

CROSS-DISCIPLINARITY AND IMPLEMENTATION OF A PATRIMONIALIZATION PROCESS OF THE IMMATERIAL HERITAGE: A CASE STUDY OF THE MYTHICAL NARRATIVES FROM THE ISLAND OF CORSICA

DON-MATHIEU SANTINI*

AGATA NICOLI**

SONIA BATTISTELLI***

ABSTRACT

Our communication takes place between the "cultural communication", "Communication Technology and Digital Media" and "media studies" axes. It tries hard to present the organization, the methods and the search results of an interdisciplinary team for the implementation of an effective patrimonialization process of the immaterial heritage. Our search concerns the problems of understanding, protection and transmission of the mythical narratives of our island. That requires an intertwining of anthropological, mesological, linguistic and communicational approaches to this object of study, with the aim to make elements of popular memory an alive heritage. This paper handles the patrimonialization processes of the mythical narratives stemming from the oral tradition through three key-steps namely the collection, the analysis and the valuation. The already existing productions offer tools of valuation of the immaterial heritage mainly based on the theoretical information having authority to present and to explain various "objects". However, these tools offer only little room to the imagination, understanding and transmission of the narratives. The innovative aspect of this communication lives in the fact that it considers the patrimonialization processes as a tool of a real appropriation, or reappropriation of the cultural heritage. Its major stake is to expose an inductive method, which practises the cross-disciplinarity, potentially transposable for the development of the other types of immaterial cultural heritages on other geographical zones.

Keywords: Cross-disciplinarity, immaterial heritage, mythical narratives, territory, valuation.

* University of Corsica Pasquale Paoli - UMR CNRS 6240 LISA, France. santini@univ-corse.fr

** University of Corsica Pasquale Paoli - UMR CNRS 6240 LISA, France. nicoli.agata@gmail.com

*** University of Corsica Pasquale Paoli - UMR CNRS 6240 LISA, France. battistelli.sonia@gmail.com

INTRODUCTION

Bernard Miège could not be more right when he proposed that the future of the Information and the Communication Sciences was in the interdisciplinarity and by means of transversal methodologies and teams. Thus, the Information and the Communication Sciences can be more easily called an interdiscipline than a discipline.

Formerly profoundly anchored in the family sphere, the notion of heritage no longer represents only tangible assets, but also ideas, values, beliefs, and practices. One of its fundamental notions is that of the intergenerational transmission, which involves a shape of progress from present to the past, a return in the origins of the social groups. Finally, the globalization and the industrialization of culture, partially carried out by economic and commercial factors, have finished settling the image of an expanding heritage holding identity, oneness, and vector of social link.

The "immaterial cultural heritage" notion which we use is based on the official definition by UNESCO. It groups the practices, the representations, the expressions, the knowledge and the know-how. It expresses itself in particular in the traditions and the oral expressions, and also understands "the language as the vector of the immaterial cultural heritage".[†]

In search of a past to protect, folklorists tended to freeze a culture for fear of damaging it. Observed from the top, the object was analyzed, classified and listed, then tidied up in a drawer which it could only be taken out occasionally, on the condition that not be distorted or damaged. In parallel, we met the desires of researchers, but more widely of social players, to separate heritage and folklore, and to design the transmission as a phenomenon inherent to the preservation and to the development of a regional culture, but not as an object of entertainment or consumption. This vision - certainly emotional - decreased folklorism heritage to the rank of an historic object losing its function and thus its sense.

The interdisciplinary approach of patrimonialization requires the presence of communicational, anthropological and societal fields. We postulate that the valuation of the territory is closely linked to the valuation of its heritage, and hence is a necessity of the implementation of patrimonialization processes.

The orality is the character of a civilization which expresses itself by the oral tradition, not by written texts. According to Jean Pierre Vernant, the mythical narrative is a matter of transmission and memory. Orality, memory, and tradition are conditions of existence and survival of the myth (J.P. Vernant, on 1999). According to Marc Lits, the "myths, the legends tales and fabulous narratives allowed [to the man] to ward off his fears and to give a direction to its existence as to the one of his social group" (M. Lits, on 2008). These make sense only by their transmission, and call inevitably a arousal process of the imagination, both at the time of the statement and for the various phases of mediation inherent to the transmission.

