CULTURAL COMMUNICATION
(KÜLTÜREL İLETİŞİM)

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ÖZET

İletişim; düşüncelerin, açıklamaların ve enformasyonun bireyden bireye ve gruptan gruba aktarılma sürecidir. İletişim süreci, insan davranışını değiştirmek, insan ve gruplar arası ilişkileri geliştirmek amacıyla kullanılır. Kültürel iletişim ise, insanların birbiriyle anlaşmasında dilin anlamının uygunluğu üzerinde durur. Bu iletişimin iki önemli işlevi: uygun bir semboller sistemi ve anlam içinde iletişim normlarını birleştirmek; uygun anlamları göstermede kavramları atmak, değiştirmek veya yaratmaktır.

Bu çalışmada, iletişim ve öğeleri hakkında bilgi verildikten sonra, ülkemizde pek incelenmemiş olan kültürel iletişim konusu üzerinde durulacaktır. Kültürel üetişim niteliği, kuramsal çerçevesi ve formları ele alınacaktır. Bu betimleyici çalışma bir litercıtür incelenesidir.
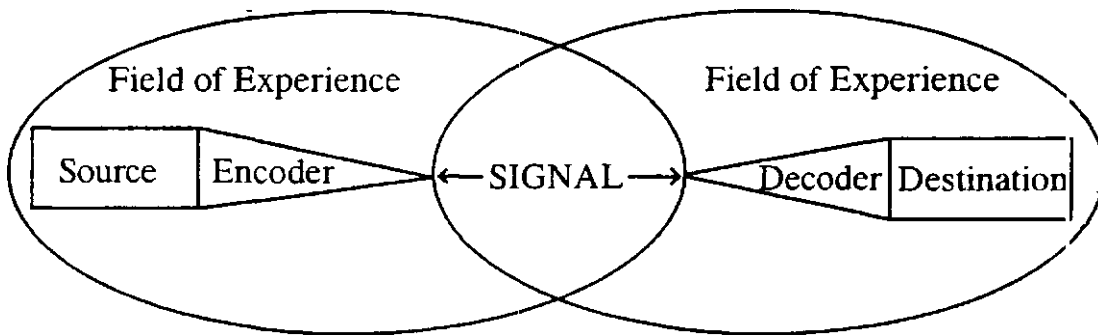
/. COMMUNICATION

Any person behaves in response to information about himself and his environment. When people exchange information, they influence each other. Communication occurs vvhen at least one person perçeives another's words, actions, or the results of these. It may take place indirectiy throug.ı such means as the mass media, literatüre, and art, or direcdy through such means as the media, literatüre, and art, or direcdy as in face-to-face intemction. Communication through language and through nonverbal, or analogic, forms often goes on simultaneously (Nelson,1980).

Communication as that body of meanings through symbols (verbal, musical, pictorial, plastic, gestural) vvhich makes up the message itself (Brovvn, 1971:248). Communication theory posits an open-ended system through vvhich messages, receptions and responses constantiy flovv from sender to receiver and back.

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In the Rhetoric, Aristotle said that there vvere three communicat on components: The speaker, the speech, and the audience. most of our emret communication models are similar to Aristotie's, through somevvhat more comylex. The Shannon-Weaver model certainly is consistent vvith Aristods's position. According to Shannon and Weaver the components of communication (Berlo, 1960:29): (1) Source, (2) transmitter, (3) signal, (4) receiver, (5) destination.

According to Brovvn, the communication process requires at least three elements: a source, a message, and a destination. The source does ıhe encoding and transmitting. The message is the image or sign that is transmitted. Destination designates the recipients of the messages; at ıhe destination the message must be decoded and interpreted (Brovvn, 1971). The follovvihg diagram is a graphic exposition of the process:

Source: W. N.   "Brovvn Communication Theory and Social Casevvok". In H. S. Strean (Ed.), Social Casevvork: Theories in Acticn. New Jersey: The Scarecrovv Press, Inc., 1971; 247

Feedback is another of the tecnical terms often used in deseribing the communication process. Feedback refers to both the manifest and latent responses to the signal received.

Communication systems are forever evolving tovvard inereased complexity and berter performance. Hovvever, one thing about them remains unehanged. Their basic objeetive trasformation of information issuing from certain sources into a form that, to some degree, vvithstands the effects of noise vvhile being transmitted or stored on a channel (Lafrance, 1990). He developed the model here Figüre 1 shovvs the elements of the communicatİDn theory.

