Synthesis Research Design for "National Identity and the Media" (WP4)

Romania, Greece, FYROM

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1. State of the Art Literature/ Methodology Review on "National Identity and the Media"

In a broader sense, media discourse finds a wide range of expressions in different types of texts that may have a more or less significant impact on the target addressees. Considering accessibility and the influence on the receiver in the reception process as the key criteria for the selection of the media texts to be analyzed within the framework of this thematic work package, the members of the research teams involved (UDJG – Romania, UPSPS – Greece, and EU-BAL – Former Yugoslav Republic of Macedonia) have decided to focus on films (feature and/or documentary) and written press as relevant, widely-spread and highly prominent textual forms of representation answering the general, long-standing interest in "national characters" and having thus an important contribution in shaping up national identities.

1.1. Textual Analysis of Film and Imagology[1]

Considering film both as an art form and as a cultural product grown increasingly popular throughout the last century implies drawing extensively on an impressive background of research in the field of film studies. Film studies have emerged as heavily indebted to literary and cultural studies, aiming at bringing forth the filmic text, its addresser and addressee, within ideology and the broader cultural and historical context. Interdisciplinary in essence, film theory has appropriated numerous models of interpretation illustrative of changes in perspective and mentality, of the growing concern with a cultural phenomenon whose impact on the masses worldwide deserves special attention. From its incipient phases to the present day, film theory has benefited from a large number of valuable contributions in numerous critical directions and on a wide range of topics which include, among others, such issues of interest for the Ge.M.IC. researchers as: film language, narrative structure and system; film genre; gender and sexuality via film; film as a medium for ideology foregrounding; the importance of context and the construction of identity in film; multiculturalism and race theory; third world theory, eurocentrism and media imperialism; manipulation and violent globalisation[2]. With every new contribution to various trends in film theory, it has become clearer that, taken individually, films may be analysed through methods which are ecclectic and remain open to influences (from Saussure to Deleuze), to cinematic and extra-cinematic principles, to

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[1] This section includes contributions by **Michaela Praisler** (on film analysis, pp. 4-5) and **Ioana Ivan-Mohor** (on imagology, pp. 5-8). Ioana Ivan-Mohor's contribution also includes the suggestions for an imagological approach to film on pp. 23-24.

[2] E.g. Mitchell, W. J. T. (1980) *Iconology: Image, Text, Ideology*, Chicago: University of Chicago Press; Heath, Stephen (1981) *Questions of Cinema*, Bloomington: Indiana University Press; Barton Palmer, Richard (1987) *The Cinematic Text. Methods and Approaches,* New York: AMS Press; Doane, Mary Anne (1991) *Femmes fatales: Feminism, Film Theory, Psychoanalysis*, Routledge; Mulvey, Laura (1975) "Visual Pleasure and Narrative Cinema" in Merck, Mandy (ed.) (1992) *The Sexual Subject. A Screen Reader in Sexuality*, New York: Routledge (pp. 22-34); Turner, Graeme (1992) *Film as Social Practice*, London and New York: Routledge; Bordwell, David and Carroll, Noel (eds.) (1996) *Post-Theory: Reconstructing Film Studies*, Madison: University of Wisconsin Press; Stam, Robert (2000) *Film Theory: An Introduction*, Oxford: Blackwell; Hill, John and Pamela Church Gibson (eds) (2000) *Film Studies. Critical Approaches*, Oxford: Oxford University Press; Giroux, Henry (2002) *Breaking into the Movies. Film and the Culture of Politics*, Massachusetts: Malden; Bordwell, David and Kristin Thompson (2004) *Film Art: An Introduction*, New York: McGraw-Hill; Stam, Robert and Toby Miller (2004) *A Companion to Film Theory*, Oxford: Blackwell; Moine, Raphaelle (2008) *Cinema Genre*, trans. Alistair Fox and Hilary Radner, Oxford: Blackwell; Uricchio, William (ed.) (2008) *We Europeans? Media, Representations, Identities*, Bristol, Chicago: Intellect Books.

grids of all sorts. Consequently, the methodological approaches that the researchers in this work package have taken interest in are aimed at investigating film as text **and** pretext, context, intertext. Film's specific "tracks"[3] – image, dialogue, noise, music and written material – need looking into for a thorough understanding of the intricacies of filmic modes of expression. Furthermore, such cinematic codes are closely intertwined with "extra-cinematic codes (ideological binarisms of nature – culture, male – female)"[4] which allow for the more in-depth exploration of the filmic representations of the dichotomically-defined relations between the observing "I" and the observed gender/cultural "other". Hence, **textual analysis** (concerned with aspects pertaining to genre and audience, narrative, film language and representation, but also to historical and institutional factors as well as to the socio-cultural context) can function, together with **imagology**, as an appropriate tool for the study of the corpus of key recent films focusing on migration, gender and intercultural relations selected by the members of the partner teams.

Owing to its specific interest in the self-other dialectic and its representations and conceptualizations, **imagology** can significantly enhance the findings of textual analysis as an analytical framework to be applied to the filmic text in work package 4. Defined as the study of intercultural relations in terms of mutual perceptions, images and self-images, i.e., the ways in which perceived national/ethnic/racial/cultural characters and identities – both one's own and that of others – are expressed at the discursive level, imagology aims at facilitating the understanding of the structures of images and demonstrating their conventional nature, by focusing on the intersection between linguistic (aesthetic/rhetorical) and historical (ideological/socio-cultural) aspects of discourse.[5]

In recognizing the ideological character of images and drawing attention to their socio-cultural differences and similarities, imagology considers this mode of reciprocal characterization as pivotal in understanding national perception and representation in terms of the **self**-**other** dichotomy, which also underlies the dialectic of **identity** and **alterity**.[6] As the identity of a human develops along the line of differentiation between (what is considered to be) the "self" and everything which is not the self, the two are thus mutually dependable, investing each other with meaning. The same dialectic characterizes the articulation of cultural and national identities, because "all human cultures articulate, situate themselves by categorizing the world […], a predicative act [which] involves a distinction between that which is allowed into the sphere of culture and that which is excluded."[7] "Otherness" is thus created as both the contrastive as well as the cognitive background against which a cultural or national identity is circumscribed.

The imagological approach blends different aims in an integrative type of analysis, sharing thus its concerns with anthropology, cultural studies and literary

[3] Metz, Christian (1991) *Film Language: A Semiotics of the Cinema*, trans. Michael Taylor, Chicago: University of Chicago Press.
[4] Stam, Robert (2000) *Film Theory: An Introduction*, Oxford: Blackwell, p. 188.
[5] Moyle, Lachlan M. (2004) *An Imagological Survey of Britain and the British and Germany and the Germans in German and British Cartoons and Caricatures: 1945-2000*, http://elib.ub.uni-osnabrueck.de/publications/diss/E-Diss389_thesis.pdf, p. 4
[6] Voestermans, P. (1991) "Alterity/Identity: A Deficient Image of Culture" in *Alterity, Identity, Image: Selves and Others in Society and Scholarship* . Amsterdam: Rodopi, p. 219.
[7] Corbey, Raymond and Joep Leerssen (1991) "Studying Alterity: Backgrounds and Perspectives" in *Alterity, Identity, Image: Selves and others in society and scholarship*. Amsterdam: Rodopi, p. vi.

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criticism. Firstly, in common with cultural anthropology, imagology starts from the premise that groups and cultures differ. One model for assessing differences among national cultures proposed by Hofstede (1991) considers that four aspects (namely, power distance; collectivism/individualism; femininity/masculinity; uncertainty avoidance) variously combine to differently mark mentalities within a given group.[8] In adopting this model in their analysis, the researchers involved in this thematic work package will have to consider how these differences are treated in mutual imagery. Secondly, in common with the field of cultural studies, imagology views culture as dynamic, a process through which a particular group of people constructs or deconstructs a series of maps of meanings to make sense of everyday practices and experience.[9] Given that an image is one means of "mapping" experience, the analysis to be carried out within the framework of work package 4 will survey the representational terrain of a given culture, investigate the form and function of the image within its discursive context and signal changes in the perception of both in- and out-groups as markers of historical/political/social relativity in inter-cultural relations. Thirdly, given its literary ancestry, imagology works primarily on "imagined discourse", i.e., discourse that lies outside the area of verifiable report statements.[10] It is true that, traditionally, the literary text is regarded as the primary resource to investigate the formation, perpetuation and dissemination of images. That does not mean that the imagological search for patterns of national characterization will be less successful in the case of film in this work package; film is one of the more recent "poetically-ruled and fictional-narrative media" which "often work on the presupposition of a suspension of disbelief and some (at least aesthetic) appreciative credit among the audience"[11], hence it will be analysed from an imagological perspective holding in mind the following methodological assumptions:

- Imagology adheres to a theory of cultural or national stereotypes, concerning itself with representations as textual strategies and as discourse, with referentiality contained within a textual and intertextual frame and not vis-à-vis empirical reality.
- Imagology acknowledges the subjectivity of its sources and takes it into account in the analysis of the dynamics between auto- and hetero-images, by placing it in the perspectival context of the representing text or discourse. Moreover, such images, usually categorized in national terms, do not reflect empirical real-world collectives, but possible identifications for such groups.
- Imagology considers that images work effectively in the cultural and communicative field because they are tropes, commonplaces turned familiar by repetition and resemblance. As such, one must uncover the tradition of a given trope by establishing its intertext. The trope becomes thus doubly contextualized: within a background tradition, which is echoed, reinforced or negated in the text of its occurrence, and within the latter itself, by analysing the given text-based function of the image.

