

From Here to Diversity

From Here to Diversity:
Globalization and Intercultural Dialogues

Edited by

Clara Sarmiento

**CAMBRIDGE
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P U B L I S H I N G

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Edited by Clara Sarmento

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INTRODUCTION

The title of this book, *From Here to Diversity: Globalization and Intercultural Dialogues*, is intentionally both imprecise and specific, such is the uniqueness and variety of potential meanings it suggests and such is the predictable and sterile manner by which these meanings are so often employed. The term 'intercultural' can be interpreted in countless ways and because of this, it has become fashionable. 'Interculturality' is often taken to suggest a gathering of authors whose origins are more or less exotic, possibly with roots in a colonial past seldom resolved, preferably bearing peculiar names and dressed to match. One expects to find controversial subjects with texts full of modal verbs in a publication that is considered 'intercultural' because of its authors and content: some of the contributions published herein might not disappoint in that respect.

Thus, from the onset, one needs to define the concept: *From Here to Diversity: Globalization and Intercultural Dialogues* sees interculturalism as movement, transit, travel, a dynamic between cultures. Loosely quoting from James Clifford, it no longer separates the discourse of ethnography ("being there", in the field) from that of travel ("getting there")¹. But this concept considers that contemporary intercultural travel is a global journey, a circumnavigation at the speed of light, because that is the velocity of the media.

This concept of interculturality underwrites all the comings and goings, the departures and arrivals and the transmission and reception of information that are implicit in the dialogue, in the diversity and in the movement that the prefix 'inter' suggests. This is why we continually examine the motivations, characteristics and implications of cultural interactions in their perpetual movement, devoid of spatial or temporal borders, in a dangerous but stimulating indefiniteness of limits. Such indefiniteness leaves this transit open to all influences and to all forms of criticism; it allows the traveller to glance at the side of the road and unexpectedly change his course in mid-stream, because his only destination is diversity. Travel, as the thematic constant, undergoes a series of discursive avatars and consequently becomes a cognitive operator that unceasingly arouses the subjects, both authors and readers, in their search for knowledge.

As a dynamic representation, the journey of this research is a continuous field, one that is not limited to specific localities and includes many areas whose boundaries are blurred. This concept of interculturality might be compared, without any (de)valuation or hierarchy, to the concept of multiculturalism, as a delimited, static space, within which different cultures cohabit in a circular movement. This multicultural space exists as a result of the intercultural movement and as such, shall also be discussed herein.

If we then look at travel as a cognitive operator, it appears as a dialectic between the changing topography of the journey and the multiplicity of texts that the traveller produces as s/he attempts to understand the alterities that he encounters. This interchange often, but not always, results in the fictionalization of the other by way of insights that are enveloped in insular and pre-conceived narrative structures. Still, the great principle that regulates this display of difference resides in the fact that the observer-observed relationship becomes increasingly complex as the world of the 'other' reveals itself.

Travel dramatizes and questions the reciprocal seclusion of the universes that are represented and challenged through the eyes of the observer and the observed. This dialectic reduces the sense of familiarity whilst at the same time it probes the unfamiliar, and comments on the complexity and untranslatable nature of the alien field. The traveller's experience of the 'other' accentuates the distance of the lack in communication, the fundamental tension that exists between the desire to know and the complexity of the knowledge.

The travels that are narrated, themed and queried herein describe how knowledge is conditioned by the spatial, temporal and subjective constraints of a given interactive situation. This includes the narrator-observer-researcher and the field that is experienced, as well as the challenge of the othernesses that homes in on the motives and the consequences of the acquired knowledge. The narrator-observer-researcher is confronted with the tension between his experiencing of the unknown space and the characteristics of that same space, which he is only approximately able to penetrate. This, because transit affects the relationships and the symbols that come between the traveller, the space and time, and are expressed in a discourse that injects its own subjectivity into the objectivity of the real, the historic, the social and the political. Confronted with alterity, travellers can only speculate as to the disparities between their models of being and thinking and those that they are experiencing and mean to grasp. The constant interplay between tacit identity and alterity produces the plurality that the journey has engendered.

According to Nuno Júdice, when the traveller returns from his voyage he is confronted by his reality and forced to contemplate the differences between the space of reality (*the world*) and the spaces of the journey (*the other world*). In effect, the way that he looks at the real after the journey, even if he only travelled by reading, is a different look that is stamped with the discovery of the *here* and *there*, of the *before* and *after* the travel/reading experience².

In this book, the essays and their authors set off from different points of departure that immediately branch off in multiple directions—in other words, they trigger diversity—as they transit along the global network and converse with the cultures they encounter during their wanderings. Experiences are lived, read, analysed and visualized from the viewpoint of both the individual and the collective and they secure the feedback that is generated from the voice and the viewpoint of the other; in other words, they construct a dialogue.

Intercultural dialogue today is particularly polyphonic and immediate as it is driven by geopolitical and economic interests that are not always apparent. At the same time, this Babel of cultures engenders new knowledge and new more or less latent conflicts, as well as a permanent qualitative levelling that often becomes part of everyday ordinary practices. Collective representations based on superficial contacts and knowledge easily degenerate in stereotypes and these in turn exert an immense power over common sense and on individuals' specific experiences. It is only by developing and disseminating knowledge that the representation of the anonymous shapeless social collective turns into one of a group of human beings, with an identity, culture and experiences of their own, to be shared on equal terms.

In present-day interculturality, both in Portugal as elsewhere on the planet, new identities are constantly being (re)constructed—that is, if there ever was such a thing as an 'old', unassailable or unequivocal identity. With the advent of the internet, travel to foreign parts has become less and less exotic, increasingly prosaic, as they only retain a semblance of the exotic in the words of the publicist or the returning tourist (no longer a "traveller"). The interculturality of the commonplace is epitomized by internet mailing lists and social networks; transnational media and consumer goods; real-time and low-cost travel; delocalized and multinational enterprises; and Erasmus classrooms. The various features of interculturality become commodified and immerse themselves in the ordinary as the traveller sets off in new directions without ever having to leave home. New voices that until recently were ignored or disparaged are making themselves heard in the intercultural dialogue and are gaining

credibility as sources of study: the voices of women; non-occidentals; the non-powerful; forgotten narratives of a past that was as intercultural as the present (after all, what is colonialism other than a perverse form of interculturality?); global entertainment; tourism; oral literature; diaries; mythical narratives; the cinema; ethnography; new teachings. Still, this polyphony of cultures can also create new conflicts that transit from the extraordinary that is narrated in books and considered newsworthy by the media, to banal daily occurrences.