Noise

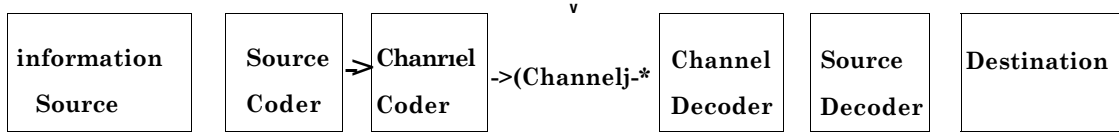| information Source	Source Coder	Channel Coder	->(Channelj-*	Channel Decoder	Source Decoder	Destination

Figüre 1. The Components of Communication System

Source: P. Lafrance.   Fundamental Concepts in Communication. Nevv Jersey: Englevvood Cliffs, Prentice Hail, 1990, p. 2.

It can be said that ali human communication has some source some person or group of persons vvith a purpose, a reason for engaging in communication. Given a source, vvith ideas, needs, intentions, information, and a purpose of communicating a second component is necessary. The purpose has to be expressed in the form of a message. In human communication, a message is behavior avaüable in physical fo:*m-the translation of ideas, purposes, and intentions into a code, a systematic set of symbols.

Hovv do the source's purposes get translated into a code, a language? This requires a their communication component, an encoder. The communication encoder is responsible for taking the ideas of the source and putting them in a code, expressing the source's purpose in the form of a message. In person-to-person communication, the encoding funetion is performed by the motor skills of the source-his vocal mechanisms, the muscle systems in the hand, the muscle systems elsevvhere in the body.

The fourth element, the channel. Communication theory presents at least three meanings for the vvord "channel". For the moment, it is enough to say that a channel is a medium, a carrier of messages. It is correct to say that messages can exist only in some channel; hovvever, the choice of chsnnels is important factor in the effectiveness of communication (Lanfrance, 1990:2).

For communication to oecur, there must be somebody at the other end of the channel. If We haye a purpose, encode a message, and put it into one or another channel, we have done only part of the job. When vve talk, somebody listen; vvhen we vvrite, somebody must read. The person or pe rsons

at the other end can be called the communication receiver; the target communication.

Communication sources and receiver, must be similar systems. İf they are not similar, communication cannot occur. In psychological terms, the source intends to produce a stimulus. The receiver responds to lıat stimulus if communication occurs; if he does not respond, communication has not occurred.

Just a source needs an encoder to translate his purposes into a message to express purpose in a code, the reveiver needs a decoder to translate, to decode the message and put it into a form that the receiver can use. We said that in person-to person communication the encode vvould be the set of motor skills of the source. By the same token, we can look at the decoder as the set of sensory skills of the receiver. In one-or tvvo-person communica :ion situations, the decoder can be thought of as the senses (Berlo, 1960:31).

//.   CULTURAL   COMMUNİCATİON

The cultural study of communication is concerned vvith meaningful system of language behavior vvhich is governed by an intersubjec tive understanding of vvhat is coherent and meaningful. It is important to point out that cultural communication analysis does not claim that meaning is exclusively intersubjective or that ali inter subjective communication is meaningful. Whether personal, idiosyncratic meaning is useful in communication analysis is a question not direcdy addressed by analysis of cultural communication. And certainly there are intersubjective internetions vvhich are less than meaningful. The point here is to specify the domain of cultural communication vvhich the analysis of that system of language behavior vvhich is governed by an intersubjective understanding of vvhat is coheı-ent and meaningful (Carbaugh,1982).

Cultural communication funetion in tvvo general vvays: (1) to unify the communicative norms within a coherent system of symbols and meaning, and (2) to generate meanings through discarding, altering and creaıing conceptions in reference to conventional meanings. While communicative norms are generally formulated to specify patterns of speech use froır an observer's perspeetive, the cultural analysis of communication places speech in a particular system of meaning from tne native's perspeetive (Geertz, 1976: 225).