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[8] Hofstede, Geert (1991) *Cultures and Organisations. Intercultural Cooperation and Its Importance for Survival. Software of the Mind*. London, Harper Collins Publishers; Gavriliu, Eugenia (2002) *Theory and Practice of Imagology. Experiencing the Other in Anglo-Romanian Cultural Encounters*, Galaţi: Editura Fundaţiei Universitare "Dunărea de Jos".

[9] Mohor-Ivan, Ioana (2004) *Representations of Irishness: Culture, Theatre and Brian Friel's Revisionist Stage*, Bucuresti: EDP, p. 4.

[10] Beller, Martin and Joep Leerssen (eds). (2003) *IMAGOLOGY: a Handbook on the Literary Representation of National Characters*, Amsterdam: Rodopi, p. 28.

[11] *Ibidem*, p. 26.

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- Imagology is also interested in contextualizing the image in its socio-cultural context, by resorting to a pragmatic-functionalist perspective through which it aims to investigate the way in which the rhetoric and deployment of stereotypes is geared towards a target audience, or the critical reception and the impact that a certain image has.
- Imagology goes beyond the self-other dichotomy that plays an important role in identity formation when it focuses on the role played by auto-images, which thematise the filiations between past and present through historical remembrance and cultural memory, in the maintenance of a sense of national identity.
- Nevertheless, imagology remains a comparative enterprise, addressing cross-national relations by drawing attention to the fact that any image is constructed in accordance to a differential principle which restricts identity to particularism. When studied as a multicultural phenomenon, dichotomic coordinates like those established between the pragmatic North vs. the sensuous South, the backward periphery vs. the modern centre, or the masculine West vs. the feminine East become nationally unspecific, helping us realize that identity should define one as part of, and not in contradistinction to, humanity as a whole.[12]

The bibliographical sources that are representative for this methodological approach cover a wide range of studies by both already world-famous imagologists and critics who have developed and particularised it for their national space[13].

To mention but three of the most notable examples (which will be extensively used in drawing up the theoretical background of the imagological analysis in this work package), Martin Beller and Joep Leerssen's *IMAGOLOGY: a Handbook on the Literary Representation of National Characters* (2003) turns out to be a very useful and complete introduction to the

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[12] See Beller, Martin and Joep Leerssen (eds). (2003) *IMAGOLOGY: a Handbook on the Literary Representation of National Characters*, Amsterdam: Rodopi.

[13] To particularize for the Romanian case, made popular by the translation of such influential works as Daniel-Henri Pageaux's *Literatura generală şi comparată (General and Comparative Literature)* (Iaşi: Polirom, 2000), imagology has appealed to Romanian researchers interested in representations of national identity in relation to the self/other binary opposition, which has been proven by the large number of books and articles by Romanian authors that provide a comprehensive theoretical framework for a better understanding of the specificity of this approach and/ or practical applications in the form of analyses of literary texts from an imagological perspective. Some of them have taken interest in reconsidering, in strictly theoretical terms, the importance of imagology studies and their relevance within contemporary cultural and literary research: e.g. Voia, Vasile (2007) "Imagologia comparatistă şi studiile europene. Orientări actuale/Comparative Imagology and European Studies. Contemporary Directions" in *Caiete Echinox*, Cluj-Napoca: Centrul de cercetare a imaginarului; Lascu, Gheorghe (2007) "Imagologia literară comparată. Câteva repere teoretice şi metodologic/Comparative Literary Imagology. Theoretical and Methodological Approaches" in *Caiete Echinox*, Cluj-Napoca: Centrul de cercetare a imaginarului. Others (actually most of them) have tried to "build" a bridge between theory and practice and to illustrate diverse types of imagological analysis by focusing on: representations of the Romanian other in the Western (mainly English) "mirror" (e.g. Eugenia Gavriliu, 2002, *Theory and Practice of Imagology. Experiencing the Other in Anglo-Romanian Cultural Encounters*, Galaţi: Editura Fundaţiei Universitare "Dunărea de Jos"; [13] Andras, Carmen, 2003, *Romania and its Images in British Travel Writing. A Space of Cultural Frontier*, Dacia: Cluj-Napoca; Andras, Carmen, 2005, "Europeanness and Non-Europeanness in British Discourses about Contemporary Romania – under the Sign of (East)-Euroskepticism", in *For a Stronger and Wider European Union*, edited by Simion Costea, Cluj Napoca: Napoca Star Publishing House, pp. 231-247); representations of identity in the multicultural context of the Balkan area (e.g. Dumitriu, Anton, 1987, *Culturi eleate şi culturi heracleitice/ Eleatic and Heraclitic Cultures*, Bucureşti: Cartea românească; Muthu, Mircea, 2002, *Balcanismul literar românesc/ Romanian Literary Balkanism*, vol. I–III, Cluj-Napoca: Dacia); or representations of a minority "other" as observed by the Romanian majority (e.g. Oişteanu, Andrei, 2004, *Imaginea evreului în cultura română. Studiu imagologic în context est-central european/ The Image of the Jew in Romanian Culture. A Study of Imagology in East Central European Context*, Bucureşti: Humanitas).

field of imagology, with a special interest in "literary representation". Structured in four parts, it begins by offering "survey articles" that clarify the meanings, methodologies and conceptual terms employed in literary imagology, to then focus on European discourse in order to present the relevant images of all the European nations that have been studied so far.

David Schneider's *The Psychology of Stereotyping* (2005) equally offers a broad and comprehensive treatment of stereotypes and stereotyping, analyzing them as products of both the individual cognitive activities and of the social and cultural forces. While highlighting their connections to prejudice and discrimination, the study also examines strategies for countering them, featuring useful examples that help understanding both the content and the diverse functions of stereotypes.

Though originally written on the basis of a study of IBM employees, Hofstede's book *Cultures and Organisations. Intercultural Cooperation and Its Importance for Survival. Software of the Mind* (1991) surpasses by far the scope of interest of the business milieu, which it might seem to address at a first sight, to become a cornerstone of imagological research. Thus, it advances an interesting model according to which cultural differences may be assessed and quantified, and which seeks to explain cultural variation and conflict. The book begins with an excellent overview of culture and its levels and explains the concept of cultural "dimensions", aspects of culture that can differentiate and measure differences among different cultural groups, to then identify four dimensions of cultural difference measured in more than 50 countries in order to put forth a map of cultural values. In his discussion of the four dimensions, Hofstede "reveals the unexamined rules by which people in different cultures think, feel, and act in business, family, schools, and political organizations; explores how national cultures differ in the key areas of inequality, collectivism versus individualism, assertiveness versus modesty, tolerance for ambiguity, and deferment of gratification; explains how organizational cultures differ from national cultures, and how they can, sometimes, be managed; explains culture shock, ethnocentrism, stereotyping, differences in language and humour, and other aspects of intercultural dynamics".[14] All in all, Hofstede demonstrates how intercultural encounters are affected by these dimensions, how awareness and acceptance of these differences can yield more effective results, and he translates the message of his book into suggestions for parents, managers and the media.