“Is it possible to locate oneself historically, to tell a coherent global story, when historical reality is understood to be an unfinished series of encounters? What attitudes of tact, receptivity, and self-irony are conducive to non-reductive understandings? What are the conditions for serious translation between different routes in an interconnected but not homogeneous modernity?” These challenges, taken from the Introduction to James Clifford’s *Routes: Travel and Translation in the Late Twentieth Century*³, inspired this project.

From Here to Diversity: Globalization and Intercultural Dialogues focuses on unpublished and truly intercultural fields, bringing together authors from multiple nationalities and the most varied academic backgrounds, thus interconnecting topics that are traditionally sealed from mutual and outside influences. Rather unusually, this book transits across the fields of knowledge of Literature, Cinema, Communications, Philosophy, Politics and History, because all these academic areas provide texts that are capable of acting as maps for the intercultural travel the book proposes. *From Here to Diversity* employs present-day international scientific theoretical structures to examine novel practices and procedures that conservative academics have customarily ignored. In this manner, it is witness to the dynamics of researchers who are not afraid of departing for new destinations armed with epistemological maps that have long been at the service of research, as they strive to create new, alternative maps with which to guide their peers. As Edward Said argues in “Travelling Theory Reconsidered”, theory can become activated in its full revolutionary potential through the impetus of a changed context⁴.

With these objectives in mind and in view of James Clifford’s proposals, this book embarks on intercultural travels in space (between *here* and *there*), in time (between past and present) and from one cultural concept to another. An intercultural work necessarily gathers multiple interpretations of the term ‘culture’ (that Raymond Williams affirmed was one of the most complex in the English language), ranging from popular culture, mass culture, and the socio-symbolic definitions of culture, to erudite, scholarly, and institutional culture. In this way we cross the first

great border to intercultural transit—the frontier created by the concept of culture itself—avoiding the commonplace notion of the intercultural as simply ‘us’ versus ‘them’, and steering clear of the fundamental error of an interculturality that ignores the diversity and dynamism contained in its own definition. In methodological terms, *From Here to Diversity* generates an interdisciplinary dialogue between fields that have traditionally given each other the cold shoulder, similar to the virtually dichotomous pairs of Media-Anthropology, Philosophy-Linguistics or History-Literature. Because this project is also intercultural at its source and in the subject of its propositions, and not just in the objects that are examined, *From Here to Diversity* adds to the coherence of the project by including contributions from the most wide-ranging backgrounds and nationalities. Without fear of the alterity that, after all, we propose to study, this book clearly embarks on a heterogeneity of contents, languages and degrees of scientific complexity. The book fashions an intersection of cultures from polytechnic and university researchers, natives and migrants, youths and more experienced persons, tenured professors and researchers-in-training, North and South, East and West, because academic intercultural transit can (and should) produce universally understood itineraries, where travellers will not necessarily become lost in the labyrinths of pedantic hermeticity.

Transit, in the form of displacement, interchange and travel, is part of history, mythology, language and literature; it is one of the most productive thematic and symbolic archetypes of our culture. Taking as a starting point the notion that culture, more than a grouping of products, is a process, a set of practices and interchanges of meanings between the members of a group or society, one concludes that when two individuals belong to the same culture, it is as if they interpreted the world and the events around them in a similar, but not necessarily identical, manner and expressed themselves in such a way that facilitates mutual understanding, as if this were a dialogue. Dynamics and dialogue are thus contained in the same definition of culture.

The importance of shared meanings does not prevent a culture from exhibiting a great diversity in the manner by which a topic may be interpreted or represented. The notion of culture implies feelings and affective associations as well as concepts and ideas. The image of an individual or a people, for example, conveys his identity, emotions and sense of belonging, by means of codes that others can read and understand, even when the transmission/reception is neither intentional nor easily explained by those who are involved in the process. Most of all, whilst

cultural codes organize and regulate social practices and influence behaviour, they have very real pragmatic effects.

The meanings given to an object reside in the manner by which it is depicted by the agents of a culture: the words they attribute to it; the stories they tell about it; the images they associate with it; the emotions, categories and values they bestow upon it. What occurs then when the always somewhat partial and subjective understanding of the cultural dialogue becomes predominantly partial and subjective? Or when the decoding is contradictory or, at least, too much at variance for there to be effective communication? Or, and even more importantly so for this project, when the agents of the dialogue belong to distant cultures and are armed with a mutually unintelligible paraphernalia of symbols? The principal difficulties of intra and inter-cultural dialogue, as well as its greatest challenges, simply mount up. The genesis of a non-elitist, non-ethnocentric, non-hegemonic reflection on interculturality (almost classifiable as a contra-cultural reflection, such is the power of the dominant ideologies) can be associated to exceptional, non-conformist individuals, both real and imaginary, human microcosms that are motors of change, albeit often within an apparent continuity. There are several examples of this in this book, such as Anna D'Almeida, Tabucchi's Pereira and Monteiro Rossi, Buket Alakuş's Anam, Ayşe Polat's Şenay and Zeki, Nuray Şahin's Susan and Ayda, Jacob Trapp, Saint-Exupéry's Little Prince, among many others.