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The Nature of Cultural Communication

A culture can be viewved from many perspeetives, each of vvhich provides one partial but important glance at the nature of things cultural. Three such perspeetives can be discerned in the vvork of various seholars vvho have used the culture concept. vvhen the focus is on culture as code, an observer examines a system of beliefs, valuvas, and images of the ideal. Culture as a code emphasizes the fixed and the ordered and focuses on the system of cognitive and moral constraints represented in a world vievv or value system. Culture as conversation emplasizes a patterned representation of a pseople's lived experience of work, play and vvorship. Whereas code is a source of order, the lived conversation of a people is a source of the dynamism and creativity of culture. Codes and conversations are abstraction vvhich, ultimately, can only be made from or applied to particular, namable contexts, as part of and in part constimtive of a community. A focus on culture as community dravvs attention to a human grouping vvhose members claim a communality derived from shared identity, an identity grounded in a communal ordering of memories or the memory traces of a tribe. Communities, thus, are the conerete settings and scenes vvhere codes are learned and vvhere the communal conversation is played out. Theje three perspeetives, vvhen taken together, afford a comprehensive insight into the nature of culture (Philipsen, 1987:249).

The funetion of communication in cultural communication is to maintain a healthy balance betvveen the forces of individualism and community, to provide a sense of shared identity vvhich nonetheless preserves individual dignity, freedom, and creativity. This funetion is performed dırough maintaining a balance or equÜiibrium betvveen tvvo subprocesses of cultural communication; (1) the creation and (2) the affırmation of shared identity. Thus, cultural communication is the process by vvhich a code is realized and negotiated in a communal conversation. It ineludes the processes of enaetment, playing out and affirming of cultural forms, and of creation, the creation, adaptation, and transformation of those forms to meet the contingencies of daily life. As such, a community's discursive life both manifests the community's location on the communal-personal (or code-conversation) axis and serves as the means by vvhich condition of equilibrium is maintained (Philipsen, 1987:249).

*Theoretical Framework for Cultural Communication   *

According to Carbaugh, the general approach addresses three fundamerıtel problems. The first is a problem of shared identity or group membership: How does communication create, affırm, and develop a common identi y? This problem in turn is based on three fundamental subissues: of symbclic meaning, the common sense of the identity; symbolic form, the episodej in vvhich the identity is creatively played out; and of social funetion, the un; on of people through some degree of identification. The second problem is he more general problem of shared, public, and common meaning: HDVV does communication create, affirm, and develop common meanings? The third problem is the problem of dialeetal tensions intrinsic to cultural communication itself; How does communication create yet reaffirm, individualize yet unify, stabüize yet change common meanings and members (Carbaugh, 1990a: 5).

Respective to these problems, cultural communication can be conceived as the creation and affirmation of a shared identity, through specific domains, *vlıich mediates betvveen basic discursive dialeetics, such as autonomy and union, individual and community, povverful and povverless. Note that cultural communication, so conceived, ineludes, first, a sense of shared identity that is not only affırmed or reaffirmed, but also created in contexs. In this sense, the communication of culture involves not merely a reproduetion of a historical and common sense, but also its fluid shaping and use to meeet the various contingencies of everyday living (Carbaugh, 1990a:5)

Carbaugh (1990b) claimed that cultural communication is not just a simple playing out of broad common patteras; it is the variables and moment-by moment use of these inside and out to guide the senses, performances, and evaluations of communication, within and aeross social vvorlds.

Note that cultural identity is being proposed here as a broad communicational and cultural concept, entiüing a system of practices that spans many typ es of person, each of course embedded within the broader discursive formatiens of social life. The intent is to exclude none. The concept thus ineludes identities based on various criteria ineluding gender and occupation, race, ethnicity generally, and some more broadly geographic and national in scope.

Note also hovv various cultural domains can serve as bases for identity displays. The identities of a culture may revolve around substantive area more than others involving claims in an idiom of persons, or communication, or may

be groımded in others such as religion, politics, history, society, nature, or some creative combination of these.

Third, notice how cultural communication is heard as a dialectically elastic process, including tensions betvveen creation and affirmation, the individual and communal, and distance, equal and unequal, resource endovved or deprived, the social goals of autonomy and union, or betvveen personal and social orders. One goal in such study is interpreting, in culturally situated practices, vvhether and if such tensions operate, their local concep :ion and povver, their role in shaping patternes of interaction, as vvell as the possible means available for their resolution. Cultural communication may thus range from moments of integrative and ritualized recreation (Carbaugh, 1990b: 174).