1.2. Critical Discourse Analysis (CDA)[15]

As far as the written press discourse is concerned, research on its role in the wider social, cultural and historical context will be aimed, as in the case of film, at the study of such issues as: the general (social/political) orientation of the media products – here newspapers – in focus, the agent(s) (e.g. non/governmental sources, migrants, native citizens from the receiving society, etc.) given the opportunity to express a certain attitude with regard to situations and topics related to gender, migration and/or intercultural relations, the way in which the subject is presented by the addresser/journalist (i.e., explicitly or "hidden" behind other subjects) as illustrative of the (explicit/implicit) position of the newspaper towards the problematic relationship between "us" and "them", etc. Consequently, **critical discourse analysis (CDA)** has been chosen by the partners in work package 4 as the most appropriate

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[14] Hofstede, Geert (1991) *Cultures and Organisations. Intercultural Cooperation and Its Importance for Survival. Software of the Mind*. London, Harper Collins Publishers.
[15] This section includes contributions by **Mariana Neagu** and **Gabriela Iuliana Colipcă** (pp. 8-13). The same authors proposed the guidelines for the analysis of the written press discourse on pp. 24-26.

methodological framework to use in the examination of this type of media discourse. Starting from the fact that words can never be neutral and that, consequently, discourse, in its various forms, is instrumental in producing and reproducing social relations, practices and structures, this method of discourse analysis "primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context." Thus, it can be used by researchers to "take explicit position, [...] to understand, expose, and ultimately resist social inequality."[16] CDA regards "language as social practice"[17] and takes particular interest in the relations between language and power as manifest in "institutional, political, gender and media discourses (in the broadest sense) which testify to more or less overt relations of struggle and conflict"[18] that need to be understood and investigated so as to raise awareness of their causal effects, i.e., of the changes they bring in people (beliefs, attitudes, values, etc.), actions, social relations, and the material world.[19]

In the early 1990s, the ground already prepared by the British and Australian pioneers of Critical Linguistics (CL) allowed for the further development of the study of texts, discursive practices and cultural/social processes and structures, into CDA within the framework of a research network created at a meeting in Amsterdam attended by scholars who had already acquired a vast experience in the field of language and power research: Teun A. van Dijk (*Prejudice in Discourse*, 1984), Norman Fairclough (*Language and Power*, 1989), Ruth Wodak (*Language, Power and Ideology*, 1989), Gunther Kress (*Language as Ideology*, 1979), Theo van Leeuwen. The activity of this network found its expression in the inauguration of van Dijk's journal *Discourse and Society* (1990) as well as in a number of multiple joint projects and collaborations. Thus, since the 1990s, CDA has become a fast-growing and increasingly interdisciplinary movement, involving collaborations between discourse analysts, who need knowledge from as diverse linguistic areas as pragmatics, conversation analysis, narrative analysis, rhetoric, stylistics, sociolinguistics, ethnography, or media analysis, on the one hand, and historians, political scientists, anthropologists, sociologists, and psychologists, on the other hand.

The subjects under investigation by means of CDA have covered, according to the expertise of the scholars involved, a wide range of subjects pertaining to the more general framework of dominance and power relations between social entities and classes, men and women, between national, ethnic, religious, sexual, political, cultural and sub-cultural groups. Its potential areas of application include relationships and themes which are relevant to the analysis of social power: women's studies[20], anti-semitism[21], fascism[22],

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[16] van Dijk, Teun A. (2003) "Critical Discourse Analysis" in Schiffrin, Deborah, Tannen Deborah & Hamilton, Heidi E. (eds.), *A Handbook of Discourse Analysis*, Oxford: Blackwell Publishing, p. 352.

[17] Fairclough, Norman and Wodak, Ruth (2006) [1997] "Critical Discourse Analysis" in Van Dijk, Teun A.(ed.), *Discourse as Social Interaction*, Vol. 2 *Discourse Studies. A Multidisciplinary Introduction*, London, Thousand Oaks, New Delhi: Sage Publications, p. 258.

[18] Wodak, Ruth (2006) [2001] "What CDA is about – a summary of its history, important concepts and its developments" in Wodak, Ruth and Meyer, Michael (eds.), *Methods of Critical Discourse Analysis*, London, Thousand Oaks, New Delhi: SAGE Publications, pp. 1-2.

[19] Fairclough, Norman (2003) *Analysing Discourse. Textual Analysis for Social Research*, London: Routledge, p. 8.

[20] Wodak, Ruth and Benke, Gertraud (1997) "Gender as a sociolinguistic variable: new perspectives on variation studies" in Coulmas, Florian (ed.), *The Handbook of Sociolinguistics*, Oxford: Blackwell Publishing (pp. 127-150).

[21] Wodak, Ruth and Menz, Florian (eds.) (1990) *Sprache in der Politik-Politik in der Sprache*, Klagenfurt: Drava.

[22] Maas, Utz (1984) "Als der Geist der Gemeinschaft eine Sprache fand" in *Sprache im Nationalsozialismus. Versuch einer historichen Argumentationanalyse*, Oplanden: Westdeutscher Verlag.

xenophobia and racism, migration and asylum (e.g. van Dijk[23], van Leeuwen and Wodak[24], Jäger[25]), language in politics (Wodak & Menz[26], Fairclough[27]), language in organizations[28], etc. The data used in CDA has been provided by political speeches, parliamentary debates, media reports, editorials, school textbooks, advertisements, books of management gurus, transcripts of doctor-patient and workplace meeting interactions.[29] In this context, the language of mass media has offered a particularly rich ground for the investigation of ideology, power, hierarchy, gender and, hence, all the major representatives of CDA – van Dijk, Wodak, Fairclough – have focused on the study of its uses and functions: "media discourses often purport to be neutral in that they provide space for public discourse, that they reflect states of affairs disinterestedly"[30], while actually they encode prejudice and social inequality.

Given the heterogeneity of the types of knowledge and expertise required for a thorough CDA, due mention should be made of the fact that several approaches to language and power have gradually developed under its umbrella. Critical Linguistics provided the starting point from which CDA research has further broadened including such approaches as Social Semiotics, best represented by B. Hodge, G. Kress and T. van Leeuwen, who have shown particular interest in the relationship between language and visual images[31], or the Duisburg School (whose chief representative is Siegfried Jäger), focusing on racism after 1992 in Germany, in the context of the implementation of stricter immigration rules, as reflected in the newspapers and journals of the German new right wing, looked upon from the perspective of "discourse semantics, and especially [of] the uncovering of 'collective symbols' that are tied together in 'discourse strands.'"[32] However, by far the most influential CDA approaches have been proposed by Teun A. van Dijk, Ruth Wodak and Norman Fairclough. It is in the latter's footsteps that the researchers from all three national teams working on written press discourse intend to follow in their attempt at casting a new light on the ideological use of language in representations of identity as fore/backgrounded in articles on gender and/or migration related issues from the national press.

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[23] van Dijk, Teun A. (1986) *Racism in the Press*, London: Arnold; van Dijk, Teun A. (1987) *Communicating Racism: Ethnic Prejudice in Thought and Talk*, Newbury Park, CA: SAGE Publications; van Dijk, Teun A. (1991) *Racism and the Press*, London: Routledge; van Dijk, Teun A. (1993) *Elite Discourse and Racism*, Newbury Park, CA: SAGE Publications; van Dijk, Teun A. (1998) *Ideology: A Multidisciplinary Approach*, London: SAGE Publications.

[24] van Leeuwen, Theo and Wodak, Ruth (1999) "Legitimizing Immigration Control: A discourse-historical analysis" in *Discourse Studies*, 1, 1 (pp. 83-118).

[25] Jäger, Siegfried (1993) *Kritische Diskursanalyse. Eine Einführung*, Duisburg: Diss.

[26] Wodak, Ruth and Menz, Florian (eds.) (1990) *Sprache in der Politik-Politik in der Sprache*, Klagenfurt: Drava.

[27] Faiclough, Norman (1989) *Language and Power*, London: Longman; Fairclough, Norman (1992) *Discourse and Social Change*, Cambridge: Polity Press.

[28] Wodak, Ruth (1996) *Disorders of Discourse*, London: Longman.

[29] van Leeuwen, Theo (2006) "The representation of social actors" in Caldas-Coulthard, C. R. and Coulthard, M. (eds.), *Texts and Practices: Readings in Critical Discourse Analysis*, London: Routledge, p. 290.

[30] Wodak, Ruth (2006) [2001] "What CDA is about – a summary of its history, important concepts and its developments" in Wodak, Ruth and Meyer, Michael (eds.), *Methods of Critical Discourse Analysis*, London, Thousand Oaks, New Delhi: SAGE Publications, pp. 6-7.

[31] Fairclough, Norman and Wodak, Ruth (2006) [1997] "Critical Discourse Analysis" in Van Dijk, Teun A.(ed.), *Discourse as Social Interaction*, Vol. 2 *Discourse Studies. A Multidisciplinary Introduction*, London, Thousand Oaks, New Delhi: Sage Publications, p. 265; Bell, Allan and Garrett, Peter (eds.) (1998) *Approaches to Media Discourse*, Oxford: Blackwell, pp. 14-5.

[32] Wodak, Ruth and Reisigl, Martin (2003) "Discourse and Racism" in Schiffrin, Deborah, Tannen Deborah & Heidi E. Hamilton (eds.), *A Handbook of Discourse Analysis*, Oxford: Blackwell Publishing, p. 381.

