Intercultural Communication through Myth

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Abstract: Communication, as a researching object, includes linguistical, psychological, literal, sociological knowledge. Globalization – a prevalent feature of our century – imposes collaboration between different cultures. The selection of the individual in globalization advantage is determined also by promoting a unification created of concepts of cultural values. The period of the myth's appearance and its survival, its extension in different spaces offers some kind of mutations which don't destroy the axis of its essence, although, sometimes we certify that myth's image is in opposition transferred into reflection, having a authentically connotation.

Keywords: intercultural communication, globalization, myth, individual, image, culture, publicity.

Communication, as the object of research, including knowledge of linguistics, psychology, literature, Sociology. Globalization - the dominant of our century – imposes collaboration between different cultures. The selection of the individual in favor of the globalization is determined by promoting assembly created from a symbiosis of concepts and cultural values.

Communication can not be isolated by the aspect of reception, realized through understanding. Comprehension, in turn, refers to each existential empiricism. Simultaneously it is guided by stereotype of attitude.

Currently the focus is on individual, which is recovered in contrast with the common. The individuality multiplied, copied, may include a message of the common. It is observed a guiding of the individual values which undergo because of common attitude transition. This mutation is present not only in relation to geographic space, but also one placed on the axis of time.

Values modifications are determined by deviations or conceptual objections which destroy a concept. Usually are involved the antitheses:

beautiful-ugly
good-bad
order-chaos
male-female
rational-sentimental
seriously-naïve
monochromatic-colored
constancy-instability
loyalty-treason
sober-irony
objective-subjective
general-particular
sacrifice-come

This series continues with the question of Pavel Stratan's verse: "What's the opposite to the word synonym?"

Balance implies harmony between these extremes. Something in a period is recognized as a balance in another era it might be unbalance. The emphasis is not always provided and sometimes it is realized only when "mutiny" comes. Promethean capsizing, stealing the sacred fire - the elitism – and giving it to everyone sacrificing his self. In such a way axes may show some issues in the center and its extremities to be loaded with other concepts, then change their location, showing an "evolution" in the conventional perception of value. During leadership domination is the risk of being attracted by the Machiavellian maneuvers: the goals excuse the methods. These arrangements can be handled. In prose is known the law of creativity: if the necessary tool is found it will be used for sure, it is the theoretical aspect of Vincenzo Ceramic noted in the book "Consigli a un giovane scrittore". Even if it is not the owner object appears another that keeps the conflict and emphasizes it's solution. The object already suggests a certain action. It is the example of novel "Baltagul" by Mihail Sadoveanu.

So are the means dictated by circumstances or accident and from the psychological point of view it could be a simple case, but also a consequence that can simultaneously have the reason stage.

The manipulation can be random or as a guided simulation lottery, it is the psychological preparation towards the goal. Reasoning, at first sight, is boosted by the emotion of desire and willingness will be the road course. Thus:

message
understan-ding
inter-ception
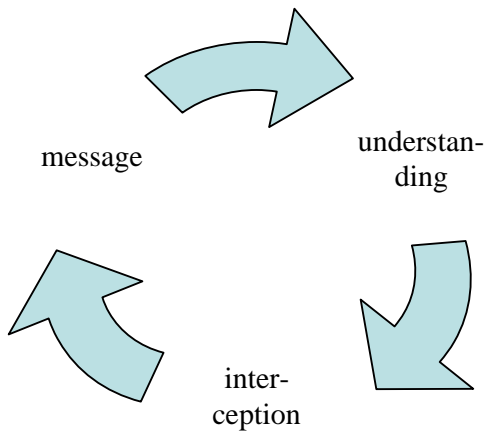
The interception gives an answer which will be transformed in "prime" source to send the "prime" message. In such a way the scheme is a spiral were the receiver turns into sender. The understanding becomes ambiguous.

This idea is found to Umberto Eco also, who emphasizes the conditioned change of the message

Could be presented another dimension:

goal
will
realiza-tion
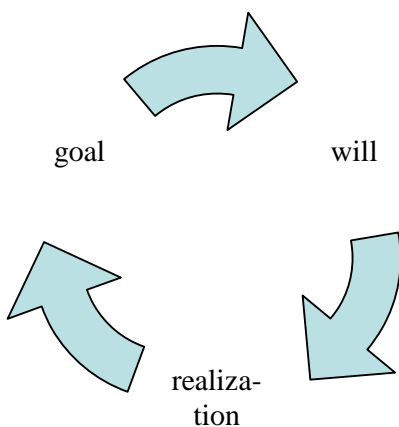
The goal, generated by the achievement thought, promotes the new purpose. Let us call it conventionally prime order, which requires a new effort to go towards the achievement.

In fact failure also leads to new acts of will, even to bear the failure, which however does not deny the desire to reach the goal.

We have to observe that the original word may not have the idea or goal to be the first, but also a consequence of being a link in the chain of evolution. Such as for genetic chain—to everyone is own force, resistance and insistence. In all these associations / relationships / synchronization / scientists have discovered that similarities of human bodies are no more than 5%. It follows that 95% is individual.