Figüre 1 displays a cultural communication system. This figüre has a degree of utility for three main tasks. First, what do you describe vvhen dejcribing a cultural pattern of communication? The model seeks a descriptive adequacy, providing vvay to discover and describe particular culture patterns of communication, in social situations vvith regard to the display of cultural identity, forms and norms. Second, hovv do you explain cultura variations in communication?
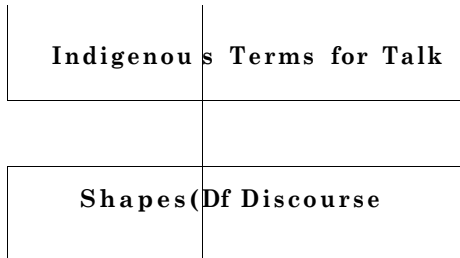
The model suggest some types of explanation, in terms of cultural communication. By tracing the arrovvs backvvards, explanaticns are suggested. A variation within one element, for example of a cultural i lenüty, may be explained by variations in its subparts, for example by positing systematic variation in its bases of sociation? Variations betvveen different models of a same element ara also suggested. Third, vvhat is suggested for the practice of intercultural communication? Some possible sources and loci of asynchrony in intercultural are identified. The figüre suggests a framevvork for monitoring conduct in intercultural encounters, ttıereby identifying possible sources of problems, vvhich along vvith education in cultural particulars, suggests vvays to proceed (Crbaugh, 1990b).

CULTURAL İDENTİTY

Targeted Goals

Loci of Motives

Bases of Sociation
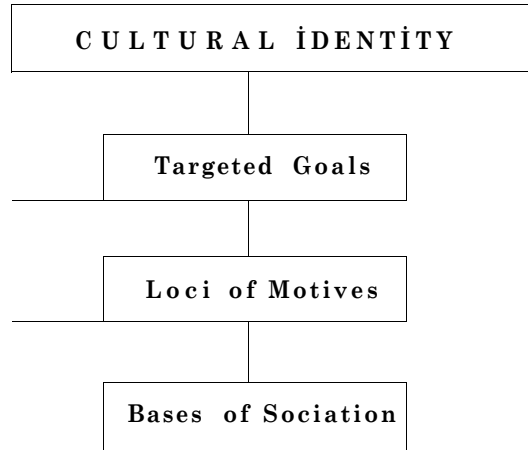
Culltural Communication
&
Interculmral Encounters

CULTURAL FORMS AND
FRAMES

STRUCTURING NORMS

Indigenou s Terms for Talk

Normative Conduct

Shapes(Df Discourse

Practical Action

Ritual, Myth, Social Drama

Structuring of
V^^Interaction

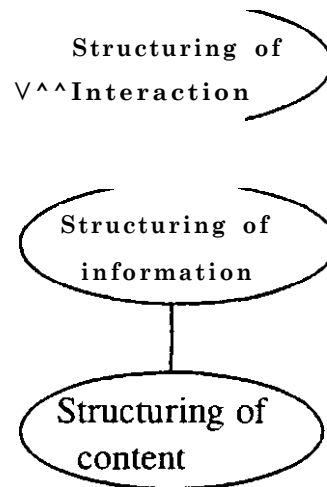Structuring of
information

Structuring of
content

Figüre 1. Cultural Communication System

Source: D.Carbaugh. "intercultural Communication." In D. Carbaugtı
(Ed.), Cultural Communication and intercultural contact.
Nevv Jerse: Hillsdale. Lavvrence Erlbaum Associates, Publishers,
1990b; 174.

Forms   of cultural   Communication

Communicative forms result as cultural structures and functions combine in communal conversation. Cultural discourse not only regulates and generates the fundamental stnıctures or content (symbols and meanings) of a particular group, but also occurs in particular forms. Although cultural structures and functional performances differ from place, to place, there are discernible communicative forms vvhich reaffirm and negotiate a sense of shared identity. Three of these vvhich figüre prominendy in cultural communication are rituel, myth, and social drama (Philipsen, 198'':250).