Teun van Dijk, in particular, has provided a most valuable model for the analysis of representations of identity as embedded in (inter)national news reports on ethnic groups and minorities in Europe. Focusing on the rationalization and justification of discriminatory acts against minority groups, the Dutch analyst identified and exemplified what he called "the 7Ds of Discrimination", namely dominance, differentiation, distance, diffusion, diversion, depersonalization or destruction and daily discrimination as strategies that legitimize action by the dominant group against the "other" as well as the creation of crude and consistent stereotyping.[33] His description of the emerging "folklore"[34] of in-group prejudice, dealing essentially with such condemnatory and negative topics as aggression and crime, bother and nuisance, or deviant behaviour, unavoidably covered references to the popular press which, more often than not, voices anti-migrant attitudes. His research on racism and ideology in media discourse has thus culminated in the creation of an analytical model, which may turn out extremely useful for all studies on similar topics (here including for work package 4): this model is meant to bridge different levels (members – groups, actions – process, context – social structure, personal and social cognition) related to text production, on the one hand, and to the wider social context, on the other hand, in an attempt at exploring as accurately as possible both the microstructure (i.e., meaning, form and style) and the macrostructure (themes, topics, news schemata).[35] Innovative in its particular stress on sociocognition[36], it can be used to analyze and make explicit especially the aspects of the context of discourse (historical, political, social background of power relations and conflicts) that underline the contrastive dimension of Us (positive) versus Them (negative) as encoded in the media discourse. Valid proof in this respect is provided, to give but one example, by a vast collection of essays that the Dutch scholar edited, entitled *Discourse as Social Interaction* (2006) [1997], the second volume of which is exclusively devoted to *Discourse Studies. A Multidisciplinary Introduction*, which includes, among other things, his contributions to the study of ideological relations between cognition, society and contemporary racist discourse ("Discourse as Interaction in Society" and "Discourse, Ethnicity, Culture and Racism", the latter being a collaboration with Stella Ting-Toomey, Geneva Smitherman and Denise Troutman).

Equally keen on shedding new light on ideologically-charged representations of identity and alterity in the media discourse, the Austrian scholar Ruth Wodak also set the basis of an interdisciplinary, multi-methodological approach – the discourse-historical approach – that is somewhat akin to van Dijk's in its three-dimensional structure, but also innovative in its particular stress on argumentation strategies. To be more specific, Wodak's analytical apparatus would aim at the identification and interpretation of: (a) "contents/ topics of a specific discourse with racist, antisemitic, nationalist, or ethnicist ingredients", (b) discursive strategies involved in positive self-presentation and negative other-presentation (here including: referential/nomination strategies, predicational strategies,

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[33] See Toolan, Michael (1992) *Narrative. A Critical Linguistic Introduction*, London and New York: Routledge, pp. 248-9.

[34] van Dijk, Teun A. (1984) *Prejudice in Discourse: An Analysis of Ethnic Prejudice in Cognition and Conversation*, Amsterdam: Benjamins, p. 81.

[35] van Dijk, Teun A. (2003) "Critical Discourse Analysis" in Schiffrin, Deborah, Tannen Deborah & Hamilton, Heidi E. (eds.), *A Handbook of Discourse Analysis*, Oxford: Blackwell Publishing, p. 354, 356-7.

[36] *Sociocognition* may be defined as social cognition ("the system of mental representations and processes of group members") and personal cognition (indirectly influenced by ideologies as mental representations in the act of comprehension of discourse among other actions and interactions). See van Dijk, Teun A. (1995) "Discourse Analysis as Ideology Analysis", in Schaffner, Christina and Wenden, Anita L. (eds.), *Language and Peace*, Dartmouth: Aldershot, pp. 18-9

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argumentation strategies, strategies of perspectivation, framing or discourse representation, strategies of intensification and mitigation), and (c) "linguistic means (as types) and specific context-dependent linguistic realizations (as tokens) of the discriminatory stereotypes" under investigation.[37] The starting point of an analysis carried out in her terms would be then considering the setting and the context, continuing with aspects of theme and content, and intertextuality (as utterances must be confronted with and interpreted from a sociological, historical and psychological perspective in relation to historical events and facts as well as with presented reports), to conclude with the most precise description possible of the text at all linguistic levels.

A detailed description of the discourse-historical CDA model as well as a convincing demonstration of its successfully contributing to a better understanding of the mechanisms of racism and ideology in discourse is provided by Wodak's numerous publications (in collaboration with her scholar-fellows in Vienna), chief among which reference could be made to *Methods of Text and Discourse Analysis* (2005) [2000] and *Methods of Critical Discourse Analysis* (2006) [2001]. The former is conceived as a methodological work, which introduces twelve different methods of text analysis (among which CDA in Chapter 11), and describes their theoretical and analytical frameworks in a contrastive manner. The latter is exclusively focused on CDA: opening with a summary of the history, concepts and developments in CDA, this book then proceeds to a comprehensive description of the individual methods, an understanding of the theories to which methods refer and a comparative treatment of each of these methods in a well-balanced combination of theory and practical applications, which makes it a valuable instrument for both students and researchers in the fields of linguistics, sociology, social psychology and social sciences in general.

Norman Fairclough's model also takes somewhat after van Dijk's in the sense that it is intended to be descriptive, interpretative and explanatory at the same time, and focuses on three dimensions, namely: text (e.g. a news report), discourse practice (e.g. the process of production and consumption), and sociocultural practice (e.g. social and cultural structures which give rise to the communicative event).[38] But, whereas van Dijk assigns social cognition and mental models the role of mediating between discourse and social reality, with Fairclough, this role is attributed to discourse practices, i.e. text production and consumption.[39]

Fairclough's analytical model pays due attention to both the "internal" relations (between words/ clauses/ sentences) and the "external" relations of texts (that is with other elements of social events and, more abstractly, social practices and social structures, as well as with other "external" texts). Yet, by far its most important innovation lies with the discussion of discursive practice, with its two facets – institutional and discourse processes –,

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[37] Wodak, Ruth and Reisigl, Martin (2003) "Discourse and Racism" in Schiffrin, Deborah, Tannen Deborah & Heidi E. Hamilton (eds.), *A Handbook of Discourse Analysis*, Oxford: Blackwell Publishing, p. 385; Wodak, Ruth (2006) [2001] "What CDA is about – a summary of its history, important concepts and its developments" in Wodak, Ruth and Meyer, Michael (eds.), *Methods of Critical Discourse Analysis*, London, Thousand Oaks, New Delhi: SAGE Publications, pp. 26-7; Titscher, Stefan, Meyer, Michael, Wodak, Ruth and Vetter, Eva (2005) [2000] *Methods of Text and Discourse Analysis*, London, Thousand Oaks, New Delhi: SAGE Publications, p. 158.

[38] Fairclough, Norman (1995) *Media Discourse*, London and New York: Arnold; Chouliaraki, L. and Fairclough, Norman (1999) *Discourse in Late Modernity: Rethinking Critical Discourse Analysis*, Edinburgh: Edinburgh University Press

[39] Fairclough, Norman (1995) *Media Discourse*, London and New York: Arnold, p. 59 and Sheyholislami, Jaffer (2001) *Critical Discourse Analysis*, MA Thesis, Ottawa: Carlton University, http://www.carleton.ca/~jsheyhol/cds.htm, p. 7.

in terms of the core concepts of intertextuality and interdiscursivity. It is on this level that "linguistic features of texts provide evidence which can be used in intertextual analysis, and intertextual analysis is a particular sort of interpretation of that evidence."[40] Interdiscursivity within text analysis has, for Fairclough, a bridging function between text and context: it is concerned with how the repertoires of genres (i.e., text structures – e.g. for news reports, headline, lead paragraph summarizing the story, and "satellite" paragraphs adding detail; semantic and grammatical relations between sentences and clauses; types of "exchange"; speech functions like statements, offers, demands; and grammatical moods – declarative, interrogative, imperative) and discourses ("how social events are represented, what is excluded or included, how abstractly or concretely events are represented, and how more specifically the processes and relations, social actors, time and place of events are represented") are exploited within orders of discourse for text production and interpretation.[41]

One of Fairclough's most recent publications, *Analysing Discourse. Textual Analysis for Social Research* (2003) is, at the same time, a synthesis of his research with regard to sociocultural changes and changes in discourse, and a "manifesto", as the author puts it, for the Critical Discourse Analysis research programme which has recently started to be successfully implemented in some Romanian universities[42] as well.

All in all, drawing on these models of the leading figures of CDA to establish their own guidelines for analysis, the members of the Ge.M.IC research teams will hopefully be able to produce a relevant analysis of power relations and ideology as referred to in the last years' written press, focusing exclusively on textual representations of gendered and national identities in the context of the constant metamorphosis of migration phenomena in the Mediterranean and South-Eastern Europe.