Corsican society possesses a strong immaterial heritage of oral tradition. Its knowledge and know-how were transmitted by generations in generations by means of the gesture and speaking. Contact by the most technically advanced civilizations which held developed writing cultures did not change Corsican's immaterial medium. Paper was then imposed on the island by a powerful campaign of Frenchifying led to the XIXth

[†] Cf article 2, §1 et 2 de la Convention pour la sauvegarde du patrimoine culturel immatériel de l'UNESCO.

century, followed soon by Jules Ferry's school. The introduction of writing in the instruction and public administration, the ban to speak corsican to school, the depreciation of the corsican tongue, or still the drift from the land are so many anthropological and cultural factors - whose list is not exhaustive - which favoured this new report to the world. In these, we can also add the explosion of the new information and communication practices and technologies which represent what Daniel Bougnoux names "the communicational opening"[†] (D. Bougnoux, on 1993). This phenomenon without comparison participated in the geographical modification of this world, abolishing certain borders, to draw new ones and upsetting ways of working, entertaining, spending time and sharing information.

If we have, by means of these new technologies, never been so close, we notice that the feeling which dominates our societies is the one of the individualism.

We shall add that The Information and the Communication Sciences are not conditioned by the object they wish to approach but, as Bruno Olivier asserts, " by the way it establishes the object by articulating problems " (B. Olivier, on 2001). This is why our team, between the Information and the Communication Sciences and Languages and Regional Cultures sections, suggests observing the evolutions of the oral tradition practices connected to the mythical narratives with the societal, economic, cultural and communicational evolutions, that the Corsican territory has known and continues to know. The aim is then to conceptualize tools of collection, understanding and valuation, allowing an effective distribution, without distorting the object. This approach could offer a possibility of full and whole reappropriation, beginnings of an essential transmission by integrating the phenomenon of suscitation of the imagination crucial in term of oral transmission.

USING THE GROUNDED THEORY TO COLLECT MEMORY

The object which we study is difficult to collect, as the panel of population in touch with this kind of heritage being small. It was necessary, at the beginning of our research, to set up a non-directed methodology of effective qualitative harvest of data. Thereupon, we went to an inductive methodology, leaving priority to the data. The Grounded Theory method, defined by Glaser and Strauss (1967) and developed further by Guillemette and Luckerhoff (2014), seemed interesting due to its adaptability in several domains, in particular human sciences. This lets the theory emerge from data from the ground, by means of individual or collective interviews, where the collected material is joined to the scientific material only at the moment of the analysis. Besides, with the corpus of mythical narratives for which we tried to collect, it was also necessary to collect contextual data, factors of the nonverbal communication, to identify markers of imagination and transmission, essential to propose a patrimonialization process.

Once the methodology was defined, it was fundamental to clarify the frame of the research and to actually identify contacts susceptible to bring us material to be studied. Without a database of the immaterial cultural heritage, it has been necessary to begin with our personal contacts. First, we naturally favoured individual interviews, which we thought more relevant, in particular to sketch a first link between the contact and the object of study. However, this type of interview constituted one of the main difficulties

[†] Traduction of « l'ouverture communicationnelle » wich means the opening to the new practices of collection sharing and communicating informations.

of our research; indeed, most of the contacted people were not conscious of what they could know. The misunderstanding was added to the depreciation of their knowledge, but also a lack of spontaneity, quality of transmission and condition of request of the imagination. We observed the witnesses returning to a scholar way of recitation of narratives beforehand listed by fear of forgetting something.

This form of interview produced little results, it has been necessary to revalue the method of collection. Hence, we proceeded to group interviews, voluntarily organized in the form of Corsican vigils[§]. It seemed to us that to request a social memory in this form could help the emergence of the remembrances, by playing between sensation and imagination. To give the vigil appearance, even in an artificial way, allows the study of the narrators performance in a frame created for that purpose. The idea was then to modify one or several parameters of context to estimate the impact of these modifications on the oral performance. In consequences, we were able to collect narratives but also mental representations of the participants.