1. Ritual: Ritual is a communication forms in which there is a stractured sequence of symbolic acts, üıe correct performance of vvhich cortstirutes homage to a sacred object. In other vvords, a communication event dcsigned to solve a people's shared problems by honorig a sacred object occurs in ritual form. In a recent analysis of American culture, Katriel & Philipsen (1990) have described the "communication" ritual. The focus in this ritual are the problems vvhich a "şelf is experiencing, hovv they are managed in some American speech. The purpose of this ritual is to dissolve the "problem" by validating the focal participant's vievv of the problem and their self-concept. Katriel & Philipsen (1990:88) claim the follovving sequence forms this ritual:

1. Initiation-getting together and talking of a problem.

2. Acknovvledgment-focusing energy on the initiator's problem.

3. Negotiation-the initiator discloses about the problem and is open to change as others empathize, nonjudgmentally.

4. Reaffırmatioıı-mediating and resolving any discord.

As a communication form, ritiual functions, primarily, to regulate activity surrounding problems and unifies individuals through their aligned performance. The performance is normally effectively imbued and governed by restricted or rigid code of unspoken consensus. As such, ritual is the solidification of common rules in discourse, essential for social order, and utilized in a group's solving common problems often by honoring a sacred object. Rituals, therefore, provide us vvith (1) models of vvhat to believe, vvhat to, celebrate, as evoked by the cultural structures in the event, and (2) models for believing by establishing the appropriate sequencing of symbolic acts (Greetz, 1973:112).

2. *Myth:* M y t h , as a communication form, occurs within a looser texture öf symbolic meaning. A myth is a great symbolic narrative which represents the unity and exclusiveness of those who articulate, accept, or respect it. If a ritual's symbolic meaning stems primarily, from a structuring of symbolic acts in vvhich to per-form, then a rnyth's symbolic meaning results from a community's explaining a sense of life to themselves; it provides a type of cultural "uniform, shared means to order shape coherence" (Carbaugh, 1982:20).

Myths need not declare a fully-developed vvorld veivv. One need only obse]~ve several television advertisements to discern an American myth of beauty, or several prime-time serials and daily nevvspapers to see hovv violence is explained, or survey some popular movies for the mythic expression of interpersonal relations and communication (Daniel & Smitherman, 1975). As a communication form, myth provides symbolic maps for human grou*ps,* shared perceptions of sentiment, systems of folk beliefs (Carbaugh, 1982:21).

3. *Social drama:* Social drama, as a communication form, is processional. Social dramas occur in an arena vvhere actors orient to a particular problem or misuse in the symbolic system and, therefore, negotiate, transform, and or reaffirm the community's cultural standards. Wmle ritual and myth occur as somevvhat restricted forms, social drama manifests a more elaboraled form. Turner (1980) has discussed social drama as unfolding, generally, in four phases; breach, crisis, redressive action, and reintegration.

Initially, a breach occurs, violation of a cultural code. Follovving the breach, a phase of crisis ensues in vvhich community member's symbolic activıty orients and attends to the violation. After the crisis, some redressive actİDn occurs vvhen the violator or his/her representative explains the violation by placing it vvithin the cultural system, by assigning it a particular sense of coherence or symbolic meaning. Finally, the violator is reintegrated into the community or a social schism is recognized. Through these or similar phases, the communal conversation negotiates and confırms tne moral boundaries of interpersonal life. Social drama, is essential to communal life for it provides the arena in vvhich to change, redefine or reaffirm the community moral character (Turner, 1980).

Variation   in   Cultural   Communication   Style

According to Hymes the style of cultural communication is personal, positional, traditional, and positional/traditional. Three of these vvill be amplified here. In a personal society, âs exemplified by the West, the sacred object, mythic quest, and source of dramatic exigency is the individual self-concept; rules for participation are relatively fluid, providing lor easy participation by ali; and puclic life is pressed into the service of breaking dovvn boundaries, of reducing distance betvveen people. In a positional society, it is the group itself vvhich is the sacred object, mythical force, and dı-amatic forces; rules for participation, based on position or status, and public life take on their greatest povver vvhen the salience and significance of group life is left unsaid but indirectiy affirmed through the use of shared communal symbols. In a traditional society, the code, lavv, or scripture is the object of elaboration; tradition specifies participation patterns; and it is tradition vvhich carriers the greatest degree of unspoken force in regulating public conduct and in affirming shared identity (Hymes, 1974. 19).

Certain communication forms should be most naturally associated vvith certain cultural communication styles. Where individuality is prominent, as in a personalitistic society, social dramas, vvhich provide for reinteg rating the individual into a communal life, should be prominent. Myth, as a loose form vvhich permist individual variation in feeling and behavior to be given coherence vvithin an enduring communal experience, is ideally suited to a positional society, vvhich derives its coherence and force from group heroes and places. Ritual, as a precoded form, is the archetypal form of cultural communication in a traditional society (Philipsen, 1987:254).

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