2. Topic Area of Research

2.1. Goal of the research

The thematic work package 4 will focus on the study of two particularly influential types of media text – namely film and written press – with a significant impact on the audiences and, implicitly, playing a major role in shaping up both self- and other- images. Research will aim

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[40] Fairclough, Norman (1995) *Media Discourse*, London and New York: Arnold, p. 61.
[41] Titscher, Stefan, Meyer, Michael, Wodak, Ruth and Vetter, Eva (2005) [2000] *Methods of Text and Discourse Analysis*, London, Thousand Oaks, New Delhi: SAGE Publications, pp. 150-1.
[42] To refer briefly to the academic background in which research on printed press is currently carried out in Romania, it must be said that media studies have become a tradition in many Romanian universities, hence the abundance of books, chief among which the "Media" collection published by Polirom (Bucureşti) and part of the "Academica" collection published by Institutul European (Iaşi). Yet, most of these publications lack an interdisciplinary, multi-methodical character, being often meant for rather didactic purposes presenting the history of Romanian journalism, the role of the media in the Romanian society, classifications of media texts and various techniques of media text production, occasionally with a certain stress on style and persuasion strategies. Even when various message communication strategies used for manipulative purposes become the object of investigation (as it is the case with Tatiana Slama-Cazacu's *Strategeme comunicaţionale şi manipularea/ Communication Strategies and Manipulation*, 2000) the approaches put into practice pertain rather to stylistics and sociolinguistics, not to CDA. Nonetheless, a first step towards a more thorough analysis of Romanian written press discourse from a CDA perspective has been made: Isabela Ieţcu (University of Bucharest) is a good case in point. In her 2006 book, *Discourse Analysis and Argumentation Theory. Analytical Framework and Applications*, she attempts to bring together Critical Discourse Analysis and Pragma-Dialectics, thus providing the theoretical framework needed for the analysis of aspects of social, political and cultural life in Romania and elsewhere.

at delineating (non)stereotypical patterns – whether negative or positive – that emerge in representations and constructions of national identity in the context of the current debates on gender and migration related issues. Their thorough investigation, from the methodological perspectives provided by imagology, textual analysis of film and critical discourse analysis, will allow for a better understanding of the mechanisms underlying them and will pave the way for the potential improvement of representation policies in the sense of promoting intercultural dialogue and a positive perception of cultural diversity and mobility.

2.2. Hypothesis

Despite the specific differences between the three national (Romanian, Greek and Macedonian) case studies under discussion, at the macro level, and between the analysed text types (film and written press), at the micro level, the work package 4 research hopes to demonstrate that media representations of otherness tend to develop along the same lines, i.e.:

- Essentially defined by their subjectivity, they are the expression of a mainstream tendency towards the generalisation, especially in negative terms, of the others' "national characters".
- Constructions of identity are dialectical for both the majority and the minority (migrant) communities.
- Women, in particular migrant women, are barely visible subjects in the context of the representational policies which either prefer a 'neutral' approach to gender and cultural differences or construct their image as a homogenous, vulnerable group.
- One can identify the coexistence, within the same spatial and temporal frame, of dominant representation patterns that play an important role in naturalizing and normalizing power hierarchies and inequalities, and of resistant tendencies that challenge the established discursive constructions of identity.

The outcome of this research project intends to prove that, just as media representations can create, fix or reinforce certain auto- and hetero-images, they could be equally used to challenge and deconstruct them so that, in the reception process, attitudes towards the gendered and cultural other could change (hopefully) for the better. Thus, important steps could be taken towards renegotiating identity constructions in the context of cross-cultural encounters and raising awareness of the potential benefits of cultural diversity.

2.3. Objectives

- to survey some of the most recent and relevant publications in the fields of imagology, film and media studies, on the one hand, and of gender, migration and national/ cultural identity, on the other hand, in order to provide the theoretical background necessary for the analysis of conceptualizations about gendered and/or cultural identities;

- to identify the media representations of migrants, and particularly of women migrants, in feature and/or documentary films as well as in written press news reports which are considered relevant for the specificity of each national case: migrant-receiving society in Greece, migrant-sending (and transit) society in Romania, mainly transit society (hence the focus on trafficking) in the Former Yugoslav Republic of Macedonia;

- to analyse, laying special stress on gender-related issues, the stereotypical images that underlie these representations as illustrative of: the dominant, xenophobic/ tolerant attitudes towards migrants, the migrants' perception of their own status (e.g. opportunity/exile) as well as the extent to which the proliferation of or resistance to such images might have an impact on intercultural relations;

- to explore policy and theoretical perspectives through which different types of media texts (film and written press) may be involved in the processes of intercultural dialogue, disseminating information and promoting awareness of the ways in which cultural diversity and migrant mobility could enrich European societies.

3. Basic Outline

3.1. Basic premises and concepts

3.1.1. Basic premises

- Media plays a significant part in shaping national perception and representation, and in constructing cultural identities, as auto- and hetero-images belong together and are mutually dependable.

- Whether filmic or journalistic, media discourse is essentially subjective and the texts it encompasses are relevant communication tools that function in the context of broader social phenomena, here including gender relations and intercultural interaction in the process of migration.

- Not only individuals, but also institutions and social groupings have specific convergent/conflicting ideological meanings and values that become manifest, in systematic ways, in media representations.

- Readers/viewers are not passive recipients in relation to media texts, hence the power of media to influence constructions of identity and alterity, and implicitly power relations, by reproducing/ resisting stereotypical characterisation.

3.1.2. Concepts[43]

Identity: In the social sciences, it is an umbrella term used to describe an individual's comprehension of him-/herself as a discrete, separate entity. It may thus be defined as the distinctive character belonging to any given individual, or shared by all members of a particular social category or group. It is important to recognize where a participant in the discourse positions herself/himself as a member of a social group/culture and where others position her/him. The categories in which people are placed are embedded in official discourses and become institutionalized, the major systems of institutionalized identity being **national identity, racial identity, gender identity** and **class identity**. National identity, in particular, refers both to the distinguishing features of the nation (a self-defined cultural and social community whose members usually share a common

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[43] This section includes contributions by **Ioana Ivan-Mohor**, **Mariana Neagu** and **Gabriela Iuliana Colipcă** (pp. 15-18).

origin, in the sense of history, ancestry, parentage or descent) and common characteristics (language, religion, culture) and to the individual's sense of belonging to it. More often than not, one's sense of identity is constructed in relation to the gender and cultural "other", hence the pairing in critical studies on representations of identity of the concept of identity with that of "alterity"/ "otherness".

Image: On the one hand, image is understood as communication, especially visual communication or presentation; on the other hand, image is understood as a "mental picture" or idea. Imagology has adopted the latter meaning, whereby image is "the mental or discursive representation or reputation of a person, group, ethnicity or 'nation'."[44] In this, it resembles a cognitive "knowledge structure" or schema that controls our opinion and behaviour towards the "other". A fundamental distinction, particularly relevant in the framework of a study on migrants – receiving society encounters, is made between **auto-image** (or 'self-image') and **hetero-image**: the first one refers to a characterological reputation current within and shared by a group, the latter to the opinion that others have about a group's purported character. Apart from these, **imagemes**, a term coined by Joep Leerssen, would refer to ambivalent images that can be applied to different kinds of situations.[45] If images change, they do so not because the character of the nation changes, but because the attitude towards the nation changes, as cultural discontinuities and differences (in the form of languages, mentalities, everyday habits, and religions) trigger positive or negative judgements and attitudes.

Stereotype: When an image remains constant despite of historical changes, it turns into a **stereotype** or **cliché**.[46] According to a dictionary definition, a stereotype is "a standardized mental picture that is held in common by members of a group and that represents an oversimplified opinion, prejudiced attitude, or uncritical judgement"[47] about a person or an entire group of people. In the absence of 'the total picture' of an environment which is "too big, too fleeting for direct acquaintance"[48], we build up 'intellectual images' that create simplified representations, categories or values which help us orient through and make sense of the world. In addition to this, stereotypes also play an important role in identity building, because if an individual's sense of self is closely related to the group to which (s)he belongs – which may extend from school affiliation to gender, race and nationality -, identifying with this 'in-group' means internalizing its own stereotypes. As such, the same as in the case of "image", stereotypes may be classified into **auto-stereotypes** (evolved at 'in-group' level) and **hetero-stereotypes** (relating to 'out-groups', i.e., the other groups which the individual does not belong to or identify with.) One of the main objectives of work package 4 is precisely to study the dialectic of the two, which appears to be often based on contrastive stereotyping, as the tendency is to assign negative characteristics to the out-group in

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[44] Beller, Martin and Joep Leerssen (eds). (2003) *IMAGOLOGY: a Handbook on the Literary Representation of National Characters*, Amsterdam: Rodopi, p. 342.

[45] Leerssen, Joep (2000) "The Rhetoric of National Character: A Programmatic Survey." in *Poetics Today*, Porter Institute for Poetics and Semiotics.

[46] Schneider, David J. (2005) *The Psychology of Stereotyping,* New York: The Guildford Press. In a narrower sense, though closely related it, the cliché does not always connote the moral and metaphysical implications of the concept of stereotype, referring rather to stylistic turns of phrase, images or gestures that have nothing to do with the expression of racism or ethnocentrism, and which do not necessarily give rise to prejudice.