The opening text under "Intercultural Representations", the essay "A Lady's Visit to Manilla and Japan: Gender, Travel and Intercultural Representations", examines Anna D'Almeida's 1863 narrative of a grand tour of the Far East during the first decades of global tourism. Writings of aristocratic female travellers such as Anna D'Almeida provide unique insights into the social, cultural and daily practices of both hosts and visitors, quite different from the more pedagogical and paternalistic limitations of official commentaries and formal histories. This rich multiple perspective derives from the very fact that travel accounts are in essence narratives written in transit and about transits. Although their contribution has been little acknowledged, many other 19th century women travellers wrote accounts of their journeys in the Far East, works published and read at the time of publication, but seldom reprinted. In their works, they describe themselves as intrepid travellers, capable of negotiating their presence in spaces of transit as leaders, achievers and risk-takers.

The countries Anna D'Almeida visits (Singapore, China, Japan, the Philippines) inspire a narrative marked with an unambiguous Eurocentric, Protestant and upper-class bias. Travelling is represented as a search for

visual pleasure and more often than not, the native is but an expendable element of the landscape, which should only exist for the delight of the European visitor. Spaces of transit are expected to reveal a ‘natural’ and reassuring social-racial hierarchy, thus reassuring Western visitors that the foreign space has developed into an orderly territory. ‘Savagery’ must become ‘civilization’ at all costs and even tourists such as Anna are aware of the imperial factor and of their own role as privileged representatives of the British Empire. Because of this, dangers and unexpected incidents appear less threatening, as Anna D’Almeida—like many other visitors—acts as if she were actually travelling at home, within the realm of the immense British Empire. Ultimately, there is always a hint of domesticity in the imperial public space, hence rendering it suitable for a *Lady* to circulate freely, no matter how distant her space of transit may be.

Anna’s intermittent flexibility during so many and complex intercultural interactions has peculiar limitations. One of the most evident ‘us’ versus ‘them’ dichotomies of *A Lady’s Visit* is construed on the basis of religion: Anna’s colonial bias and pitiless discourse are frequently directed against the influence of her white European Catholic neighbours, a surprising ‘other’ in this travel. Natives seem to be victims of wrongful methods of conversion (i.e. ‘civilization’) by the agents of Roman Catholicism, a situation that requires the help and the understanding of a progressive (i.e. Protestant) imperial agent. In order to attain the statute of ‘civilized’, colonised countries should unreservedly adopt the benefits of industry, abjure the equally ‘savage’ idols of paganism and Catholicism and pay unwavering deference to tourists, who function as temporary ambassadors of political and cultural imperialism.

Whilst a travel diary can be as fictional as an openly imaginary narrative, it is no less true that a work of fiction can provide reliable clues for the intercultural interpretation of the so-called ‘reality’. This is evident in “Lisbon in that Summer of 1938: Antonio Tabucchi’s *Pereira Declares*”, an essay that travels in relatively recent times of the Portuguese space, as part of an on-going research on representations of Portugal in international fiction. The Italian Antonio Tabucchi describes the Fascist-ruled Portugal of 1938 in his romance *Pereira Declares*, whose sub-title *A Testimony* might lead readers to question the true identity of the individuals and events that it describes. The novel is, in fact, firmly set in places and times that are easily identified in the not-so-distant past history of Portugal and it involves a complex network of cultural references that create an all-encompassing portrait of the country (whose metaphor is the omnipotent capital, Lisbon) during that insufferably ‘hot’ summer at the end of the 1930s.

Any contemporary discourse that addresses interculturality enters a reality of new destinations that intersect with each other and become part of the ordinariness of commonplace routines. Twenty-first century Portugal is a country in a constant transit of arrivals and departures, a migrant, emigrant and immigrant country. Yet Portugal's most difficult journey, a voyage that is still moving towards the unknown, continues to be the one that Portugal navigated in the past/is currently undertaking/will embark on within itself, to its innermost geographic and mental territory. Eduardo Lourenço and José Gil⁵ have already drawn some possible maps to plot a course through the labyrinth of Portuguese spectres, a field that is perhaps not as haunted as the one of the *Ghosts of Spain*⁶, yet sufficiently complex to require an Ariadne who is expert in dealing with suppressed trauma, various complexes (with Oedipus at the very top of the list), collective depressions, fleeting fantasies and recurrent disappointments. This labyrinth becomes even more complex when one looks at it as a tangible territory, a characteristic that is not really negative, as Portugal actually is a rich mosaic of geographic and cultural micro-regions. The definition of Portugal's cultural multiplicity justifies the urgency for intercultural studies that are carried out in or about Portugal and other Lusophone territories.

As we transit the multidisciplinary route that steers *From Here to Diversity*, tourism emerges as a fertile field of study by naturally associating mobility with intercultural dialogue. Tourism permits a first-hand examination of the visitor and the visited's conversations with each other, their expectations, innate constructs, representations and judgments. Tourism, one of the modern avatars of travel, is a cognitive operator that spurs on individuals who seek knowledge, in this case, by personally experiencing the other. Tourism offers the additional advantage of being securely based on a strongly structured discourse and a strict iconic-verbal grammar, whilst at the same time it is a key activity in the global economy. Portugal is a tourist destination of choice, it is a country of arrival in the specific transit of global tourism, and it exports an image of a cultural multiplicity that is frequently fictionalized and anachronistic. It is in this interaction of the diversity within the narrative of the 'here' (Portugal) that we find one of the most thought-provoking explanations for the need for intercultural studies in and about Portugal.

According to prevailing theoretical approaches to the phenomenon, tourism is based on the fundamental human longing to break loose from routine constraints, to escape from the boredom and banality produced by familiar ordinary settings and to seek the extraordinary in distant and foreign corners. In fact, in the tourist perception there is a search for

certain ideals of exoticism, a pursuit of perplexity and exposure to the permanent challenge of mastering and interacting with the different. Tourist destinations often emerge as counter-realities to everyday life and are perceived or constructed through specific 'cultural lenses', pre-configured by imagination and by both collective and individual fantasies. Intercultural confrontations reflect tourist practices and discourses that are therefore greatly involved in a process of alterity construction, which feed, to a large extent, on the tourists' innermost dreams and desires. "Fishermen, Donkeys and Trams: Tourist Representations of Portugal" looks at the German tourist's opinion of Portugal (as expressed in contemporary guidebooks and travel articles), where the real topography of the land gives way to an imaginary geography in which trivial places are touristically transformed into attractive fictions.

