and income in economics, signifier and signified are similar pair in semiotics (or equivalence in Saussure's words), referring the signification. What Saussure called 'the sign' is to Barthes 'second order signification', packed quite deliberately with meaning, and hiding nothing as it constructs its message (Barthes, 1957: 121).

At the heart of Barthes's theory is the idea of two orders of signification¹. First we should know what signification means before understanding denotation and

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connotation. The *signification* can be conceived as a process; it is the act which binds the signifier and the signified, an act whose product is the sign. (Roland Barthes, 1964) In the process, the two parts of a sign are dependant on each other in the sense that the signified is expressed through the signifier, and the signifier exists with the signified. Facts, he said, are 'endowed with significance' (Barthes, 1957: 111). Let us take the word "table" for example. When we integrate the signifier "table" with the signified "piece of furniture (not a table) with a flat or sloping top and drawers at which to read, write or do business, e.g. one for office or school use", the language sign "table" appears. The process of such integration is called signification or a system of signification.

In *Elements of Semiology*, Barthes takes up the distinction, developed by the linguist Louis Hjelmslev, between denotation and connotation. A denotative statement is a first-order statement: a statement which concerns the literal (first-order) meaning of the words that make up that statement. We have the words used, or what Barthes calls a plane of expression (E), we have what the words literally mean, or the plane of content (C), and we then draw a relation between the two (R) to find the statement's meaning. We need to move to the relation (R) between (E) and (C), and thus to a second-order meaning (connotation) to make any sense of the statement. There is clearly another meaning implied in this statement and this meaning exists at the level of connotation. To move from the plane of denotation to connotation involves the same processes we have already seen in the reading of myth: we move from a first-order meaning (denotation) to a second-order meaning (connotation). As Barthes adds: 'the first system is then the plane of denotation and the second system (wider than the first) the plane of connotation. We shall therefore say that a connoted system is a system whose plane of expression is itself constituted by a signifying system' (ESe, 149). (Graham, 2003).

According to Barthes, there is a dual message within any singular sign: the aesthetic aspect, apparent, and the hidden ideological meaning that reinforces the historical significance of that sign in relation to the dominant socio-political and economic structure (Moriarty, 1991). Denotation takes place on the primary level of signification and consists in what we think of as the literal, fixed, dictionary meaning of a word, ideally one that can be universally agreed upon. Connotation occurs on the secondary level of signification and consists of the changing associative meanings of a word. In his later writings, Barthes is explicit that the distinction between these two levels of signification is only a useful theoretical one (S/Z Barthes, 1974). 3-11; Roland Barthes (Barthes 1977). 62-67). In actual practice the limiting of meaning to a single denotative one would be very difficult because signs always bear traces of their meanings from previous contexts (Kay, 1995). Denotation for images implies what

all viewers would recognize the objects, which the images intend to convey, while connotation refers to the socio-cultural and personal associations of the sign (Chandler, 2002; Sturken and Cartright, 2003). (Connolly and Iain 2002). explain that denotative meaning of a sign corresponds to the external reality, while the connotation deals with associations. Connotation builds upon already existing system of significance, or denotation (Chandler). Denotation refers to the common-sense, obvious meaning of the signⁱⁱ. In 'Myth Today' Barthes reminds us that the sign is, in fact, involved in a three-part relationship. A sign is, after all, the relation between a signifier and a signified, a sound or mark and a concept (Graham, 2003). In Barthes' words, every system of signification contains a plane of expression (signifier E) and a plane of content (signified C), and relations between these two planes are the signification (R). As shown in Figure 1, the left rectangle represents signifier E, the right rectangle signified C, and the mark in the middle is the significance R. Thus a sign is expressed in the system of ERC.

Every sign can be expressed in a system of ERC. Now we take the system of ERC as a denotation because it can be added more layers into a complex sign. There are two situations when we include more significations into the system of ERC. One is the system of ERC that plays the role of E in another system of ERC, and the other is the role of C. The following illustrations will give a clear map of what we are discussing here.

Situation one: when the first system of E1R1C1 is put into the expressive plane of another system of E2R2C2, we will have a complex system (E1R1C1) R2C2, as is shown in Figure 2.