[47] *Webster's Encyclopedic Unabridged Dictionary of the English Language*, Gramercy, 1996, p. 1394.

[48] Lippman, Walter (1922) *Public Opinion*, available in electronic form on the site of American Studies, University of Virginia, http://xroads.virginia.edu/~HYPER2/CDFinal/Lippman/header.html, p. 4

order to create positive auto-stereotypes. **National stereotypes**, which involve the assignation of specific characteristics to members of a given nation, exhibit the same binary nature, often occurring in the oppositional pairs of auto- versus hetero-stereotypes, or positive versus negative ones. Because national stereotypes transcend the individual, they may be modified by changes in the group experience or the context of intergroup relations ranging from conflict to alliances. Thus, research on media discourse is expected to reveal the different mechanisms on which mainstream conceptualizations of otherness are constructed and which may vary from **xenophobia** (rising from marked negativity in hetero-stereotyping, when economic and political rivalry characterizes the relations between two groups/cultural spaces) to **xenophilia** (when positive terms are employed to characterize a national group).

Stereotypes are socially supported, continually revived and hammered in by the media. The media are a good, fast and convenient means of information but, as CDA tries to point out, people receiving it should be aware of the limits as well as of the biases of the medium the information is conveyed through. As stereotypes cannot be dismissed because a new one may come in its place, what is needed is acknowledgement of previous knowledge even in its stereotypical form and subsequent use of it as a starting point for differentiation. For example, if an immigrant group is frequently associated with crime, this is bound to leave a lasting effect on readers/viewers, particularly if this association is not offset by media texts favourable to that group. The merging of race and ethnicity with nationality in the classification of human beings leads to considerable confusion and unacceptable stereotyping.[49] Therefore, stereotypes should be confronted cognitively rather than emotionally, with a view to discovering the ideological mechanisms that underlie them so that, once critically revealed, misperceptions might be corrected and steps might be taken towards (hopefully) the improvement of difference representation.

Prejudice: Originally a judicial term, prejudice has become a key concept in cultural studies, referring to "any preconceived and unsupported opinion and attitude that influences our perception, description and judgement of others."[50] Though in recent literature, prejudice and stereotype tend to be used interchangeably, "stereotypes are beliefs or opinions about attributes of a social group or members, whereas prejudice is conceptualized as a negative intergoup attitude."[51] As such, prejudice plays an important part in hetero-stereotyping, being a key to deciphering intergroup attitudes and relations.

It is important to make the distinction between: **attitudes** ("the affective position taken towards a person one relates to and to whom one can express dislike or sympathy"), **convictions** ("ascrib[ing] qualities to others and often provid[ing] rationalizations for negative attitudes") and **prejudices** ("mental states defined (normally) as negative attitudes (the affective element) toward social groups with matching stereotypic convictions or beliefs").[52] Favoured by a variety of sociocultural conditions and correlated with fear and

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[49] Bloor, Meriel and Bloor, Thomas (2007) *The Practice of Critical Discourse Analysis. An Introduction*, London: Hodder Arnold, p. 87.

[50] Beller, Martin and Joep Leerssen (eds). (2003) *IMAGOLOGY: a Handbook on the Literary Representation of National Characters*, Amsterdam: Rodopi, p. 404.

[51] Moyle, Lachlan M. (2004) *An Imagological Survey of Britain and the British and Germany and the Germans in German and British Cartoons and Caricatures: 1945-2000.* http:// elib.ub.uni-osnabrueck.de/publications/diss/E-Diss389_thesis.pdf, p. 22; Stroebe, W. and C. Insko (1989) "Stereotype, Prejudice and Discrimination: Changing Conceptions in Theory and Research" in *Stereotype and Prejudice. Changing Conceptions,* New York: Spinger, p. 8.

[52] Wodak, Ruth and Reisigl, Martin (2003) "Discourse and Racism" in Schiffrin, Deborah, Tannen Deborah & Heidi E. Hamilton (eds.), *A Handbook of Discourse Analysis*, Oxford: Blackwell Publishing, p. 378.

anxiety, economic insecurity and self-esteem[53], the rapid proliferation of prejudice has later become an object of thorough study with many CDA scholars (and not only) in whose footsteps the members of the three research teams intend to follow in order to draw the attention to the impact of prejudiced representations of the (gender and national) 'other' and to encourage a positive understanding of difference and intercultural dialogue.

Context. In the construction of meaning, context plays a crucial role. Distinction has been usually made between **context of situation** and **context of culture**. The context of situation is the immediate environment in which a text is actually functioning. It focuses on the various elements (the setting or social environment, the identity of the participants) involved in the direct production of meanings in a particular instance of communication. The context of culture is a broader background against which the text has to be interpreted. It is the institutional and ideological background that gives value to the text and constrains its interpretation. It includes the traditions, the institutions, the discourse communities, the historical context and the knowledge base of the participants (which may be mono-cultural, cross-cultural or multicultural). Cultural and situational elements are often so closely intertwined that it is extremely difficult to see them in isolation and they play an essential role in the processes of production and reception of the media discourse, which is seen, in the framework of this work package, as a symptom of social and cultural dialectics.

Media. Essentially defined as the sum of all means of communication used to convey the message produced by a person/group to a large, (inter)national audience, the concept of (mass) media has gradually broadened its scope; thus, while initially covering mainly books, newspapers, magazines, i.e., the so-called print media, it came to include, owing to constant technological progress, a wide range of electronic media as well, here including: broadcasting for radio and television, film, different forms of (audio and visual) recording, all kinds of internet media (blogs, message boards, podcasts, video sharing) and video games. That made the choice of the corpus for analysis for work package 4 rather difficult. Considering as basic selection criteria the availability, popularity and impact on the public opinion of the studied media, the researchers of all three teams decided to consider one particular type of texts from each of the two broad categories of print and electronic media. Thus, research will be carried out on written press (newspaper) articles, on the one hand, and film, on the other hand. Though equally wide-spread, popular and of significant impact on the public at large, television reports could also have been considered for analysis, but they were eventually given up because of the legal (copyright) and practical difficulties in getting access to the material (for instance, not all television channels have available archives). Furthermore, for a high-quality, in-depth analysis of the selected media discourse samples, the selection should cover a relatively narrow category of texts which, nonetheless, turn out to be relevant for the dominant and mainstream conceptualizations about gender and migration in the media.

3.2. Basic research questions

- To what extent are gender and migration interrelated in media representations? Are media representations of migration and intercultural relations sensitive to gender differences?

[53] Allport, Gordon W. (1979) [1954] *The Nature of Prejudice*, Reading Massachusetts, Menlo Park California, New York, Don Mills Ontario, Wokingham England, Amsterdam, Bonn, Sydney, Singapore, Tokyo, Madrid, San Juan, Paris, Seoul, Milan, Mexico City, Taipei: Addison-Wesley Publishing Company, pp. 240 and 367-72.

- What are the dominant stereotypical patterns in the representations of gender and migration? How do they contribute to naturalising and legitimising power hierarchies and inequalities, to strengthening and rigidifying boundaries of national/ethnic identities? Are they challenged or resisted to? If so, how?

- To what extent does the ideological orientation of the institutionalised frame in which a newspaper is published and a film is made influence the representation of the migrants' national and gendered identity? How can scholarly research reveal the ideological assumptions hidden behind the media text which people often remain unaware of?

- What are the mechanisms involved in the dialectical process of identity formation by means of imagotypical representations, and how do they reflect back on the construction and consolidation of the dichotomy "us"/"them"?

- How do auto- and hetero-images as provided by the media texts influence the shaping of the readers/viewers' sense of identity in relation to the gendered and/or cultural "other"?

- Can media representations challenge the rigidity and closure of pre-established systems of institutionalized identity and cause a positive change in the public understanding of intercultural interactions in the framework of migration? How could media representations become more sensitive to gender and cultural encounter issues?

3.3. National case studies

3.3.1. Romania

3.3.1.1 Film

Two major categories of films produced after 1990 will be taken into consideration for analysis, namely feature films and documentaries.

On the one hand, reference will be made to feature films that offer different perspectives on Romanianness in the context of migration: Romanian productions like *Asfalt Tango* (1995)*, Occident* (2002), *Italiencele* (2004) dwell mostly on the factors that determined the Romanians' migration to Western Europe (and not only) and on the impact on the construction of self-identity of the Romanian – particularly women – migrants; international productions like *Je vous trouve très beau* (2005), *Human Trafficking* (2005), *Il Resto della Notte* (2008) provide glimpses into the stereotypical perception of Romanian migrants in the receiving countries (Italy, the UK, France, etc.)