Due to the need for contextual data, the collection was made face to face. The means of distant communication was favoured to return to the informants after the vigils to extract further information from our sources.

To bring to a successful conclusion of these conversation groups, the sampling was an important stage. Indeed, it was first necessary to enable collection, but also begin a reappropriation. To avoid falling into spectacularization, we created a first restricted group with people selected according to several representative criteria of the population:

- Objective data: age, place of residence, home village and language skill. Note that Corsophones** were an essential condition, because in their traditional social frame, narratives were transmitted in Corsican tongue.
- Subjective data: association or not with family and existence of emotional and/or restricted ties between them.

We wanted then to favour the exchanges around a fluid discussion, rather than to emit a survey. Accordingly, the collection concerns at the same time narratives, impressions, discussions, expressed representations, but also elements of nonverbal communication which play an essential part in transmission.

The imagination of each individual is governed by their personal memories, real-life experience, remembrances, and ability to build a symbolic thought (Eliade, on 1952). The group interviews brought to the foreground similar contextual data. It seems that the traditional Corsican vigil is not a compulsory frame of transmission, but that certain criteria are enough: a restricted group, a friendly atmosphere, time and listening. In this days and age when screens offer in a loop of imagination, the vigil came to be a demonstration that it was possible to mobilize the imagination of young adults. We brought to them a kind of narrative performed in a form of rite the images of which were only mental, their imagination and sensibility did the rest.

The choice to be at the same time transmitters, to tell them stories we knew and receptors, to collect the narratives they heard younger is a big part of our inductive approach and is particularly efficient for our research. Indeed, it is obvious that we do

[§] Corsican vigils are moments of sharing and exchange often organized in a family and/or friendly frame, it constituted a source of distraction for Corsican people.

** We understand by « Corsican speakers » active speakers who understand and speak the Corsican language, and passive speakers who understand but not speak the Corsican language (Quenot, 2009, pp. 31-33).

not imagine in the same way when we listen to a narrative and when we tell it. During the performance, we truly created this imaginary universe in which we tried to give life to characters. To tell a mythical narrative stemming from the oral tradition requests a technique resting on markers different from those in work in the listening. The group conversations, here associated to the device of the vigil, favoured the transmission between the participants. Substantial meditative data arose from interactions between participants on evenings where the communication was really orchestral, each playing its own partition.

By this inductive research we were able to collect a more important number of narratives, even if they were not exploitable altogether. The quality of the sample encouraged the information sharing, of impressions, ideas, stories, because of the emotional link between witnesses which favourites the spontaneity of the group. The check of this quality and this composition with one another sampling allowed us to see that a group without emotional links was neither comfortable nor spontaneous; we could feel that everyone was under control, that the participants did not leave space to their imagination. We could raise in this context no narrative and no marker saying an effective imagination.

ANALYSIS AND COMPREHENSION OF THE CORPUS: A MESOLOGICAL TAXONOMY

The collected narratives are categorized according to a taxonomy of mesological kind (Berque, on 2010) which on principle, considers the reality from the "middle" notion. From this point of view, the oral traditions seem to tell that our world is made by two circles: firstly, a visible middle, which concerned the trivial activities of the man and secondly, an invisible middle, inhabited by the spirits of the ancestors and the divinities. The mythical narratives stemming from the oral tradition are the expression of transgressions between these two circles. (DM Santini, work to appear). These initiatory narratives can be divided up in the following categories:

- The myth, which in an oral and religious society in the sense understood by Marcel Gauchet, is a founding narrative giving origin to something or someone in the visible middle of the man.
- The legend, which is the counterpart of the myth, in the sense that it tries to establish a reality on a founding act. This narrative is in the service of an ideology, the stake is in the legitimization of the power; it is temporal and/or spiritual, within the framework of a political civilization.
- The tale, which expresses an imaginary synthesis of the visible and invisible circles, with indefinite spatial and temporal marks, as well as places and generic characters.
- Finally, the finzioni which is an intrusion narrative, corresponding to the demonstration in the visible middle of an entity of the invisible middle (spirits, white lady, etc.) or conversely (dreams or initiatory trances), with places, time and real and defined characters. It is an experience lived by a direct witness.