In this situation, the first system, still having its own signifier E1, shares the signified with the other system E2R2C2 and for the new sign (composed of these two systems) two signifiers are signifying the same signified. Thus connotation happens in the new sign because E1 is not signifying C1 but C2. To put it in another way, in a sign with connotative meaning, the expressive plane E2 is composed of another system of signification E1R1C1. Signs are full of connotations but without disclosing where these connotations come from, we would always take them for granted and the seemingly naturalized process is covered up. Connotations happens when signs are interacted with each other and the more complex signs are, the more concealing the forming process of connotations, and we tend to neglect the hidden transformation between signs. For Barthes, the critical factor in connotation is the signifier in the first order. The first-order signifier is the sign of the connotationⁱⁱⁱ. With the map we have drawn, the concept of connotation is made clear. Mythology takes this sign and turns it into a signifier for a new signified, a new concept. As Barthes puts it: 'myth is a peculiar system, in that it is constructed from a semiological chain which existed before it: it is a second-order semiological system. That which is a sign (namely the associative total



Figure 1. A sign is expressed in the system of ERC.

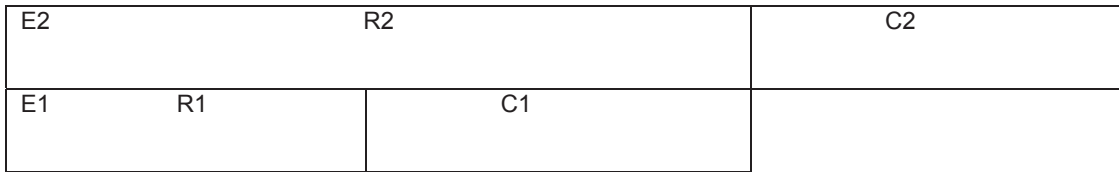


Figure 2. A complex system (E1R1C1) R2C2.

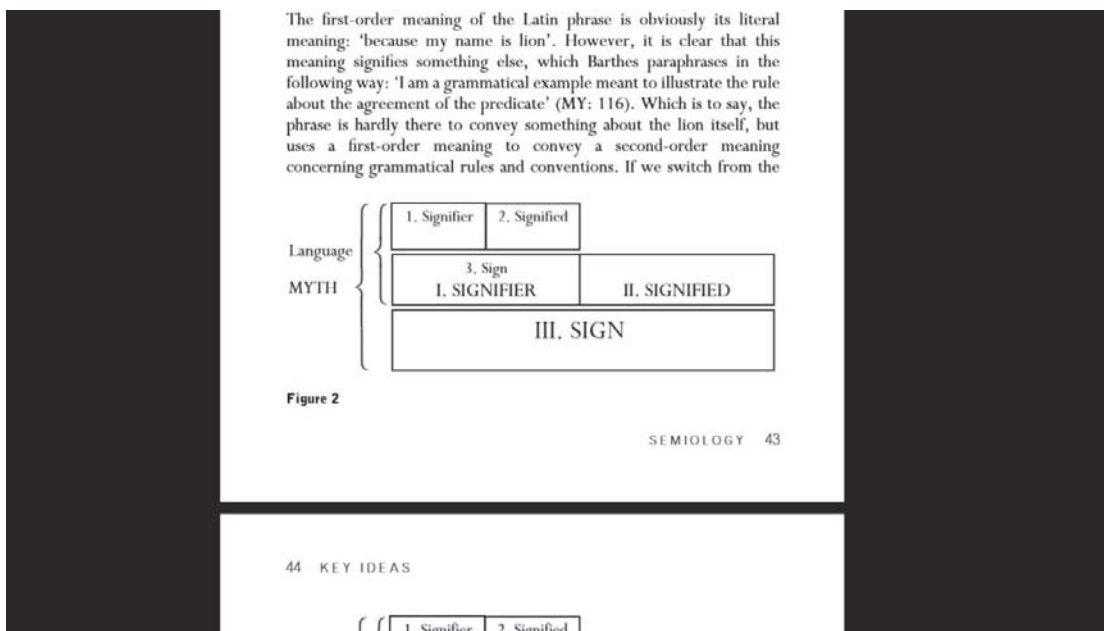


Figure 3. Semiological chain.

of a concept and an image) in the first system, becomes a mere signifier in the second' (MY: 114) Graham (2003). Barthes represents this relationship in the following manner (MY: 115), shown in Figure 3.

Situation two: when a system of E3R3C3 is put into the content plane C1 of another system of E1R1C1, we will have a complex system E1R1 (E3R3C3), as is shown in Figure 4.