On the other hand, due interest will be taken in documentaries by both Romanian and foreign directors that focus on different moments in the long-lasting process of migration from Romania, on factors that triggered the migration (e.g. some ethnic minorities' wish to return to their cultural roots (Germans, Jews) or the decline of the Romanian economy), as well as on the consequences for the Romanians' sense of national identity of the experience of becoming the "other" in a foreign cultural environment. E.g. *The Last Peasants*

(Temptation; Journeys; A Good Wife) (2003), *Leaving Transylvania* (2006), *Stella* (2007), *Beyond the Forest* (2007), etc.

3.3.1.2 Written press

In the light of Teun van Dijk's distinctions between types of discourse that require special attention in the examination of the ways in which cultural and ethnic identities, differences, conflicts and inequalities are expressed and reproduced by the text, the samples of written press discourse to be studied will be selected so as to reflect both intragroup and intergroup discourse characteristics, concerning both self- and other-presentation. Thus, in the Romanian case, valuable material for investigation will be extracted from news reports and articles mostly by Romanian journalists writing for the Romanian readership about the Romanian migrants to different European destinations. Such articles will be selected from national quality newspapers like *Adevărul* and *Cotidanul.* However, for a better understanding of the ways in which information circulation and/or manipulation, next to the change in the context of reception and the target readership, could influence the representation of national stereotypes, articles by foreign journalists from the receiving societies, used as sources by the Romanian journalists themselves, will also come into focus and be used for contrastive analysis purposes. (potential source for article selection in Italian: *Corriere della Sera*)

3.3.2. Greece

3.3.2.1 Film

The majority of the Greek films about immigration (documentaries and short films included) produced between 1990-2009, that is the period during which Greece changed from a sending to a receiving society, will be examined. Special focus will be laid on films by migrant directors, chief among which *Are There Any Lions in Greece?* by the Ukrainian director Irina Boiko and *The Kennel* by the Albanian director Bujar Alimani.

3.3.2.2 Written press

The articles selected for analysis will be mainly focused on the interaction between the Greek receiving society and the migrants over several periods of time and especially occasioned by specific events (like the attack against the life of a Bulgarian female worker in December 2008), as reflected in national newspapers like *Eleytherotypia* and *Eleytheros Typos*.

3.3.3. Former Yugoslav Republic of Macedonia

3.3.3.1 Film:

The films to be analysed fall into the same major categories of feature and documentary films.

Reference will be made to films which explicitly consider migration, identity, gender, redefinition of marriage and imagotypical representations as their main theme: e.g. *Before the Rain* (1994) directed by Milcho Manchevski (a feature film) and *Cash and Marry* (2009), directed by Atanas Georgiev (a Macedonian-Austrian-Croatian documentary).

Another set of films, including, for instance *Gypsy Magic* (1997), directed by Stole Popov (a feature film) and *The Shutka Book of Records*: *The Champions of Shutka* (2005), directed by Aleksandar Manic (a Serbia-Macedonian production officially defined as

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documentary), although indirectly focusing on migration issues, is essentially provocative when taking into account imagotypical representations of Roma people and the models of problematization of gender issues that such representations imply.

Finally, some of the films considered will tackle the issue of human trafficking, e.g. *You Are Alive*, directed by Marija Dzidzevapart as part of a campaign steered by the Macedonian NGO La Strada.

3.3.3.2 Written press

Given the fact that the typical migration for economic reasons, as generally understood and existing in the European Union countries, is not evident in Macedonia and that Macedonia has been rather characterised as a transit country mainly in terms of illegal migration and trafficking in human beings, interest will be taken, for practical analysis purposes, in written press referring to trafficking in women in Macedonia and the representation of the national self and other in this context.

4. Research Methodology

4.1. Data collection

4.1.1. Film

- ***Selection of the relevant corpus from the available data bases :***

  - o **Romania:** feature films and documentaries produced either in Romania or abroad between 1990-2009 providing representations, from different perspectives (of the sending and receiving societies) of migration from Romania, with a special focus of gender-related issues.
  - o **Greece:** feature films, documentaries and short films produced in Greece between 1990-2009 foregrounding representations of migration from within the receiving society.
  - o **Former Yugoslav Republic of Macedonia:** feature films and documentaries produced in Macedonia or involving international production teams between 1990-2009, providing representations of different migration, gender/ethnic difference and intercultural violence issues.

- ***In-depth interviews:***

  - o **Romania**: if possible, interviews with documentary film directors (e.g. Vanina Vignal and Dieter Auner) and Romanian organizers of film festivals (e.g. Astra Film Festival, Sibiu).
  - o **Greece**: interviews with migrant directors (e.g. Irina Boiko and Bujar Alimani) and with 2-3 Greek directors.
  - o **Former Yugoslav Republic of Macedonia**: if possible, interviews with film directors, film critics, film festival and cinema directors.

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4.1.2. Written press

- ***Selection of the relevant corpus from the available data bases. Criteria for selection:***
  - **Romania**:
  1. type and number of newspapers:
      a. 2 national newspapers from the sending country, i.e. Romania, enclosing articles on the emigration trends (causes and effects) as seen by the sending country's majority (e.g. *Adevărul* and *Cotidianul*).
      b. 1-2 national newspapers from the destination country (e.g. Italy) enclosing articles on migrants written from the perspective of the receiving majority (e.g. *Corriere della Sera*) and serving as sources for the Romanian journalists reporting on migration-related issues.
  2. period of interest: 2007- 2009;
  3. subjects of the articles:
      a. specific events (e.g. the Mailat case, the rape of an Italian teenage-girl by migrants on Valentine's Day 2009) causing the relations between the Romanian migrants and the receiving society to become particularly tense;
      b. periods of relatively "ordinary" relations between the migrants and the receiving society, on the one hand, and their home/sending society, on the other hand.

  - **Greece**:
  1. type and number of newspapers: 2 national newspapers (e.g. *Eleytherotypia* and *Eleytheros Typos*);
  2. period of interest: 2007- 2009;
  3. subjects of the articles:
      a. specific events (the attack against the life of a Bulgarian female worker in December 2008);
      b. fortuitous periods of time that allow tracing the "ordinary" media discourse, e.g. 2 weeks of 2 different periods like November and May 2007 and 2008.

  - **Former Yugoslav Republic of Macedonia:**
  1. type and number of newspapers: 2 national newspapers (e.g. *Dnevnik* and *Nova Makedonija*);
  2. period of interest: 2007- 2009;
  3. subjects of the articles: mainly related to trafficking in women.

- ***In-depth interviews:***

Each team will carry out in-depth, non-structured interviews with journalists and/or editors on policies which the media generally adopt in representing processes of intercultural dialogue, disseminating information on and raising awareness of the sensitive issues related to gender, migration and national identity.

4.2. Data analysis and interpretation

4.2.1. Film

Film analysis will be carried out from a twofold perspective combining elements of textual analysis with imagology so as to reveal both the main content lines of the filmic text and the methods and techniques chosen by the directors to present their material. The following guidelines could be helpful in this respect:

1. **Identify the type of text chosen for analysis.** The distinction between fictional (e.g. feature films) and factual (e.g. documentary) texts is important in establishing the degree of referential reliability of the reality communicated by the text.

2. **Identify the author of the text and the audience s/he is addressing.** Are they members of the same in-group, or are they differentiated along gender, class, ideological, ethnic, etc. criteria? This helps clarify the position that the author and her/his text take in relation to the target audience: e.g. solidarity/disaffiliation/discord.

3. **Discuss the structure of the narrative as well as the ways in which different aspects of 'film language'/cinematic codes are used**. How is the film narrative constructed (plot sequence, time sequence, etc.)? Does the film use other principles than narrative sequence as a structure (for instance, an argument)? How are the characters presented? How is meaning created by: camera angles, shots, camera movement, editing and sequencing, lighting, shade and colour, sound and music, location and set design? All these aspects are part and parcel of a set of group-specific sense-making practices intrinsically related to the group's identity.[54]

4. **Consider then specifically the type of images constructed by the text in terms of the distinction between auto- and hetero-images.** This distinction is useful in assessing both the text-based function of an image (how the author handles the self-other dialectic in her/his text) and its extra-textual one (what the author wants to achieve by employing a given image).

5. **Focus on the text's hetero-images. How is alterity constructed by the text?**
   a. Isolate the linguistic/visual elements which help circumscribe the Other (e.g. consider the distribution of lexical/auditory/visual signs in terms of the rate of occurrence of certain units, clusters.)
   b. Assess the terms in which Otherness is articulated (national, ethnic, gender, etc.)
   c. Identify the underlying attitudes (e.g. xenophilia, tolerance, cosmopolitanism vs. xenophobia, ethnocentrism) which lead to positive or negative attribution of characteristics to the Other.
   d. Consider the extent to which hetero-images are recognisable as stereotypes. Refer to the function that stereotypes play in the text at hand: e.g. a starting point for characterisation; ironic markers; identifiers for alterity; invested with symbolic value; used to 'go against the grain'. This helps establish the role played by stereotypes either in sustaining tradition (e.g. reinforcing myths of otherness or prejudices) or, by contrary, in undermining it.
   e. Identify the dichotomic coordinates which underlie the representation of the Other. Phenotypical features, gestures, speech (e.g. foreign vocabulary or onomastic preferences marked by caricatural intentions) may be employed to cast characters as statements of alterity, triggering oppositions as those established between self/other; civilian/barbarian; human/beastly; good/evil; superior/inferior.