The notion of tradition, bundled into cultural artefacts or commodities, is also a major selling point in the tourism business. Tradition as it operates in tourism is situated locally, not only because the traditions themselves are produced locally, but also because the selection of cultural and historical traits which make up traditions, as they are presented to the tourist, also occur locally. These representations of tradition are written into tourist literature which may or may not be specifically designed for cross-cultural consumption. Given that production is essentially local but that consumption is potentially multicultural, writers of tourist literature are presented with an intercultural task in their processes of selection, writing and editing. "Representations across Cultures: Tradition in Tourism Literature" analyses English-language tourist literature produced in different parts of Portugal, looking at the similarities and differences found in their representation of Portuguese tradition. Such tradition undergoes a complex process of transformation, distortion and (re)invention, while being commoditized in its role as a supporter of a thriving business.

As these texts suggest, students of tourism are interested in economic issues and they look at change, development and modernization. They also examine the cultural dimension of tourism, a feature that is ironically considered to be both a vehicle of destruction and a factor capable of creating and restoring local culture. Nevertheless, questions of cultural authenticity, the homogenization of the middle class tourist and the relationship between economic enrichment and cultural impoverishment always come to the fore. According to David Greenwood, tourism sometimes brings creative responses to local cultures and positively influences the trajectory of cultural development. The interest that tourists bring to local culture, to the history and to the artefacts may, under certain conditions (and here is the key), provoke a positive local response⁷. Like

the more widespread concept of 'culture', the concept of 'authenticity' is a phenomenon that is directly connected to the process of continuity and change. Evolution within continuity may lead to the cultural rebirth of traditions, to questioning and renewing the local identity and even to the invention of new traditions and identities. Tourism, like emigration, is actually an activity that is more likely to produce situations of cultural change, as it affects such diverse matters as tastes, styles, the economy, politics, festive rituals and the established roles of the social actors. Once again, dynamism and evolution arise from intercultural transit.

It is not surprising that the European Community itself has discovered transit and exchange as a way of fostering mutual knowledge and the intercultural approach. Nevertheless, some doubts may arise in the face of this general enthusiasm for travelling reinforced by globalised tourism, as sometimes travellers are only confirming their prejudice and a real exchange does not take place. It seems that it is not enough to travel and to establish a superficial contact with other cultures for there to be an actual intercultural exchange. "Travel as Solution-Travel as Problem" discusses some of the conditions of travelling as an intercultural exchange, like "Wer Geld und Gelegenheit hat, der reise", the formula used by Johann Gottfried Herder at the end of the 18th century for overcoming cultural distances. Similar approaches were produced by Johann Wolfgang von Goethe and other philosophers, writers, and educators. Travel as intercultural exchange climaxes in the 18th and 19th centuries with the Enlightenment and the Romantics. But this is only part of Europe's longstanding tradition as a 'travelling continent', one that has brought back and adapted countless elements from other cultures, whilst at the same time often maintaining an incongruous distance from the 'other', who is frequently seen as a danger or a threat.

The constantly expanding global narrative, with its network of (mis)encounters and human relations, expresses itself through numerous myths and legends, repetitive narrative structures that are constantly changing in space and in time. Such metamorphoses end up by generating opposite, albeit coexisting, discourses in different points of the globe that are mutually contradictory simply because the same reality is being observed from different viewpoints. One such example, the affirmation of "Europe's longstanding tradition as a travelling continent" could be compared to Alexis de Toqueville's remark that America is the place where everything is in constant movement. As a consequence, Malcolm Bradbury counters with the comment that Europe should then be the continent of immobility and permanence⁸. Such a sweeping statement arises from the anachronistic survival of the frontier myth in contemporary

narratives and in performances of a core American culture that is promptly exported by the world media. In the metaphoric landscape of the American mind, Phil Patton finds that there is a national obsession with the concept of mobility and with the constant changes of the new frontier. From Emerson to Turner, from Tocqueville to Kerouac, “movement [becomes] a permanent state of mind”⁹.

“Intercultural Communication, the American Frontier Myth, and Several 9-11s” affords a politico-ironic interpretation of those myths, beginning with the unexpected assumption that one of the more novel approaches to building intercultural communication has been to wage war. The United States, aided and abetted by core American culture, has regularly declared open season on other nations (Native Americans, Mexico, Spain, Japan, Vietnam, Iraq), arguably as a means to facilitate enhanced intercultural communication from a distinctly American perspective. On the surface, this may sound absurd—how might hostilities foster dialogue? But this kind of intercultural communication has little interest in dialogue. Instead, this has been a monologue. The key to unlocking this apparent enigma lies squarely within mythical notions about America’s genesis and its reason for continued existence. From this distinctly American perspective, dialogue was not desired, as noted; this kind of communication requires domination, even annihilation, if necessary. The American frontier myth, the country’s secular creation story, has not merely sanctioned many American conflicts but has, indeed, insisted upon them. Mythically, the results of such conflict earn the country continual ‘white’ rebirth at the same time, curiously, as ensuring that those of colour remain dominated and subordinated. It amounts to what Richard Slotkin has called “regeneration through violence”¹⁰. This essay explores how 9-11 may be understood by contextualizing it as an iteration of the frontier myth and as an example of this peculiar American form of intercultural communication.

Nevertheless, as virgin territory and as a source of infinite freedom and creativity, the American frontier ceased to exist long ago (the Wild West was considered conquered in 1890). It only survives today as an underlying myth to justify the most peculiar manifestations—such as war as a form of intercultural communication—or as the spectre of a reality that is refuted by History. By the beginning of the 20th century, the Wild West ceased to be a utopic wilderness to become a materialistic and socially stratified reality that envelops its actors in an insoluble conflict between space and time. What survives is a conventional depiction of the myth of a freedom that becomes immediately available as soon as one reaches the western frontier. But pioneers no longer travel the wagon trails

and the mythical western frontier has become a mutant space, that still retains an enduring fascination that will always inspire new journeys, both real and virtual. The modern myth can function ideologically like a road that unfolds and courses through the innermost self of the individual, in an exploration that functions simultaneously as a narrated demand for freedom and as a search for a present-day association between history (as a 'story') and ideology.