Thus, we at first proceeded to the categorization of the collected narratives, looking for some criteria previously defined in this taxonomy. In this way we put aside some stories (as for example anecdotes), to only keep mythical narratives for analysis.

The fieldwork (vigils and interviews), permitted to clear this year ten mythical narratives stemming from the oral tradition: four legends and six narratives of appearances. A major axis of our current research concerns the collection of markers of the popular imagination, this one being understood as the sum of the links existing between imagination, memory and invention. We tried to define these markers through three keys-moments of our research, potentially in a simultaneous way, but which we have to, by an analytic necessity, consider according to three stages:

1. The captation
2. The oral performance
3. The transmission

It was thus necessary to identify these markers during the captation and during the oral performance, in the experimental frame of the vigil, and to apply them to propose an efficient oral transmission.

Concerning the contextual data, the verbal and nonverbal communication study constituted an important stage of our analysis. Indeed, the used tongue, the onomatopoeias, the use custom of popular expressions, or still the intonation, the body movements, the management of the silences may influence strongly the imagination of witnesses, and establish markers of the popular imagination conveyed by the oral character.

We noted during the first vigil we organized, that the used tongue as well as the expressions which strengthen it influenced the imagination of witnesses, sometimes unconsciously. Indeed, witnesses let us know that the use of the Corsican tongue had brought their imagination in local representations. They represented themselves territories, objects, monuments which can be inserted into the island landscape, making the story credible, besides that the use of the French tongue favoured the link with film or literary memories, representations which were as "copied" in their spirits. We are convinced that this report to the tongue is a powerful marker of imagination. Even in the societies where the vernacular languages were erased by the State tongue as in France, the use of idiomatic formulae is current in the literary versions of the tales and the legends of the country. This is certainly because a tongue co-builds the world with the concrete landscapes of our individual and collective memory.

The rhythm, the intonation, the tone are also factors of influence. We noticed that an overly supported rhythm slowed down the imagination and prevented it from developing, as well as a too low rhythm put to sleep and checked the dynamics of mobilization of the images. The mobilization and the analysis of these contextual data are essential in the identification of our markers. The oral transmission integrates these markers inevitably, unlike the written transmission which off-loads it to keep only the quintessence: the narrative.

Thereupon, as for the captation of a narrative, we are attentive to the markers of imagination that are:

1. The characters of the narrative
2. The places and routes of the narrative
3. The archetypes
4. The archetypal themes
5. The idiomatic formulae
6. The paralanguage

7. The creation of an imaginary space

Our researchers-actors position feeds on these markers by trying to reproduce them (1-2-3-4-5) or by experimenting them during their statement (6-7). It is in these micro-silences, when we draw from our memory the continuation of a narrative, that we start this imagination.

Once these analyses made, we look for the saturation of markers by proceeding to the extraction of the sample. We turn back to our informants, to complete words or answers. Finally, and that constitutes the last stage of our analysis, we confirm each of the points by realizing one - even several - watched by validation, during which we integrate our markers which will become vectors of an efficient transmission.

THE TRANSMEDIA STORYTELLING: KEY OF A PARTICIPATIVE VALUATION

As written by Claude Lévi-Strauss: [translation] "the myth never offers to those who listen to it a determined meaning. For the participants the culture of which raises the myth, this riling confers a sense, not in the myth itself but in all the rest: that is in the images of the world, the society and its history the members of the group of which have more or less clearly consciousness, as well as the questioning which throw them these diverse objects." (Lévi-Strauss, 1950/1968, 41).

There is no society and no territory without History and so without stories. These narratives do not circulate inevitably and that's the least we can say, by means of material supports, on the contrary they have an impalpable dimension in the sense where they live and evolve from mouth to ear. It is thus particularly dangerous to impose to them a static system where the spectator slides towards consumer's attitude and is excluded from the process of appropriation and from broadcast of the narrative.