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[54] McKee, Alan (2003) *Textual Analysis. A Beginner's Guide*, London, Thousand Oaks, New Delhi: Sage Publications.

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Indicators of place and time may similarly point to contrasts like: North/South, West/East, urban/pastoral, centre/margin, which further connote oppositions such as progress/primitivism; pragmatic/spiritual; individualist/collectivist; prosaic/ idyllic, development/backwardness, order/chaos. Such structural identifications may reveal the extent to which alterity is excluded, ascribed a negative role as a manifestation of disorder and cultural inadaptability in the out-group or the emitting culture, or, by contrary, conceived in more congenial terms, appropriated and included into the patterns of the in-group or the receiving culture.

6. **Corroborate the investigation of the form and function of images within the text with a macro-contextual analysis.** Placing an image in its socio-cultural and historical context is indicative of political, economic, or diplomatic circumstances that condition the apparition of the text. As images shift with changing contextual circumstances, the identification of the cultural line forces that govern a certain period may explain why a particular representation is favoured over a range of possible alternatives. It also ensures a clarification of the referential frame, as well as of the cultural values and presuppositions that both author and audience involve in the communication process in order to encode/decode a given image. Finally, disclosing the properties of the context that makes an image available as a pattern of identification for a group of people may prompt a better understanding of the difference between "an 'image' and objective information"[55], by explaining its role as a subjective construct which influences and is influenced by the cultural, historical and social praxis.

4.2.2. Written press

The selected newspaper articles will be considered according to the basic principles of Critical Discourse Analysis (CDA). Proposed guidelines for analysis:

1. **Identify and describe the social problem to be analysed**. What discourses, genres and styles is it usually associated with?
2. **Explore the context and the setting.** Who is the text written by? Who is it addressed to? What characteristics of the production and reception process could you identify? What social event, and what chain of social events, is the text a part of? What social practice or network of social practices can the events be referred to, be seen as framed within? Is the text part of a chain or network of texts? Which (combination) of the following scenarios characterize the orientation to difference in the text: e.g. an openness to, acceptance of, recognition of difference; an exploration of difference, as in 'dialogue' in the richest sense of the term; an accentuation of difference, conflict, polemic, a struggle over meaning, norms, power; an attempt to resolve or overcome difference; a bracketing of difference, a focus on commonality, solidarity; consensus, a normalization and acceptance of differences of power which brackets or suppresses differences of meaning and over norms?
3. **Discuss the theme and the content**. Who are the actors presented as participants in the text's representation of events? What processes are they involved in and under what circumstances (space – time)?
4. **Comment on the text in terms of genre.** Does the article/news report under discussion observe the news schemata, i.e. headline, lead paragraph, story and consequences? Is the text characterized by a mix of genres?
5. **Pay special attention to instances of intertextuality and interdiscursivity**.

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[55] Leerssen, Joep (1998) *National Identity and National Stereotype*. http://cf.hum.uva.nl/images/info/leers.html

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a. What voices appear explicitly in the text? Of other relevant voices, which are included, which are significantly excluded? If it be the case, where are other voices included? Are they attributed, and if so, specifically or non-specifically? Are attributed voices directly reported (quoted), or indirectly reported? How are other voices textured in relation to the authorial voice, and in relation to each other?

b. Are there other texts drawn upon/incorporated/recontextualised/dialogued with in your text? Are there any graphic elements accompanying the text (statistics, photographs, pictures, caricatures, etc.)? If so, what is their role? How do they engage in 'dialogue' with the news report text?

c. What discourses are drawn upon in the text, and how are they textured together? Is there a significant mixing of discourses?

d. What existential, propositional, or value assumptions are made (as forms of intertextuality)? Is there a case for seeing any assumptions as ideological? If so, what are the clues relating to the prejudiced ideological assumptions that (1) multilingualism is a problem and (2) cultures are "incompatible"?

6. **Consider more closely some of the features of the discourses used for the representation of the social events.**

a. How are social events represented? Are they abstractly or concretely represented? What elements of represented social events are included or excluded, and which included elements are most salient?

b. How are processes represented? What are the predominant process types (material, mental, verbal, relational, existential)? What is the predominant grammatical mood (declarative, interrogative, imperative)? Are the processes foregrounded or backgrounded?

c. How are social actors represented (activated/passivated, personal/impersonal, named/classified, specific/generic)? Discuss the grammatical structures in terms of voice – active versus passive –and observe the change of transitive into intransitive clauses pointing out tendencies towards agent-deletion. Refer to the preference for noun-phrases instead of transitive verbs requiring active subjects (agents) and objects (affected participants). Comment on the lack of specificity and the ambiguity thus created.

d. How are time, space, and the relation between them represented?

e. What are the predominant types of exchange (activity exchange, or knowledge exchange) and speech functions (statement, question, demand, offer)? What types of statement are there (statements of fact, predictions, hypotheticals, evaluations)?

7. **Make also comments on the style of the text.** What styles are drawn upon in the text, and how are they textured together? Is there a significant mixing of styles? What are the features of style(s) drawn upon? To answer this question, refer to the following aspects:

a. What are the lexical choices made in self-/other-presentation, in naming and describing participants and processes? How are connotative and figurative aspects of meaning handled by the journalist? What tropes can you identify in the text? What conceptual metaphors can you detect? What are their linguistic realizations? Are there any instances of overstatement (e.g. hyperbole), understatement (e.g. litotes) or irony?

b. What markers of modality do you identify in the text? What type of modality do they express: epistemic (certainty, possibility, probability) or deontic

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(obligation, necessity, permission)? What levels of commitment (high, median, low) do they indicate the author commits herself/ himself to?

    c. To what values (in terms of what is desirable or undesirable) do authors commit themselves? How are these values realized?

8. **Having identified the specific linguistic realizations of stereotypes relevant for certain strategic moves in the text, you can proceed to finally refer to the argumentation strategies in use.** What techniques of persuasion can you detect (contrast, reciprocity, consistency, social proof, liking, authority, scarcity)? What argumentation strategies are associated with them to justify political inclusion or exclusion?

4.3. Timeframe of research

Phase 1: December 2008 – March 2009
- concluding the theoretical discussion on the analytical frameworks to be used in the investigation of films (feature/documentary) and written press with regard to representations of gender, migration and national identity in the media;
- gathering useful bibliographical sources and defining very specifically the basic principles for corpus selection.

Phase 2: April 2009 – May 2009
- selecting the corpus for analysis from among the films and newspaper articles available for each of the partners, in accordance with the specificity of each national case;
- carrying out interviews, either with directors and organizers of film festivals or with journalists and editors;
- proceeding to a preliminary assessment of the selected material. Some of the results of the preliminary research on the selected corpus for analysis will be presented by the researchers of each participant team at the thematic workshop to take place in Galaţi, Romania, on May 14-16, 2009.

Phase 3: June 2009 – October 2009
- analyzing the selected material, according to the main principles of the analytical frameworks decided upon, in order to point out the main stereotypical representations in terms of which gender and migration are reflected in the filmic and written press discourse as well as the ways in which film makers and journalists occasionally challenge them.
- carrying on with recording interviews with the above mentioned categories of subjects.

Phase 4: November 2009- January 2010
- completing the analysis of the selected corpus and drawing the conclusions with an aim at underlining the major trends in the media representations of gender and migration against the background of intercultural relations;
- drawing the national report so as to indicate: (a) the main stereotypical patterns in which intra-/inter-group discourse represents migration as a multifaceted phenomenon and, in particular, women as migrants; (b) the ways in which the dominant and mainstream conceptualizations are challenged in some media texts; (c) making recommendations as to how media discourse(s) could be used in promoting intercultural dialogue and a positive image of migration in the European societies.

5. Research Team per Partner

5.1. UDJG (Romania)
a) *Film*: Gabriela Iuliana Colipcă; Ioana Ivan-Mohor; Michaela Praisler.
b) *Written Press*: Mariana Neagu; Gabriela Dima; Simona Antofi, Antoanela Dumitraşcu.

5.2. UPSPS (Greece)
a) *Film*: Maria Paradeisi;
b) *Written Press*: Ioanna Vovou.

5.3. EU-BAL (Former Yugoslav Republic of Macedonia)
a) *Film*: Slavco Dimitrov;
b) *Written Press*: Jana Lozanoska.

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