Jacob Trapp, a Unitarian minister who served in Utah, Colorado and New Jersey before moving to Santa Fe in his late days, wrote extensively on the American West. Trapp's poetry captured the moment when virgin territories that had once enthralled pioneers and missionaries moving West ceased to convey a sacred feeling of intimacy with Nature and became littered tracts of lands, similar to Eastern American landscapes. It serves as a raw testimony of the passing of an era with the progressive deterioration of traditional habitat and Native ways of life through acculturation. Trapp tried to represent what may be unsophisticatedly coined the Spirit of the West. Yet, in outlining exotic traits and local characteristics for his readers, he contributed to defining, spiritually and emotionally, a geographic entity as a whole experience that could not merely be reduced to the folklore traditionally associated to it. "Encompassing the Southwest Spirit in Jacob Trapp's Poems" indicates the influence of Unitarian values on Jacob Trapp's intimate relationship with Western figures, in showing how he was able to account for the consequences of acculturation on bodies and minds, landscapes and handicrafts.

From these and so many other intercultural transits one concludes that western cultures tend to standardize that which is fundamentally assorted, i.e., diversity, alterity. This leads us to narratives that Marc Guillaume describes as 'mixed fictions', constructed on the basis of a reality and later infused with a degree of imagination and fiction, that provide an effective way to counteract the strangeness of the other¹¹.

But not all narratives intend to lessen the diversity; it is not always the westerner who determines who the 'other' is; nor is the West always the point of departure for the journey. More often than not, the tourist's point of departure is the migrant's destination and the tourist's destination is the migrant's point of departure. Migratory movements follow routes that depart from many peripheral points of the global economy and, frequently, their destination is in the so-called western world. When the migratory journey is narrated, we hear the voices of those for whom everything western is exotic. Ironically, the tourist uses his funds to break the routine and explore the exotic as a leisure activity in exactly the same place from which his housekeeper, gardener or builder had emigrated. Conversely, the

migrant's departure is triggered by his lack of funds and not by a desire for diversity; his journey is prompted by a sense of need as he searches for normality, a working routine, and the means by which he can earn a living. For the migrant, the exotic is only (yet another) incident in life's journey, one to be negotiated or ignored, depending on his primary objective.

The journey is an itinerary for appropriating space, it is a multidisciplinary search, and its purpose is to determine where a specific issue can be found (such as the exotic that is missing from our life, a yearning for a better life, or social and political prestige) and to decipher it, that is, to discover the privileged location where such knowledge or attainment might exist. When a migrant recounts his/her (lets us be gender-aware) experiences, s/he is describing his/her search for that solution. S/He narrates his/her own multidisciplinary search, one that requires so much, rarely recognized knowledge. S/He tells how s/he discovered the privileged location that—not always—provided him/her with the sought after knowledge (experiences, techniques, identities, practices, realities, resources, artifices) and possession (of goods, means, independence, dignity... always very optimistically so, of course).

"Immigrant Women's Cinema in Germany: Representations of Migration through Mother-Daughter Relationships" studies the cinematographic depiction of a local episode of a global phenomenon—migration. Although women comprise half of the immigrants at a global level, women's experiences of migration have been neglected by migration studies themselves. Likewise, films made by female immigrants worldwide have, arguably, been a neglected aspect of 'immigrant' or 'hybrid' cinema. Still, the feeling of otherness is inferred by the complex narrative and discursive multi-purpose constructs that are employed to portray the other(s) in the different ways that they take part in a community and how they compare to the rest of the population. It is only thus that alterity is equated as a correlation of identities within an inter-human relationship. As some psychoanalysts have argued, in metaphorical terms there is a relation between the process of growing as a person and migration. In the light of the above arguments, this essay focus on the representation of immigrant women in films by German-Turkish female directors that were produced between 1977 and 2005. These films feature mothers as central figures and focus on mother-daughter relationships, in addition to emphasizing the importance of solidarity between women and dealing with the question of cultural transmission within the immigration process.

All these essays lead one to conclude that the journey, seen as a classical ethnographic project, has changed significantly in its nature and patterns. There have been concerns about the inadequacy of the methods

originally developed for studying supposedly small-scale societies that, influenced by the globalizing world, have now become mobile. One of these concerns relates to the dramatic change in the complexities of the movement of people. “The landscapes of group identity—the ethnoscapes—around the world are no longer tightly territorialized, spatially bounded, historically self-conscious, or culturally homogeneous. [...] The task of ethnography [and many other disciplines] now becomes the unravelling of a conundrum: what is the nature of locality, as a lived experience, in a globalized, deterritorialized world?”¹². Hence, the vast field of action of the globalized intercultural dialogue forces one to turn towards disciplines that would not be usually employed for a conservative approach to the concept of ‘culture’. The section on “Cultural Globalization” is guided by maps drawn with a vision that is not only intercultural but also interdisciplinary, as it includes contributions from the fields of didactics, linguistics, political science, communication and media studies, tourism and philosophy.

According to Stuart Hall, in *Cultural Representations and Signifying Practices*, by sharing beliefs, images and ideas, the members of a given culture interpret the world in a similar manner¹³. In other words, they generally share the same cultural codes. In this sense, the acts of speaking, thinking, describing and writing function as systems of representation, because concepts, images and emotions represent, in the mental process, the objects and realities of the outer world. Likewise, in order to transmit these meanings to their peers, the agents of any communicative act use the same codes (linguistic, visual, cinematic, gestural, sonorous); in other words, they speak the same language and they know how to use it to convey their ideas and feelings. The meaning rests in a dialogue that is always partly understood and rarely flows in perfect harmony.

Culture cannot organize the social environment without signs, and all the semiotic systems of a culture assist in understanding and explaining the world. Language is the primary modal system, with which it is possible to understand all the other cultural codes. Bearing this in mind, analysers of intercultural dialogues have to look at their raw material, language, and see how it is learnt and how it is disseminated, because dialogues between cultures are always complex and arbitrated.