However the man has discovered a convention to survive beyond individualization. So sometimes you think that those 5% are high on the hierarchical stereotype ladder. While 95% are trends that are denied by the collective desire to live in a society of leaders.

A hierarchical scale created by the literary criticism, is still based on the researcher of subjectivity. Individuality has its own reference. The place of an individuality can not be taken by another. The message "irreplaceable people does not exist", is not common for the artistic plan. Comparisons here reflects only common attitudes, which may become the template. The art should not penetrate through the stereotype, it gives message that allows you to be open to any experiences / any empiricism, and interpretation of any emotions. This openness is a personal view promoted by the reader. The art opens spaces closed by stereotype, it has the strength to destroy concepts, creating other beliefs.

In the informational contact advertising has artistic implications, it has intentionally access to manipulate public preferences by the image: it is promoting stereotypes or a quality individualization. Image force is elucidated by Jean-Jacques Wunenburger: "The image is a mixed and spread category which is situated halfway between concrete and abstract, between real and ideal, between sensible and intelligible. It allows us to reproduce and make a inner world, to preserve it mental or through a material medium, but also to diversify and to turn to produce fictive worlds. (...) The picture is a median and media representation, taking part in recognizing the real in it development also. [1, p. 9].

Sometimes the stereotype may be of high quality, but the essence is really a detriment to the consumer life (chewing gums are promoted in the name of pleasure and happiness is provided by coca cola).

Time of occurrence and the survival of the myth, it's expansion in various areas provide certain mutations, which do not destroy the substance of its axis, but generate variations. In some cases the myth's image is transferred to reflection, receiving an opposite connotation.

This development does not refer to the copy, change is necessary for opening the creative circle. In individual concept must be that nucleus which has optical power to review the myth, even if it is destroyed (this is a fantastic impression), denied, it maintains its stratification making it creatively stronger.

An example is the eeriness myth (Gr Ἐρινύες, pl. Erinnyes "dedicated"), appeared in the early ancient mythology. Consciousness is identified with eeriness: *Allekto does* not forget and does not forgive bad deeds, *Megaira* is a personification of envy, *Tisiphone* punishes the killers. "In fact they symbolize remorse, guilt feeling, self-destroy for the one who thinks that his mistake is irreparable. (...) Eeriness are at origins the protectors of the nature laws and order, so they punish all those who exceed their rights over others, whether gods or men. For only later they become divinity to punish the crime "[2, p. 21]. They are presented with snakes instead of hair, with eagle wings, one of them keeps a torch, the other a whip ready for punishment. Their genesis is joint to the evolution of the concepts. One of the first variant: they are daughters of Nyx (Night) and of Erebus (primary darkness);according to another they are Gaia and Uranus daughters; according to the Orphic anthems the number of sisters increases from 9 to 30 thousand, being considered daughters of Persephone (goddess natality and death), who does not judge the souls after death, but punishes them in life for breach of morality, tradition, law with the help of the eeriness. The name *Irina* has etymological beginning joint with this myth. Being etymologically joint to the word peace it is connected with the discipline and the eeriness have the function to maintain and take care to preserve world order. After the judicial system appeared in Athens (goddess of Athens convinces rationally the punishment), the attitudes towards punishment is changing and they receive another name Eumenides (which have mercy).

During the Eshil period the three eeriness overlap, being called Eumenides with the myth of the three Moyre (Gr Μοῖραι - part), which measure human life by spun yarn, making and cutting the crouch. Here we attest versions of the myth. As daughters of night (Nyx), we see the version that made possible the shift from punishment to fate, are seen as "an association - in the metaphorical expression - spin the thread of life energy beat of eternity: Klotho (birth), Lahesis (days of life), Atropos (death "that is not coming back") [3, p. 424]. In Plato's myth they are daughters of Ananke, goddess of necessity. Later paternity rights of moyrels belongs to Zeus (who decide destinies) and Themis (goddess of justice), they embody the past, present and future.

Gold thread, G. M. Stadwick, 1890

To Romans the destiny goddesses were called Parce from Latin "that lash". Here is attested simplicity of female names in the Latin tradition: Nona (fifth) - to ensure the birth, Decuma (tenth part) - Morta (archaic participle of the verb *to die*).

Attitude towards this myth can be attested from their appearance: old, lonely, disgusting having only one eye for all three - three blanks, which may rent the eye with the other two agreement. They keep the force of destiny fulfillment. Tissue is not achieved, the spin symbol, of a huddle of yarn and of the cut thread is associated with the old scythe. In ancient Greek myth it symbolizes impersonal force which rejects the change, contributing to the protection of cosmic order.