In this case, the system of E3R3C3, not functioning as the expressive plane in the connotation, becomes the content plane or signified of the system of E1R1C1. For the new sign, the same signifier E1 has two different meanings, and one is reflected by signified C1 and the other contains a signification system of E3R3C3. To distinct from situation one, we call this signification meta-language (Barthes used the term but without clear definition), in which the content plane C1 is composed of

another signifying system of E3R3C3. He called the 'materials of mythical speech' (Barthes, 1957: 114) represented a 'second-order semiological system' (1957: 114) in which the sign in the first order became a signifier in the second. He termed it a 'meta-language' (1957: 115). Myth, as it were, hijacks meaning and turns it into a second-order meaning or what Barthes calls signification. Signification here refers to the second-order sign; it is meaning which has been produced through the transformation of already existent meaning, already existent (first-order) signs. Myth is a metalanguage: a second-order language which acts on a first-order language, a language which generates meaning out of already existent meaning (Graham, 2003).

The two situations show that connotation and meta-language function differently in the signifying process and constructing new meanings.

E1	R1	C1	
		E3	R3
		C3	

Figure 4. complex system E1R1 (E3R3C3).

E2	R2	overnight success	C2
E1 Li Yuchun	R1	A girl	C1

Figure 5. A new sign due to connotations.

E1 Li Yuchun	R1	Overnight success		C1
		E3 Her fans	R3	C3

Figure 6. Construction of new meanings by meta-language.

In connotations, connections are built between the expressive plane of E1R1C1 with the content plane of E2R2C2 and their original groupings are broken and new meanings take place. Let us look at an example to make it clear. Li Yuchun, a 20-year-old girl from Hubei Province, China, became an overnight super star after attending a popular talent show on Hunan Television. Li Yuchun (standing for E1R1C1) is a sign, in which the girl's name is the signifier E1, and points to the meaning (signified C1) of a girl with certain age from a region of China. After attending the TV program, people will not take her as a normal girl but someone sparkling with overnight success and great luck. Thus a new sign comes into being because of the connotations. As is shown in Figure 5, people care more about her overnight success rather than a common girl when reading the sign of Li Yuchun.

The meta-language works the other way in constructing new meanings in a sign. It is built by a logic extension between signifier E1 and signifier E3 in the combination of signs. Let us still take Li Yuchun for example. Her overnight success attracted millions of young girls to follow suit. Teenagers became loyal fans to her and lined up to attend various auditions expecting to get fame and success as their dreamed girl Li. In this case, Li's fans play a new role in the meaning making process. As is shown in Figure 6, Li's success extends to the hope of all her fans or followers, and they are not a group of average girls but dreaming of the same road to success as Li. The success of Li is not individual but implicates a fast

success without many efforts. Distinguishing connotation from meta-language is a crucial point to understand the "Myth" put up by Roland Barthes. For Barthes, The meaning of the myth is not determined by the message it conveys, but rather the manner in which the message is communicated. In relation to the mythical system, there is the myth itself, or the metalanguage, and the language-object, or that which is representative of that myth^{iv}.

Signification is therefore a process, a product, and a social event, not something closed, static, or completed one and for all. All members of a society are interpreters or decoders. Ability to decode and understand signification is based on competence with the sign system and with a larger cultural encyclopedia of codes and correspondences. (Martin Irvine) Barthes (1977) argues that in photography at least, the difference between connotation and denotation is clear. Denotation is the mechanical reproduction on film of the object at which the camera is pointed. Connotation is the human part of the process: it is the selection of what to include in the frame, of focus, aperture, camera angle, quality of film, and so on. Denotation is what is photographed; connotation is how it is photographed. For Barthes, signification and meta-language are inseparable from myth, and they are combined into the same being. We admit their close relations but make clear distinction from the three key concepts (signification, meta-language, myth). Such distinction is a necessary step to fully understand how myth is constructed.

MEANING TRANSFER IN CONNOTATEUR

Discourse is the level studied by most cultural theory and semiotics. All of our cultural statements—from "mainstream" and official "high culture" products to popular culture genres and emerging new cultural forms—can thus be studied as forms of discourse, parts of a larger cultural "language." Communication and meaning are formed by mediations—representative or symbolic vehicles that "stand for" things, meanings, and values. The mediating vehicles are called "signs". For example, words in a language, images, sounds, or other perceptible signifiers. (Martin Irvine)

Connotateur is mentioned in the *Elements of Semiology* by Roland Barthes but without detailed explanation. To uncover the construction of myth, we have to make clear the role of connotateur especially in transferring meanings and spreading ideology. Barthes defines ideology as "the deployment of signifiers for the purpose of expressing and surreptitiously justifying the dominant values of a given historical period" (Silverman, 1983). 1986, p. 27). Connolly and Iain (2002). explain that ideology corresponds to the worldview and power relationships, and signs may convey the meanings to promote or resist the system of power. It is futile to discover what connotateur is without understanding how meaning is transferred.