M. Lits assert in his work "Du récit au récit médiatique" that [translation] "The media build narratives that organize now society." (M. Lits, 2010, 36). We can move forward the hypothesis that this "sense givers" role formerly played by the mythical narratives is partially assured by the media today. These media, through the stories and thus the narratives which they convey, build and give a sense to our societies.

Nevertheless, the orality supposes the presence of the voice and thus the body, it involves notions of performance and contact which the alone hearing and/or the view cannot replace, and this is why the mediatization of an immaterial heritage establishes a real challenge.

The Transmedia storytelling term, invented by Henri Jenkins, Professor in Information and Communication Sciences at the South Carolina University, is a form of participative experience based on the convergence of the media. According to him, the transmedia defines itself as [translation] "A process in which the elements of a fiction are scattered on miscellaneous platform media with the aim of creating a coordinated and unified experience of entertainment." (Jenkins, 2008). The transmédia narrative is particular because the same information will vary according to the platform of distribution which we shall use. This will have an impact on the reception, the understanding and the interpretation made by the receiver. It will be a question then of setting up an organized syntactic and semantic strategy, a code, to adapt every narrative or part of narrative to the chosen medium.

The major innovation, which allows the transmedia in terms of valuation of the oral transmission, rests on the dumping of the public in a narrative universe. The user leaving its spectator's place to become an actor of the story and participating in the narrative

journey by means of media gateways named rabbit holes : Television, computer, mobile phone, tablet, games console, social networks. The transmedia storytelling adapted to the mythical narratives will thus aim at valuing at the same time, a territory, a history a culture by immersing the participants in a singular universe. The point is to make of every participant at the same time a spectator, a reader, an actor or a visitor coming to fit into a story between fiction, virtual reality and real life.

While the dumping is a central element in oral transmission, the specialists of the transmédia also agree on the essential aspect of this notion. To design a transmedia story is then no other than the design of an experience allowing the user to enter in a universe shaped to pass from a medium to another one in the style of a journey.

To propose solutions in terms of experience, to think about the creation as a project and to condition the societal upheavals are the basic principles defining the valuation such as we wish to approach it. It asks then to see the object, in this particular case the tale, as sense producer, not only as a consumption product.

The experience we propose in terms of valuation of the mythical narratives is based on three major principles:

1. Replace at the heart of society an immaterial heritage formerly vector of social link and vehicle of identity.
2. Make a part of this culture available to the largest number without making a consumption product or a museum piece.
3. Create around a mythical narrative an experience based on the exchange and the participation that could be at the same time physical (vigil) and virtual (dumping 2.0).

While our societies are in perpetual transformations and while the whole communication is reigning on our everyday life, it seems essential to get closer to what makes us what we are. The immaterial heritage, in this particular case the mythical narratives, that they are tales, legends or myths, is a powerful way of linking the populations and the social groups. Underlining the specific nature and the importance of the oral tradition and admitting new communication technologies unifying power, in particular by means of the transmedia storytelling, the possibility is given to us to offer to live actively a heritage.

From this perspective, the use of the new technologies does not have authority anymore to substitute itself for the oral tradition, but is seen as a complementary tool, arousing the interest and provoking the participation of a public in search for new experiences and on returning to sources.

CONCLUSION

In conclusion, it is necessary, before any process of collection, to study and to understand the immaterial cultural heritage notion, to be able to collect it and value it in an effective way. The inductive approach allowed us to collect in an efficient way a by nature impalpable heritage, but also to begin, and that from the moment of the investigation, a reappropriation of this heritage, at the same time by the participants but also by the researchers.

Also, the inductive methodology in qualitative research is the adequate tool for multidisciplinary and interdisciplinary teams. This interdisciplinarity participates of the strength and the efficiency of the inductive methodology.

Finally, it seems clear that the methods and the valuation here applied do not divide up in a purely island heritage, but that they belong potentially transposable to every types of cultural heritages immaterial, and in all the micro-regions, the regions and the country of the world.

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