“Know Thyself: The Notion of Teaching Operating Principles in Teacher Education” explores the language classroom as a social event, co-constructed by participants who bring to the encounter varying expectations, preferences, and views on what is entailed in teaching and learning a foreign language and culture. It also describes the conceptual, methodological and ethical difficulties of mapping out the complex edifice

of a teacher's professional profile. The text then tentatively puts forward the operational notion of 'teaching operating principles' as a construct to analyse the intricate, dynamic, idiosyncratic but also culturally determined ways in which espoused theories about teaching and learning relate to observed teaching strategies. Finally, a case is made for the potential benefits of exploring the notion of teaching operating principles as a means of raising the awareness and deepen the understanding of the teaching/learning process. In a similar field, "Chinese Language Education in the United States" focuses on the lack of a standard model for teaching Chinese language and culture in the United States. The author advocates systematic language education in elementary and secondary schools, and also compares the American and the Chinese teaching systems.

It is in the diversity (an Englishwoman in the Philippines, an Italian in Portugal or a German in the Basque Country) of all these intercultural dialogues that we find proof of the ambivalence in how they are interpreted and how impossible it is to create a perfect parallel between the several narrators and the codes they use to express themselves. Is it necessary to resort to a mediator of cultural codes, to a translator? Such all-encompassing, comparative and sweeping concepts as 'interculturality' are, to paraphrase James Clifford, translations constructed from imperfect equivalences that privilege certain originals and are directed at specific audiences¹⁴. The intercultural journey can be translated into multiple experiences relating to the diaspora, the frontier, (em/i)migration, tourism, colonization or exile. But since there are no hard and fast identities, because cultural fields facilitate complex meetings and dialogues, there can be no consensual solution, no universal value judgement: there can only be more translation.

As Bakhtin demonstrated in the case of the novel, dialogical processes proliferate in any complex discursive space where many voices cry out to be heard¹⁵. Once this polyphony is recognized as a means of producing text, the author's monologue is probed and reveals itself characteristic of a science that considers itself a representative of the cultures that are studied. Hence, one surmises that it is impossible to find a totally neutral or definitive equivalence. Considering that culture is not an object that can be described in few words, it is also not a unified set of symbols and meanings that can be unambiguously interpreted. Culture is debatable, variable and inconsistent and it is in this mutability that we find the representations and explanations of both the participants and the observers.

Occasionally, this polyphony can be polemic or distressing, particularly when participants and observers defend their auto and hetero-representations as if they were translators or interpreters reading the same text with

different dictionaries. Subjectivity works against the recognition of a single, straightforward and orthodox truth, because “[...] in all other there is another—that which is not me, that which is different from me, but that I can understand, even assimilate—and there is also a radical, unassimilatable, incomprehensible and even unthinkable alterity”¹⁶. In order for different cultures to engage in a collaborative dialogue where each party hopes to establish meta-cultural norms, they must not beg the doxastic question, states the essay “My Culture is Better than your Culture: Should Intercultural Dialogue Lead to Cultural Elitism?”. In other words, an agent should not refuse to accept the legitimacy of an alternative value system, purely on the basis that it entails a value judgment which contradicts his or her own. Instead, an effort should be made to understand the reasoning behind such conflicting judgements, a process referred to as intercultural deconstruction. Yet such a process does not lend itself to strong cultural pluralism: the claim that all cultural value systems are equally true. Instead, properly employed, intercultural deconstruction lends itself more to cultural elitism, as collaborative agents participating in this type of dialogue are forced to establish joint foundational ‘norms’ that ultimately favour some judgements over others. Or, to put it more simply, real acts of collaboration entail real conflicts and real resolutions. Still, as value conflicts are resolved, the resulting cultural norms are (according to the collaborative agents) better than those previously held. In other words, collaboration leads to cultural elitism.

The controversial question of cultural elitism, a subject that has become increasingly evident given the conditions for communicability created by globalizations (please note, “conditions for communicability” and not actual communication)—is also the theme of “Orientalist Discourse and Turkey’s EU Accession Process”. Turkey’s path to European Union (EU) accession has been one of the longest and thorniest in the history of the EU. Despite the fact that its relations with the EC/EU span close to half a century, Turkey has not yet succeeded in becoming a EU member state and will not do so until 2015 at the earliest, if at all. The essay suggests that an important reason for this delay is the continuing flourishing of Orientalist attitudes towards Turkey at various levels of society in the EU. According to Said’s “Orientalism”, for centuries Europeans (particularly but not exclusively the colonial French and British) construed the Orient as Europe’s ‘other’. ‘The Turk’, in particular, was frequently depicted as Europe’s other during the Ottoman period, although the focus of this ‘otherness’ changed over time from the feared, despotic Turk to the corrupt ‘Lusty Turk’ and eventually the poor, backward ‘Sick Man of Europe’. Arguably, and according to the author,

the Orientalist discourse is still powerful in Europe in the debate over Turkey's EU accession process and it underlies the major apparent obstacles to Turkey's becoming an EU Member State, most notably Islam, economic issues and the questions of democracy, minority and human rights. Thus, Orientalist attitudes at public, elite and official levels in the EU, reinforced by media representations, may be an obstacle to an objective assessment of Turkey's readiness for accession. Once again, perhaps, the much-coveted European collaboration also gives rise to cultural elitism.

Nonetheless, Turkey wants to play the European game, despite the Western devil's much-proclaimed evils and despite all the arguments, eliticism, polyphony and auto/hetero-representations, both by the (alleged) victims as by the (alleged) offenders, in a constant exchange and indefiniton of roles. The lure of consumption and the attraction of the global media rises each time there is a rise in the tone of the official—both political and religious—reaction to the evils of free planetary circulation, whether real or virtual. “Global Media Entertainment: *Star Search*” gives an example of this as it examines the impact of global trends on productions by local televisions. Specifically, it studies an American television reality show that was successfully adapted by a local television station in Turkey. The *Star Search* format was created in the United States in 1982 and countless versions of this popular show soon appeared all over the world. In 2003, re-named *Pop Star*, the programme became a nationwide success on Turkish television. One year later, a local television station in the Black Sea region, Gelişim TV, produced the same programme with a local name that was representative of the ethnic structure of the region: *Laz Star*. This example illustrates how the global circulation of television products influences cultural representations in local television programs.