Connotation is a second-order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified^v. In this way, a connotation can be made by adding many new layers of denotation into its signifier. Roland Barthes' *Elements of Semiology* (1967). argues that verbal text is the central anchorage of human meanings and perceptions. A verbal code can also extend or add new information to the visual code, which Barthes labels 'relay'. Barthes reveals that his focus is on images by suggesting a historical reversal in which 'the image no longer illustrates the words; it is now the words which, structurally, are parasitic on the image' (Barthes, 1978, p.204). In his terms, images are polysemous – unstable and subject to interpretation – and words are used to fix the ambiguous meaning of images. We can find enormous examples of this type of connotation especially in visual signs like advertisements. In a poster, many signs like words, pictures, colors are composed together to denote the same signified – the advertised product. An ERC system or denotative sign in the signifier of a connotation is called connotateur. Or we may say the signifier of connotation is made up of more than one connotateur. No matter how many connotateurs there are in a connotation, they all denote the same meaning – the only signified. Take the ad of Chanel No.5^{vi} for example. In the ad, the photo of famous French film star Catherine Deneuve is put together with a Chanel perfume No.5 and they are framed together into the same picture. Putting

these two objects together is not a coincidence. Rather, it is a combination in order to send intended meaning. The ad itself is a signifier and the aim to attract people's attention and approval is the signified. When you are attracted by the charm of the film star and accept that she is a perfect match with the elegant and luxurious perfume, then you receive what are intended to transmit in the sign of advertisement. That is the purpose of the ad. But how does it work? In the ad, there are two main signs – one is Deneuve and the other Chanel No.5. Both of them have denotative meanings, which is clear and simple. We use sign 1 and sign 1' to represent them respectively and thus have two signifying systems: E1R1C1 and E1'R1'C1'. When reading the ad, we will not separate these two objects but connect them together and think both of them share the same quality of beauty, elegance, status. This connection is the connotation of a new sign E2R2C2, or we may say the signified of the ad is the charm and attraction they have. That is to say, signs 1 and 1' are bonded to denote the same signified C2 and they become connotateurs in this advertisement sign, as shown in Figure 7.

Chanel No.5 is a commodity without any social class, but under the frame of this ad, it has different meaning among readers. It keeps distance from other common or unfamous perfumes and acquires the qualities of beauty, elegance and high status from Deneuve whose social specialties have already been widely accepted by people. The signified meaning of Deneuve, elegance and nobleness, is transferred to an industrialized product. Via such meaning transfer, the ad reaches to the unique signified. Actually the transfer we say here is a second transfer, because the first was done in between signified 1 and signifier 1. Without meaning transfer from one signification to the other, the sign in ads is not completed and can never realize its aim of luring potential customers. Just like the relation between signifier and signified, the transfer of meaning is totally intentional, arbitrary and classified as a social behavior. The connotateurs connect irrelevant things from different fields and add the social attribute of one object to the other in order to change the original natural feature of the perfume. In this way, we find a seemingly reasonable excuse for the high price of No.5 and endow it with a certain social class. The ad strongly implies to consumers that you could have the elegance and beauty like Deneuve after purchasing a bottle of Chanel No.5. This is the trick in the age of consumerism. We are trapped by signs to act like what the ads imply.

Meaning transfer is not a scientific concept but can be taken as a process in constructing connotation by connotateurs. In our view, when a signified (C2) of a connotation [(E1R1C1)R2C2] is transferred into another signifier (E1'), a new meaning is transplanted into the sign of E1'R1'C1'. In the above example, the connotative signified of Deneuve, elegance and nobleness, is transferred to the neutral brand Chanel No.5, therefore

E2	R2	The shared qualities C2
E1 Deneuve R1	A French lady in film industry C1	
E1' Chanel No.5 R1'	A perfume made in France C1'	

Figure 7. Connotateurs in advertisement.

the commodity from the industrial age has its own class feature. In the era of consumption, commodities are bestowed with cultural, social and ideological features with the help of meaning transfer in connotations. What products we choose to use reflects huge social difference. Connotations are not purely personal meanings – they are determined by the codes to which the interpreter has access. Cultural codes provide a connotational framework and certain connotations would be widely recognized within a culture^{vii}. To make sense of the signs, viewers as well as artists rely on codes which organize into meaningful systems and relate to a set of social practices known to users of a medium (Chandler, 2002). The system of codes operates as a broad cultural framework and underlies the production of meaning within a culture because they are connected with human knowledge and the body of rules elaborated by society. Barthes (1985) describes codes as “associative fields, supra-textual organizations of notations imposing a certain idea of structure” (p. 93). The truth and value of meaning transfer is to build new ideology.

