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MULTIMODAL TRANSDISCIPLINARY APPROACH TO CULTURAL HERITAGE PRESERVATION: LINGUISTIC AND CULTURAL LANDSCAPES

Preservation and revitalization of linguistic and cultural heritage in the 21st century is understood as a transdisciplinary endeavor which needs to take into account cultural models and ideologies of *otherness* which fall outside of the prescribed Eurocentric points of view. It has a serious critical dimension of social action and seeks to solve real life problems of real people by merging science and "non-science" in any purposeful research activity. Cultural and linguistic landscapes in both diachronic and synchronic dimensions have proven to be extremely useful resources for a transdiciplinary cultural and linguistic heritage preservation. Herein, they are presented within a framework of multimodal social semiotics which allows us to include different aspects of contemporary discourse (word, sound, image, movement, space) and to investigate how meaning is created within a particular set of historical, cultural, social, political and other cultural models. Transdisciplinary multimodal analysis of cultural and linguistic landscapes allows us to create representational, relational and compositional meanings (Thurlow, 2015: 623) which then can be translated into collections of diachronic and synchronic multimodal discourses, as well as spaces and places for maintenance and revitalization of cultural and linguistic heritage through a number of applications which create new meanings in real space and time or in an online setting (online cultural and linguistic landscapes).

Keywords: linguistic landscape, cultural landscape, multimodal semiotics, multimodal discourse, trandsicsciplinarity, cultural and linguistic heritage preservation

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1. INTRODUCTION

Cultural heritage preservation has over the last decades attracted attention of different interested parties, national and supranational bodies and NGOs, individuals, unformal and formal groups and the social media. The challenges, however, remain serious and difficult to resolve, primarily due to financial constraints: "Agencies and organizations whose mission it is to protect and preserve historic and culturally important buildings, monuments, and artifacts from the ravages of weather, pollution, development, and even use by the general public must compete for needed resources with other social goals." (Narvud& Ready, 2002, e-book).Moreover, cultural heritage preservation has not yet achieved a status of a fully fledged academic topic deserving interest of researchers. Rather, it is considered as an issue to be dealt with in terms of cultural management and tourism (McGovern, 2008: 5).Recent research in historical ecology and cultural geography, however, has presented us with new paths for investigating complex interactions between individuals, communities and or societies and their environment (Lozny, 2008).

Within the realm of sociolinguistics and applied linguistics, the concept of linguistic landscape already has a long standing tradition as a research field with well designed methodological procedures (e.g., see Calvet, 1990; Laundry and Bourhis, 1997: Gorter, 2006a, 2006b; Pennycook, 2009; Shohamy et al, 2010Kelleher, 2014, Vučo, 2015, etc.). The term refers to language use in public spaces in which complex communicativesigns are constructed, evaluated, interpreted and/or eliminated under concrete socio-historical conditions in specific cultural and geographic contexts.

We believe that the notion of linguistic landscape needs to be merged with that of cultural landscape within the context of cultural geography in in the process of socially engaged revitalization and

perpetuation of languages and other aspects of culture as key aspects of nontangible and physical cultural heritage. In most general terms, cultural landscapes can be defined as geographical or virtual spaces in which different places are created as parts of collective imagery of a specific group of people (e.g., ethnic, religious, linguistic or other community of practice). These images are transferred transgenerationally and have symbolic meanings attached to them (which may or may not coincide for different groups or communities living in the same geographic region) (see Stoffle et al. 2003 for further discussion).

Moreover, herein, we argue for a transdisciplinary approach to cultural heritage preservation and language revitalization in which trained scientists enter cultural, ethnic, religious, etc. communities of practice using endangered languages (or even relying on extremely limited linguistic elements as cultural markers (Riley, 2006) in languages near extinction) in order to apply a set of multimodal semiotic tools in designing and presenting linguistic landscapes as integral parts of a particular group's cultural landscapes within the context of overall cultural and linguistic heritage preservation.