Globalization forces communities to reconsider their choices and conceive of strategies for adapting themselves to a new social and cultural order. The commodification of culture is just one of the cultural transformations taking place in the contemporary world, together with homogenization (or, on the contrary, increasing heterogeneity, according to some researchers) and deterritorialization. The transformation of cultural assets into commodities is just one of the developments that need to be addressed in hopes of understanding the power of globalization over systems of values. “Changing Patterns of Consumerism in Young People in Romania” presents the results of a study conducted from 2007 to 2008 on a sample of over seven hundred students in six cities in Romania. The objective was to determine whether the subculture of ‘cultural creatives’,

in the terms of Paul Ray and Sherry Ruth Anderson¹⁷, is emerging in Romania. This study traces the changes that global culture enforces on the communities' symbolic power, by describing the impact of values promoted by consumer culture on the cultural practices of the younger population of a former Eastern-block country such as Romania.

Under "Cultural Globalization", the more interdisciplinary section of them all, we see the mandatory reappearance of the modern avatar of transit—tourism—the source of the empiric knowledge of the other. "The Impact of Tourism on the Dialogue between Cultures" discusses the subliminal influence of tourism on the mutual understanding between peoples from different cultural backgrounds. Nowadays, most studies tend to focus solely on the economic role of tourism, without taking into consideration its importance as a mechanism for the fruitful communication between cultures. Then again, by playing the role of an active intermediary between cultures, the tourism phenomenon may contribute to the resolution of many social, economic and even political problems.

One of the great primordial transits in History, a pioneer bridge between cultures, is the so-called "Discoveries". The section "Sailing the Intercultural", which is mainly historic-cultural in nature, pays particular attention to understanding History as a form of maritime intercultural transit, here represented by the metaphor of sailing vessels. The designation "Discoveries", commonly used and so often fictionalized according to the political and ideological interests of the moment, begs a critical reflection. In effect, new and audacious maritime routes were discovered, as were new geo-strategic maps and new trade routes, but there were no cultural, social and geographical revelations. "New peoples" were reported but somewhat in the same way that Scandinavian tourists report their fascination in 'discovering' a Mediterranean beach resort they had never heard of before. The consequences of this unexpected *avant la lettre* interculturality were considerably more serious and tragic than our rather impertinent simile. Still, our example shows how the simple renaming of peoples illustrates the illogical ethnocentric vision that was at the font of slavery and colonialism. "Expansion" would be a much more acceptable expression for designating the global movement that was led by Portugal, as it is provided with such a multiplicity of meanings and is sufficiently ambiguous regarding its causes, consequences, means and ends.

The means and the embryonic media of the 15th century propagated communication and trade routes that were parallel in all respects (albeit at a totally different tempo) to the present-day concept of globalization.

“Globality and Early Modern Mobility: Portuguese Explorations and the Rise of Global Consciousness” looks at how global consciousness—the awareness of the world as ‘one place’ and of an individual’s place within complex global networks—is not a historically novel phenomenon, even if many analysts on globalization tend to think otherwise. Instead, it is argued that specific forms of global consciousness have characterised ‘European’ experience in particular historical epochs as far back as ancient Greece. The essay focuses on one specific set of types of global consciousness, namely those pertaining to the Portuguese explorations and “discoveries” of the world in early modernity. In tracing out the specific ways in which the Portuguese at that time experienced the world and thus re-experienced themselves, we see the important role of the Portuguese perception of the world, the other and the self in forging what we now call “modernity”. In this way, Portuguese experiences and practices can be more analytically written into accounts of the development of what today we call “globalization”.

“Portuguese Expansion and the Construction of Globalization” also uses the parallel between History and modernity to defend the notion that the transcontinental maritime routes outlined a new model for the empire and a modern maritime aristocracy. The history of expansion and colonialism is one of a prolonged movement in time and in space, conceived either under the aegis of the Crown or for private interests. All along, there was the globalization of treaties, economies, cultural encounters and all types of transactions, from plants and diseases to changes in social and ecological systems.

Here, too, we note the polyphony of the actors who translated historical fact into different languages. “Discoveries” resulted not only in interculturality but also in the perversion of interculturality, as is evident if we recount the historical facts with the silenced voices of the oppressed instead of through the discourse of the victorious. Well before the advent of the British, Dutch, French and Belgians, this perversion of interculturality had converted the Portuguese and Spanish framework for globalization into an enslaving colonialism. This is a case of “intercultural traffic” rather than of “intercultural transit”. Nevertheless, even in this context the identities of the victim and of the perpetrator can be confounded, depending on how the reality is represented and how much the historical roles are inverted/perverted. “Perverse Prosperos and Cruel Calibans” goes even further and defends that the cultural manifestations of European imperialism can be classified in one of two psychological categories: the psychotic and the perverse. A psychotic empire knows no doubts. There is no discrepancy between what is said and what is believed,

even if the material reality of the empire varies considerably from what the psychotic ‘knows’. A prime example of psychotic imperialism is the British Empire at its height. The hallmark of perverse imperialism is to ‘play it both ways’, to simultaneously position itself as perpetrator and victim of the imperial experience. The Portuguese perverse empire rewrites its history as a lusotropical love narrative or as a victim of northern European colonial manoeuvres. It stakes a claim to an in-between space where imperial responsibility is disregarded or deferred. The after-effects of this responsibility-evading perversity persist in contemporary Portuguese culture. “Perverse Prosperos and Cruel Calibans” explores that perverse in-betweenness, which challenges most Anglophone postcolonial theory and is the bedrock of Portugal’s postcolonial reflections.