Roland Barthes uses the word “association” to explain what connotation is, because we often read in between what we see directly and associate it with related consensus we have achieved before, and in such way connotation is understood. The meaning transfer in connotateur explains how we make such association. To understand a joke, we often interpret not from its literal meaning but from what it implies. We are socially cultivated to associate other connotateurs with the expressive layer of a sign. Therefore, to combine one denotation with the other will bring connotateurs and meaning from one connotateur will be transferred into the other and interpretation may change in different cultural and historical context with hidden ideologies. Signs are consumed nowadays with social and classical features.

Especially in language signs, the relations of signifier and signified seem absolutely natural or isology in Barthes’ words. We could give the name of *isology* to the phenomenon whereby language wields its signifiers and signifieds so that it is impossible to dissociate and differentiate them (Barthes, 1964). People use language as a natural way without noticing the underlying process of naturalization which dissolves history, tradition, ideology and culture into a simple sign. This process of

naturalization, the covering up of the cultural and historical determinants of meaning can occur when we assume that a representation is a direct presentation of the real. The quintessential example of naturalization is the press photograph which is presented as an unbiased, “mechanical analogue of reality,” when it is actually “worked up, selected, composed, constructed...treated according to various professional, aesthetic, or ideological norms” (“The Photographic Message (Barthes, 1985).” 6-7). Saussure’s structural linguistics provided this theory as well as a model for an ideological critique of a variety of texts other than strictly verbal ones (Barthes, *The Semiotic Challenge* (Barthes, 1988 5). The correspondence between signifiers and signifieds is confined with the influence from society, culture, history, ethics, and geography etc. This is not to say certain signifieds are surely and permanently expressed in specific signifiers, rather, their connections could change but only with the social and cultural development. According to Saussure, language is always caught up in the social “current”. It “never exists apart from the social fact, for it is a semiological phenomenon.” There are, Saussure says, “forces which from one moment to the next are shifting the relationship between the signified and the signifier” (75-77). He says, business suits as a symbol are the most popular and formal dress in the international business activities. After its introduction to China in last century, business suits (called western-style dress in Chinese) have carried various meaning or signifieds in people’s lives throughout history. In the time of Culture Revolution (from 1966 to 1976), suits symbolized an extravagant and decadent way of life for capitalists and only negative roles or villains on screen were in suits. Turning to the beginning of Reform and Opening time (since 1978), the connotation of suits became a token for fashion and openness, and people dressed them in every possible occasion including shopping, meeting friends and even doing sports activities. Various types of suits were tailored into uniforms in many factories and working places. Suits, as a fashion, were used for Chinese people, especially the young, to declare they have reformed. After several decades of changing in connotations, suits finally find their way to their dress code of the international agreement in China and those who dress them in casual

connotation/ metaphor/ naturalizing	E2		R2		C2 prosperity
	E1the	Bund	This certain district C1		Meta- language/
	R1		E3 the city of Shanghai	R3	C3 Metonymy/ generalization

Figure 8. The myth referring to the prosperity of Shanghai.

time are treated as inappropriate and out-of-date. From the changing history of what suits stand for in China, we could understand that clothes have far over passed their functional signifieds as a way of keeping warm and covering body and embodied more complex connotations in the consumer society where the abundant commodities are the prominent feature. Many years ago, such signs as green army suits, Sun Yat Sen's uniforms and color in red (they all represented a communist revolution against the imperialist aggression and rivalry party) had great emotional affections for Chinese people and their particular meanings dramatically influenced a generation's lives and values. To view the point from a larger perspective, the same is true with culture. Whoever control or influence the signification (signifying process) of signs would have great power and impact on all human beings. Because we live immersed in a world full of signs, he warns, control of signification is a tremendous power, one that is never neutral and that can bind us to representations of the world and of ourselves. (Kay Westmoreland) A word designates or means what it does, not because of some inherent correspondence between the signifier and the signified, but because at some point in time a cultural group has arbitrarily agreed on the relationship between these two parts of the sign (Kay, 1995). What allows the sign to work as a whole unit of social meaning is a code, the rule for combining a sensory impression with a mental content, and the basic signifiers in a language into a system of meanings. (Martin Irvine) These codes are never purely random subjective associations of the reader but are to a large extent prescribed by our cultures as values, meanings, and practices we have agreed upon (Kay 1995).