2. TRANSDISCIPLINARITYIN LINGUISTIC AND CULTURAL HERITAGE PRESERVATION

Linguistics has for the longest time been extremely structurally oriented, interested in language as a system whose elements and their interactions should be investigated and analyzed without any relations to extralinguistic elements (see Filipović, 2015; 2018 for further account). However, it is postulated herein that language and cultural heritage preservation could and should be viewed not only as interdisciplinary fields of linguistic research (e.g., cognitive linguistics, sociolinguistics, anthropological and cultural linguistics, etc.),, but rather as transdisciplinary topics of investigation. This implies that we aim at creating a direct connection between scientific view of language, linguistic and cultural landscapes and the people who have created them. In other words, it means that we take steps towards a reflective dialogue between what is traditionally known as "science" and "non-science" which should generate new ways of understanding the past and incorporating it into our understanding of the worldview we construct through complex, multimodal interpretations of the facts we present as relevant for cultural and linguistic heritage preservation. Of course, it goes without saying that this transdisciplinary attempt to language and cultural past and present takes into account cultural models and ideologies of *otherness*, i.e., of those groups who fall outside of the dominating Eurocentric world view, and whose cultures and traditions are often neglected and not taken as valuable points of view, thus endangering the ever so needed dialogue among the participants from both the scientific and the life-world communities. In other words, interdisciplinarity and transdisciplinarity in cultural and linguistic heritage preservation and perpetuation can actually be defined as a specific type of participatory action research which is laden with empathic and socially engaged actions in which "every type of knowledge (emerging both from the heights of academic institutions and from the real people and their life experiences) (is considered) as equal in the complex process of understanding the world that surrounds us and in seeking solutions to the problems that trouble us."(Filipović, in press)

3. MULTIMODALITY AND LINGUISTIC AND CULTURAL HERITAGE PRESERVATION

Even though it is often supposed to operate in a realm of the virtual world of the 21st century, multimodality is as old as the human need to express cultural meanings (in an anthropological sense). Barthes (1977), for instance, talks about the domination of images until 1600 which are replaced by printed texts. With the introduction of modern science (in a Eurocentric sense) during the period of Illustration, also known as Modernity,the appearance of printed texts becomes closely related to standard language ideology, implying that only certain types of languages and their geographic and or social vari-

eties could appear in public domains (see Bauman & Briggs, 2003, Filipović 2015, 2018 for further discussion).This ideology, still fully operational in our times, further complicates any substantial attempt to gather cultural and linguistic data and turn them into meaningful knowledge-driven and socially and culturally adapted contents which should support maintenance and/or revitalization of non-standardized languages of minority, endangered or dominated ethnic, cultural and linguistic communities (Filipović, 2015: 60-69).

Multimodality is related to social semiotics: multimodal social semiotics includes all aspects of contemporary discourse (word, sound, image, movement, space) through semiotic landscapes, and investigates how meaning is created through different media in relationship with historical, cultural, political and general social values/principles/cultural models of a particular speech community/community of practice. Each culture has its own cognitive cultural schemes to read and interpret multimodal contents and, although they are always language related, they cannot be limited to language contents exclusively, precisely since they draw upon information we receive through various senses (sight, hearing, etc.). When negotiating or creating meanings through multimodal discourses, we create our own mindscapes (Maruyama, 1980) which are structures of thought, cognition, perception, conceptualization, design, planning and decision making. Moreover, multimodal knowledge constructionhelps us create time and space scales (Blommaert, 2015)[1], which are then translated into dialectical, dynamic and transformative meaningful complexes of peripheral and centralized semiotic elements (van Leeuwen, 2005), socially, historically, temporally and spacially conditioned, but at the same time, individualized and rooted in each person's worldview and cultural models of their communities.

When looking into our past, present and future, and focusing on linguistic and cultural landscapes which should allow us to create a new space for cultural and linguistic heritage preservation, we need to act in a transdisciplinary fashion and apply multimodal principles in order to create representational ("objective"),relational (worldviews and feelings) and compositional (coherent discursive) meanings (Thurlow, 2015: 623).

Hence, we can create

- Collections of diachronic and synchronic of authentic multimodal discourses
- Active and living spaces and places for maintenance and revitalization of cultural and linguistic heritage
- Online interactive applications which enhance multimodality in real space and time as well as online cultural landscapes (ispired by van Leeuwen, 2005: 3)