There are, however, return movements implicit in these “intercultural traffics”, because even they end up forming an interface between cultures. Curiously, both the racial-patriarchal hegemony of colonialism and post-colonial feelings of guilt tend to silence, with one voice, these return movements. In the first case, because they are intolerable to established order, and in the second case, because they might mitigate the masochistic pleasures of expiating guilt. Seen like this, the second part of the lord-slave binomial (synonymous with weak-strong, man-woman or European-other) never plays any kind of active role in the processes in which s/he inevitably was the passive subject and victim. If so, how can we even consider the possibility of a ‘colonizing’ action—at least in cultural terms—led by non-European women? Is this not a twofold subversion of the paradigm supported by academia, one that is conservative even in its penitent modernity? “Colonial Society, Women and African Culture in Mozambique” is part of a new, unnerving branch of History that documents actors and deeds that were, until recently, (conveniently) forgotten, irreverent voices that summon up the strengths and weaknesses, the decorum and the notoriety of outsider agents of the Empire¹⁸. In this essay, the author describes how African culture influenced the cultural patterns of the women who were part of the colonial elite in Mozambique, in fields such as religion, language and daily routines, which diluted the cultural frontiers that should have been associated to the affirmation of the social hierarchy. The Portuguese colonization of Mozambique, as of other African territories, was led by men who disembarked in those parts as public servants and soldiers and who ended up settling as merchants and lords of the land. Some of these came from Portugal, although it was not unusual for them to arrive in Mozambique after first travelling to India. Individuals of Asian and Luso-Indian origin also came from Goa and Diu. For centuries, only an insignificant number of Portuguese women travelled

to the east coast of Africa, which is why most of the colonial elite intermarried and sired children with African women. Over time, therefore, the majority of the women who formed part of this elite were of mixed race, although some were natives of Goa and a few came from Portugal. Regardless of their origins, they were the wives and daughters of the principle residents and as such they identified themselves with the political space of the Portuguese empire. In that sense, it was expected that they would reproduce the cultural models that had been taken to Africa from the Portuguese mainland. Still, the constant interaction with local communities led to a high and unexpected amalgamation with diverse aspects of African culture, some of which occasionally had dramatic consequences.

If we follow the intercultural traffic created by the “Discoveries” eastwards, we arrive in those regions in the Southeast Asian archipelago that, in the 17th and 18th centuries were trading strongholds for the Dutch East India Company (VOC): Batavia (now Jakarta) and the Moluccas. The Portuguese were the first Europeans to arrive in this archipelago, where at the time Malay was a contact language among coastal traders of different ethnic groups. In due course, the Portuguese language (or rather, a ‘creolized’ version) also became a major contact language in Southeast Asia because of such factors as the importation of slaves and soldiers from the South Asian subcontinent, who communicated amongst themselves in Portuguese. This situation persisted even when the Dutch took control from the Portuguese to become the main European power in the archipelago. The city of Batavia, founded in 1619 by the VOC, remained primarily Lusophone for 150 years. “The Gender Factor in a Multicultural Context: Dutch and Asians in Batavia” asserts the importance of the role of women as cultural brokers, whether they were slaves, manumitted or mestizo. As the Asian-born wives of Dutch officials and merchants were proficient in Portuguese, they served as linguistic and cultural interpreters for their husbands and it was their background and influence that accounted for the mixture of European and Asian elements in their homes. This encounter between European men and Asian women in a colonial context blurred the boundaries of power and shifted the faculty of cultural management to the ‘other’ element of the binomial.

In any case, an approach to intercultural transit does not necessarily imply the need to discuss colonial and post-colonial issues. Local cultures coexist and communicate with each other regardless of the presence or absence of the ‘exotic other’ which, in this case, is the westerner. Further in Asia, “The Brothers, the Voyage and the Book: Cultural Topologies in East-Timor” employs epistemological concepts of cultural translation to

analyse not only intercultural relations in Timor but also between East-Timor and other Southeast Asian and Pacific cultures. More specifically, it compares several versions of the “myth of the brothers” collected in East-Timor to other versions from New Guinea, Indonesia and Myanmar (Burma). The myth of the brothers is considered here as a “charter myth”, to use Malinowski’s terminology, in its twofold association: it suggests solutions for contemporary cultural differences in a present-future as compared to a past-present context and it advances the hypothesis that this myth favours an interpretative, open and active process of intercultural communication.

“The War of the Words: Lexical Parallelism in the Fataluku Ritual Discourse” also examines the intercultural relations that are manifest in Southeast Asian languages as it studies the almost warlike functions of vocabulary associations, true weapons in the war of discursive rituals. Fataluku is the fourth dialect with the greatest number of speakers in East Timor. Oral tradition defends that the clan of the Latuloho introduced this non-Austronesian language in the Lautém district, which was already populated by several clans who spoke Austronesian, a language that had entered the territory from the East. Despite their non-Austronesian origins, the Fataluku dialect-speaking community exhibited typically Austronesian cultural traits. One of the allegedly Austronesian characteristics of Fataluku ritual discourse is lexical parallelism. When this is compared to similar linguistic phenomena in the southeast Moluccas, one concludes that they share the same patterns as far as universal pairs are concerned, such as pairs of size and gender. Fataluku, however, differs from the dialects of the southeast Moluccas as regards specific pairs, namely those that mean “direction in relation to the sea”. One question that needs to be answered is whether the specific Fataluku pairs are equivalent to others in other Timorese languages, or whether they are unique to this language. Each lexical pair contains a ritual knowledge that depends on preservation of the oral traditions; any loss of this knowledge would inevitably generate an irreversible change to the Timorese cultural identity.

Generally speaking, *From Here to Diversity: Globalization and Intercultural Dialogues* examines the intercultural representations that are evident in narrative, historic, multimedia, oral and personal witness sources that were considered marginal due to their authorship, geographic origin or means of dissemination. *Diversity*, however, enables us to examine interculturality in texts—in the broadest sense of the word—produced by women, colonized peoples and migrants and mass communicated, oral, fictionalized or mythic. It also enables us to transit between different concepts of culture, so often hermetically labelled as