From the point of view of these semiologists like Barthes, Fiske and Terence Hawkes, myth is the connotation built on denotation. But we do not think it is enough to understand myth well and truly without mentioning the meta-language, metonymy and generalization. In our view, mythology, as a strategy of language, is composed of two layers: one is the connotation which is formed by metaphor and the other is meta-language formed by metonymy. And the deep rule of connotation and metaphor is naturalizing, and generalization is rooted in meta-language and metonymy. Thus mythology contains two mechanisms: the naturalizing functions when metaphor

and connotation connects irrelevant things together and the generalization works when metonymy and meta-language highlights correlations of things and produce imagination and equivalence. When connotation and meta-language, metaphor and metonymy, generalization and naturalizing work together, mythology appears. All these structures and mechanisms create new similarities and correlations, construct new equivalence and communicate new information. See in the following examples.

The myth in Figure 8 shows, when referring to the prosperity of Shanghai, we cannot give an exhaustive description with either language or videos. All we could do is use one street or district such as the Bund or Nanjing road to emphasize the similarities between these streets and the whole metropolis. In semiotics, the signified of these districts is the metropolis-Shanghai instead of the location, scenery or history of streets, which is the connotation. The Bund is a metaphor of modern city. These concepts are accepted by large, which is the naturalizing. Meanwhile, one district to the whole city means a relation of part to the whole, thus a metonymy. When a signification system E3R3C3 becomes the signified C1 of another system E1R1C1, this is a meta-language and generalization makes it possible. The shot shows the prosperity of the city Shanghai rather than the Bund itself.

Figure 9 is a diagrammatical analysis of a recruitment advertisement of China University of Communication (CUC), which denotes the myth of fame and wealth after entering this university. The first step of making myth is to build connotations with these media celebrities such as Wangzhi etc. The public treats them as a symbol of success, fame and wealth. The famous host Chenluyu becomes a metaphor of fame and money like every else in the ad. These concepts have won a common consent in society with the powerful influence of mass media. The second step is to highlight these celebrities are graduates of CUC, or a part to the whole relation in Fiske's term. This is a metonymy, in which the correlations are built and Chen become a spokeswoman for students in CUC. This is also a meta-language, in which a system of E3R3C3 becomes the signified of another system E1R1C1 or E1'R1'C1' or E1''R1''C1'' and generalization appears. It suggests that you will become as successful

connotation/ metaphor/ naturalizing	E2		R2	Fame and wealth C2
	E1 R1	Chen luyu	A 35-year-old woman from Beijing C1	Meta-language/ Metonymy/ generalization
	E1' R1'	Wang zhi	A 40-year-old man from Beijing C1'	
	E1" R1"	Li xiang	A woman from Hunan C1"	
E3 R3			all the students in CUC C3	

Figure 9. A diagrammatical analysis of a recruitment advertisement of China University of Communication UC).

as these hosts after entering this university. Thus the myth – fame and wealth after entering CUC is constructed with the naturalizing rule of the metaphor with Chen and the generalization of all students in CUC.

As the book name of *Empire of Signs* (Roland Barthes, 1970) indicates, humans have long been entangled and manipulated by signs and symbols. Semiotics is 'concerned with everything that can be taken as a sign' (Eco, 1976, p. 6). An image, a gesture, a sound and words may all be treated as a sign. In the consumer society, we are surrounded by all types of signs around every corner of our lives, including cultural life and social inter-relationships. The value of signs in the industrial world even becomes a powerful way of accumulating social capitals. Signs are so critical that the communication between people or through history will not happen without them, whereas signs are mightier in the sense of changing our lives, constructing our cultures and controlling our minds.

Conflict of Interests

The author has not declared any conflict of interests.

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ⁱ Signification introduction to communication theories

ⁱⁱ Signification introduction to communication theories

ⁱⁱⁱ Signification introduction to communication theories

^{iv} *Border Crossings: A Semiotic Analysis of the United States-Mexico Border*

^v Daniel Chandler *Semiotics for Beginners*

<http://visual-memory.co.uk/daniel/Documents/S4B/semiotic.html>

^{vi} Gang Luo, *Explore the Riddle of Sphinx in Consumerism*

^{vii} Daniel Chandler *Semiotics for Beginners* <http://visual-memory.co.uk/daniel/Documents/S4B/semiotic.html>

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