4. SPACE, PLACE, CYBER SPACE, LINGUISTIC LANDSCAPES, CULTURAL LANDSCAPES AND CULTURAL GEOGRAPHY

We should also clarify the meanings of terms *Space* and *Place* for the purpose of our further discussion. Space is a dimension "in which social phenomena are distributed", an area of social activity and interaction, a system with its own internal structure, delineated and defined in contrast with the rest of its surroundings (Curtis & Jones, 1998: 646), while place signifies a "locality, a limited portion of space characterized by its history, relationships, identities, memories and emotions" (Augé, 1995:77). In architectural terms, which perfectly fit the realm of cultural and linguistic heritage preservation, place is a "physical space that people naturalize through patterns, behavior and communications" (Campbell, 2018: e23). At the same time, space is understood as "physical and social landscape which is imbued with meaning in everyday place-bound social practices and emerges through processes that operate over varying spatial and temporal scales". (Saar &Palang, 2009: 6). This brings us to the concept of landscape, in our case, cultural and linguistic landscape, relevant to the creation of cyber spaces and cyber places which we believe generate excellent contexts for interdisciplinary and transdisciplinary approach to cultural and linguistic heritage preservation. The term landscape has over the last couple of decades

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[1] Blommaert's time and space scales roughly correspond to Bakhtin's (1981) chronotopes.

been used in many disciplines (archeology, history, anthropology, linguistics, geography, ecology, land management, to name but a few, see McGovern, 2008 for further discussion), but a general understanding seems to have been reached that landscape "has come to signify the recognition of the active role played by humans in shaping nature" (McGovern, 2008: 11).

Cyber spaces and cyber places are virtual contexts which are "firmly situated within,motivated by, and shaped in response to everyday life" (Brewer&Dourish, 2007: 7). We define virtual cultural and linguistic landscapesas well defined and easily identifiable spaces[2] in which concrete places are created through digitalization of collections of various types of data. They are excellent locations for creation of multimodal and multilingual interactive discourses which allow for a number of constructions of meanings through individualized searches and focus on different images, sounds and music, scripts, texts and oral narratives, etc.

Both cultural and linguistic landscapes are terms closely related to cultural geography which "looks at the way different processes come together in particular places and how those places develop meaning for people... how the world, spaces and places are interpreted and used by people, and how those places help perpetuate that culture" (Crang, 1998: 3). Consequently, cultural landscapes represent"a meaningful way to organize cultural data about places and their relationships with each other" (Stoffle et al, 2003: 99). Linguistic landscapes, in turn, can be viewed as *linguistic capital* whose presence in the public space serves as a good indicator of a group's capacity for maintaining its identity (Landry &Bourhis, 1997) and groups' ethnic vitality within intra-group and inter-group relations: "linguistic landscapes, indeed, constitutes the very scene made of streets, corners, circuses, parks, buildings, where society's public life takes place. As such, this scene carries crucial socio-symbolic importance as it actually identifies and thus serves as the emblem of societies, communities and regions." (Ben-Rafael et al, 2008: 8)

If we take a look at the above image, Monument of Gratitude to France, placed at the Kalemegdan fortress in Belgrade, as seen on Wikipedia, https://en.wikipedia.org/wiki/Monument_of_Gratitude_to_ France) , we already have a significant material to build upon in creation of a virtual cultural landscape related to Serbian history, Serbian-French relations through time, and relevance of the multimodal and linguistic landscapes (reliefs, text in French and in Serbian) engraved on the monument itself.

However, the images related to the Monument, as presented below, are taken from the Serbian language version of the same Wikipedia page (https://sr.wikipedia.org/wiki/Споменик_захвалности_ Француској) and cannot be found in other languages (German, English, Spanish, French, Russian and Croatian).

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2   Spaces are identifiable in terms of Blommaert's (2015) "chronotopic identities".

| Локација споменика захвалности Француској | Рељеф жене која седи, оличење Сорбоне | „A la France" | Француска војска јуриша у помоћ Србији | „Волимо Француску као што је она волела нас 1914-1918" | Жена која држи мач симболише Француску која јуриша у помоћ Србији |

On the other hand, nothing of the kind can be found online regarding another extremely important cultural and linguistic landscape.

The Italian Military Cemetery, dedicated to the same historical period, and marking a complex set of cultural and political relations between Italy and Serbia, is not in any significant way related to the history of Belgrade and has not been identified as a relevant cultural landscape (see Vučo, 2014 for detailed discussion).

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We have provided our audience with this brief illustration which we believe clearly demonstrates how linguistic and cultural landscapes serve as clues to "uncovering social realities" (Ben-Rafael et al, 2006: 9) on both synchronic and *diachronic* axes.