A combination of fate in our space are Ursitoarele (the Fates), which in some variants are three: Ursitoarea, Fate, Death. In Romanian mythology is given freedom in existence, if the turn passes destiny. The oldest is the last one but in some variants they have similar features: Virgin grand, silent, incorruptible. Those three Parce still in antiquity undergo considerable change and creates three horai (in gr. αρω - season), it resumed late variant: the daughters of Zeus and the goddess Themis. Are clear functional similarities: Eunomia (Discipline), Dike (justice) and Eirene (peace) are responsible for universal balance and the cyclical passage of time. They are associated with haritele (Gr ϛετιραχ - benefactress and ϛιραχ - graceful beauty): Aukso (increase), Karpo (fructification), Tallo (flowering). Haritele embody the beginning of the happiness, joy and eternal life [4, p. 583]. Their names vary being attested variant as Aglaia (flashes), Euphrosyne (prudence), Thalia (joy). In the myth is shown the correlation between vegetation and human life stages.

Latin equivalent, grating emphasizes more and more the differences between myth stages, their name share a message: Charis - the sweet, Mia - the unrivaled, Pasithea - the perfect.

There are two opposite sides: on one hand - three stubborn man, who know the life of everyone and do not allow to change it and on the other axis - three young women full of elegance, femininity and tenderness, embodying the three seasons in Elada: spring, summer, autumn.

Changing the image appearance did not kill the prototype. Such a bifurcation is noted: the myth received a new connotation and in time both images coexist even though they aren't joint to the initial nucleus. The conceptual evolution from the age plan to the plan of form is transformed into moral ideal in the age of Christianity: incarnate through faith, hope, love, being in glory by their feminine names: Vera (faith), Nadejda (hope), Lyubov (Love). The Biblical element appears in the First Epistle of Paul to the Corinthians 13:13: "Now, so these three remain: faith, hope and love, but the main of them is love".

According to one legend in 137 widow Sofia with three daughters came in Rome. They were invited to pray to Artemida to the palace. King Adrian, seeing that it can not convince them, decided to punish each of them.

Faith (Gr Πίστη) had 12 years, Hope - 10 years (Gr Ελπίς) and Love - 9 years (Gr Αγάπη). All 4 are celebrated martyr on September 17 according to the Julian Orthodox calendar. Sofia is the rational element which purifies the soul of the primary sin through motherhood. The concept

of morality is determined by the value axis to maintain existential harmony.

Conclude: the evolution from the eeriness to Christian ethics is the evolution of human consciousness from punishment to force of self control. Throughout this evolution we will attest the word pity. Pity for those who have suffered violation of morality, pity for the punished people, pity towards those who suffer because of the order, determined by time, pity towards those who forget about the eternal youth, remorse over those who do not understand value. This pity provides a pity for the lack of communication and determine to find new methods to achieve it.

Thus the myth offers a solution to maintain internal harmony, which is due to wisdom Sofia through her three daughters. Their iconography faces reveals order from Christian morality.

Prototype was generated according to the time: ideal female beauty, the ideal of Christian morality.

In the lack of values that characterizes our century are also present the feminist trends, and chaos, and relativism, and psychoanalytic trends and a sample from it is a publicity having a mythic bases that has suffered such mutations.

reminds us about Renaissance grating of Rafael's or Botticelli, revealed even by the picture frame. The output of image from the picture gives an artistic vision to the photo. It is the artist attitude towards social and the values he wants for him.

It is an advertising in clothing. Similarity, or even coincidence, of hair, clothing, silhouette, Clothes has its importance in the social structure, and in the desert, it is like a cry in the wilderness. The frame is the image of the fragmentariness of our time.

The three angles of silence would include another Trinity concept to be intuited. The frame receives the role of a column, as the center axis, and not to emphasizing the message of the frame; it becomes an image, a memory of Romanticism that can be found only in quiet solitude. The wooden skeleton has the

function of disrupting the structure of classical order. Although an angle, this is reflected in the light of evolution to be something more than the typical 90 degrees. It is something that associates it with a crane, which is seeking balance in an uncertain society. The scales are determined by the position of the frame which already offers various optical variations. From the artistic point of view it is a picture frame in the desert - it is a modernity of internal world review that requires you not to be afraid to be in seclusion with yourself. Loneliness is reflected in the coincidence of faces. The author wants to provide a type seen in three perspectives: front, back and profile. For sure the interpretation could continue showing either the concept of harmony or order or indifference towards the pseudo-reference of sand reference, the inner looks etc. This image gives the opening of the same myth with XXI century optical. The artist, photographer, scenarist of this image is missing with all laws regarding copyright that is characteristic for the individualism era. Perhaps the earliest laws of the industry should not be violated, those rights belong only to the company and the author remains in the other corner of the frame, being unseen, anonymous. This suggests that the anonymity is valuable for the technology century.

This development shows that modern man, influenced by the myths, discovers his connection with society, he makes lies between the objective reality and his inner subjectivity through various images of the myth. Selection between preferences and destructions belongs to him - all these mutations are made to create optical for his time and that would allow him to overcome his self. The artist shows his skills in the various branches, he can become original in mythic sphere were all is well hidden. The communication stresses the harmony of understanding. The evolution of these images gives the possibility to observe the harmony and the essence of it's diversification. This study reveals the intercultural communication, which provides opportunities in the era of globalization to be spun into artistic spaces.

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