By creating virtual spaces in which cultural and linguistic landscapes create place and time scales around a particular geographical spot, which is at the same time a cultural, linguistic, ethnic, etc., location, and by looking at still existing material,architectural,language and other signs (as well as different visual documentary materials: photographs, postcards, visual art, etc.), researchers can access information regarding the general sociocultural contexts covering shorter or longer historical periods and at the same time support transdisciplinary attempts to preserve cultural and linguistic heritage. This is even more important when we deal with minority communities, their cultures and their languages. In the following section of the paper, we provide an illustration of an attempt to recover and preserve the Sephardic cultural and linguistic heritage in Belgrade, which has been an ongoing project of the Faculty of Philology, University of Belgrade, and the *Instituto Cervantes* in Belgrade. The idea stemmed from the concept of *RutasSefardí* of Andalucía (http://www.andalucia.org/es/rutas/tipos/rutas-de-turismo-de-raices/rutas-de-turismo-sefardi/) and *Rutas Cervantes* of Paris (http://paris.rutascervantes.es)and Bordeaux.
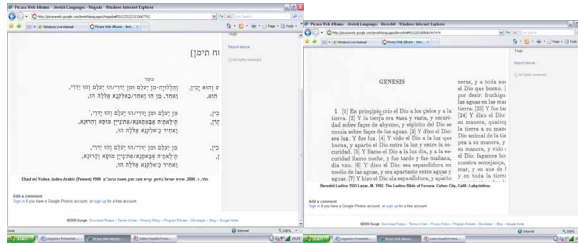
First, we present a simple commercial for the *Rutasefardí de Andalucía* in a line of screenshots takenfrom a short youtube movie which we believe presents an excellent example of possible contents for a future Belgrade *RutaSefardí*:

All the above items: prayer spaces, work spaces, legends, traditions, songs, names, place names, words, urban design, retreats, homes, cuisine, represent starting points for an exciting multimodal journey through Sephardic history in Southern Spain. In the case of Sephardic Belgrade,*RutaSefardi* should definitely include a geographic identification of the areas of the city (Jalija, Dorćol) where the Sefardim used to live since Ottoman times, starting with the time of their expulsion from Spain:

Trajectories of Sephardic migrations after 1492:

5. METHODOLOGY FORLANGUAGE AND CULTURAL HERITAGE PRESERVATION THROUGH INTERACTIVE VIRTUAL TOURS

Various types of data, such as still existing landscapes as well as photographs of traces of of LLs and CLs (see https://whc.unesco.org/en/culturallandscape/ for more information) should be used for this type of transdisciplinary research and socially engaged activity:

A. *Linguistic and multimodal language related landscapes and documents:*

➢ Writing in Rashi letters and Latin alphabet (*Aki Yerushalaim*, https://www.worldcat.org/title/aki-yerushalayim/oclc/956258196), illustrating the history of writing traditions of the Sephardim:

➢ Sephardic music:

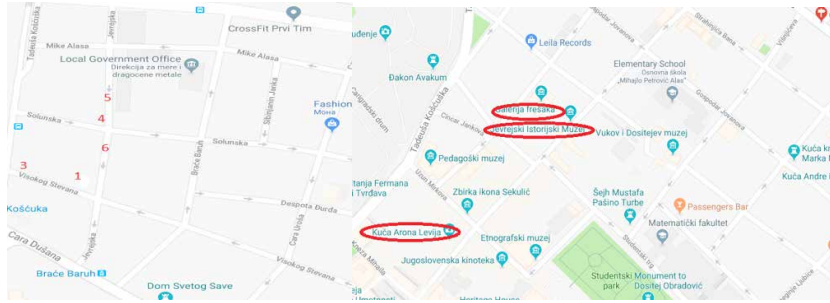https://www.youtube.com/watch?v=fvTPOQT006M&t=2s

➢ Sephardic poetry:

B. *Cultural and geographic landscapes:*

➢ Maps of modern-day Belgrade, representing the location of the Sephardic quarter in the Ottoman times:

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➢ Images of Jalija and the Sephardic quarter in present-day Dorćol

➢ The old Synagogue - history and present

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➢ The Sephardic cemetery

➢ Sephardic presence in modern-day Belgrade

Additionally, information regarding other sources should be easily available:
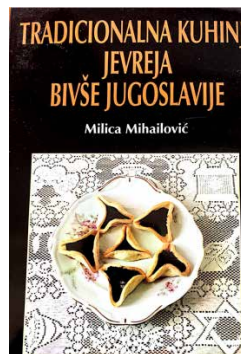
➢ Texts on Sephardic cultural and architectural traditions: \

http://zandrejevic.rs

➢ As well as texts and images on other aspects of Sephardic culture, such as Sephardic cuisine, followed by multimodal discourses which would make the recipes more available (e.g. a youtube channel):

Of course, in a virtual landscape, all the above topics should be and will be presented as multimodal discourses, accompanied by multimodal hyper glossas (texts, sounds, commentaries, images…) which would create a new space for compositional meaning construction for anyone interested in visiting and getting acquainted with the past and present of the Belgrade Sephardim.

6. CONCLUSIONS

As is clearly obvious, the above presented images cannot provide the reader with a "real feel"for the power of virtual cultural and linguistic landscapes, sincea linear two dimensional text is not in any way comparable to multimodal, hypertextual, virtual reality which will be created by the Belgrade *RutaSefardí*. Thisispreciselywhysuchcomplex multimodal presentations are needed as one of thekeyelements in theprocess of cultural and linguisticheritagepreservation in the 21[st]century, at theage of the new media andmobiletechnologies "which are deeplyembedded in particular ways of thinking and imaginingtheworld and ourselves" (Brewer&Dourish, 2008: 1)

Socially and historicallyrelevant cultural contents of bothmainstream and minority/endangered/dominatedcommunities or societiesshould and could be reinvented, recreated and reinterpreted in virtual spaces as places which can be visitedboth online as well as in real life. Thistype of contentorganizationallowsus to investigate and betterunderstandrelationshipsamongdifferentcommunities and individualsonbothdiachronic and syncronicscales.

In the social realm, it takes us away from "deterministically understood relationships" (Lozny, 2015: 15) imposed by the grand narratives of general historytextbooks. In academic terms, it helps us "examine how people encounter places, perceive them, and endow them with significance (…) in a cultural process that I sdynamic and constantly fluctuating between "place" (everyday life locale) and "space" (social potential)" (Lozny, 2015: 22-23). Transdiscplinary nature of these projects is aligned with the "cultural turn" in cultural geography, deeply interested in issues of social power, social hierarchies and their relationship with spaces and places in "diverse cultural practices of everydaylife" (Scott, 24). And last but not least, virtual linguistic and cultural landscapes organized in well defined virtual spaces draw attention of researchers and interested non-academic audiences to the relevance and importance of *otherness* and away from Eurocentric cultural views and beliefs.

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MULTIMODALNI TRANSDISCIPLINARNI PRISTUP OČUVANJU KULTURNOG NASLEĐA: VIRTUALNI JEZIČKI I KULTURNI PEJZAŽI

Rezime

Očuvanje i revitalizacija kulturnog i jezičkog nasleđa u 21. veku u ovom radu tumači se kao transdisciplinarna aktivnost koja u obzir mora uzeti kulturne modele i ideologije *drugosti* (engl. *otherness*), koji izlaze iz okvira preskriptivnihevrocentričnih pogleda na svet. Kulturni i jezički pejzaži kako udijahronoj tako i u sinhronoj ravni potvrdili su se kao izuzetno korisni resursi za transdisciplinarno očuvanje kulturnog i jezičkog nasleđa. Kulturni pejzaži se definišu kao "smisleni načini da organizujemo kulturne podatke i njihove međusobne odnose" (Stoffle et al, 2003: 99), u kontekstu kulturne geografije koja "proučava kako mesta i prostori razvijaju značenja za osobe koje u njima borave" (Crang, 1998: 3). Jezički pejzaži predstavljaju deo kulturnih pejzaža i određuju se kao "vidljivost i značaj jezika u javnom prostoru date teritorije ili regiona" (LandryandBourhis 1997:23). I jedni i drugi otvaraju nove prostore i mogućnosti za analizu i tumačenje kulturne istorije svakodnevnog života. Trandsciplinarna primena kulturnih i jezičkih pejzaža u kontekstu multimodalnih virtualnih diskursa (koji uključuju reč, zvuk, sliku, pokret, prostor) omogućava nam da mapiramo i stvaramo reprezentativna, relaciona i kompoziciona značenja (Thurlow, 2015: 623) u vezi sa prostorima i mestima relevantnima za održavanje i revitalizaciju kulturnog i jezičkog nasleđa, a u cilju stvaranja virtualnog okruženja (*online* aplikacija) spremnog da iznedri nova kompoziciona značenja relevantna za sve zainteresovane kulturne i govorne zajednice.

Ključne reči: jezički pejzaž, kulturni pejzaž, multimodalna semiotika, multimodalni diskurs, trandscisplinarnost, očuvanje kulturnog i jezičkog nasleđa

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