Discourses on Culture

Editor-in-chief: **Iga Maria Lehman**

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Preface

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The Margins of Discourse: Reflexivity and Humanity

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Reflexivity and self-reflexivity, and the variety of their modes surged in their importance to sociology with the work of Harold Garfinkel (1967). Ethnomethodology was certainly one line of influence on actor network theory and, as Latour (1988) and Woolgar (1988) reflected, the potentially endless vertigo of reflexivity is always subject to ultimately arbitrary decisions that ground the forest of rules and ways of life that constitute both science and culture (Linstead, 2002). Whilst positivism sought to establish objectivity as the guarantor of the "truth" of science, qualitative approaches drawing inter alia on phenomenology and social constructionism led some researchers to the pursuit of reflexivity as a corresponding guarantor concept for the "truth" of narrative knowledge (Linstead, 1993). Discourse and conversation became the prime media for analysis, despite the wide variety of approaches that

they glossed. A common and continuing error came to be the conflation of social constructionism with postmodern thought, despite disparities evident in their understanding of the self and consciousness. As Lyotard (1979/1984, 1983/1988) expressed the problem, language may be our best tool, but it is also a flawed tool and we need to be aware and suspicious of its limitations. He exemplifies this with his notion of the "differend," the situation where a term or phrase has been acquired by a group and whose meaning has been determined by that group to the exclusion of alternatives, even before they are articulated. This goes beyond the Elliotian dilemma of 'even if we were able to express deep meanings, no-one would be able to understand them' to a considered instrumentalisation of language for a particular end.

The more we read through codes and structures, the more we surreptitiously import the absolute inhumanity embedded in objectivity (Butler 2005; Linstead 1994, 2017). Lyotard identified a positive "inhuman," closer to the sublime, that always constituted a shifting remainder that lay beyond the bounds of language, just outside the discursive frame. Perhaps prefiguring the "posthuman," Lyotard emphasised the permeable margins of discourse, and the ways in which a "language" or "text" could be non-verbal, and constantly strive poetically rather than constructively or expressively to exceed the inevitable limits of its own construction.

Humanity's own poesis then is both its revolutionary destruction and its evolutionary salvation. In a time when humanity is accused of all manner of planetary villainy, and the age of post-humanity is heralded as the end of the anthropocene, we need to engage our humanity and unhumanity, in all their contradictions and hypocrisies more intensively – to uncover what we need to, and our planet needs us to, become.

There is no finer medium for such self-discovery than the arts and humanities in their discursive and non-discursive interplay. This in itself is one reason why the arts and humanities are, paradoxically, both hailed as important sources of creativity and inclusivity by Harvard Business Review (the enhanced "business case"), and radically defunded by some of the cradles of civilised, democratic, post-Enlightenment society in the West. In the UK, people who studied the magnificent public legacies of Greece and Rome are closing theatres,

libraries, and arts and humanities University departments. Our survival as civilised societies depends on our ability to turn back this tide through our own, progressive but simultaneously deeply traditional, institutional arrangements to reassert the values found on the margins of discourse.

With a background in literature, drama, and music, as well as shopfloor work, Stephen never, as a researcher and consultant, saw management as a science – he never saw it as without science, but for him it was an art because it depended on us bringing out the best of our humanity to keep our shared collective futures evolving. He was reminded of this period in his life when a songwriter friend, Joe, who is in his 50s, told him that his youngest son had inquired if he (Joe) would ever "make it" as a musician. Joe is just recording his 20th self written music album but, despite having played Glastonbury, still has a day job.

Joe said "I laughed. Then I crunched the numbers. 1.1% of all musicians currently active are considered to be mainstream or elite. They represent 87.3% of all Facebook traffic, 88.4% of all Twitter/X traffic, and 79% of all YouTube plays. That means you are exponentially more likely to grow if you are big already. [Which is, of course, how monopolies and privilege work until they choke on their own inertia]. If you are under 25 years old you have a 0.01% chance of 'making it.' Over 25, it is 0.00001%. Over 50, there simply aren't enough zeros."

So Joe told his son that "making IT" wasn't the point. Making ART was. He said, "People need live music because it is far more important to who we are as human beings than any statistics could prove, and I just want to be the best I can be as a human being. I told him we are our own measure, and that success and failure were imposters he should never trust." [Some of you will hear echoes of Alexander Pope, and Rudyard Kipling, and others from your own cultures we may never have heard of, but desperately need to].

His son replied: "That's a NO, then."

"Correct," Joe concurred. "But 98.9% of all musicians are outsiders like me. I'm in good company. I'm where life is."

Music is just one of the arts, but our guess is that the numbers are similar. And so is the rationale. It's not about the money, or others' measures of success,

or competition, of efficiency, or control, or domination, or efficient extraction of enhanced value all along the chain. Art is indeed far more important to who we are as human beings than any statistics could prove; and us, bringing to fruition all the potential of our humanity, is vital for the futures of our societies, our environment, and the other non-humans with whom we share them.

We are the 99%; but only the 1% are getting heard, making the decisions, controlling the channels, and mortgaging our collective futures. But when we are together, we feel the power of the transmission of affect: when we are together through art, we are bigger, stronger, more sensitive, more alert, kinder, more caring, more loving and more together. The myth of the solitary creative is a myth – but it's a powerful and persistent one. Each creative, no matter what their talent, is a focal nexus where several influences intersect – readers, audiences, supporters, cafe waiters, street ambulants, families, friends, colleagues, stories, poems, fragments of conversation or music, events, teachers, lovers, the police, place and workplaces, companion animals, those we've lost.

The margins are not on the outer edge – they are the vital centres of intercrossing between worlds, where shoots of several rhizomes meet and move on. But as such, they are vulnerable, and they need a little support, protection, respect and curation to help them springboard the new and rechannel the venerable. Institutions need to perform the vital work of keeping open channels through liminal spaces, of affirming the deep value of such liminality to who we are, continue to be, and may become together in forming the next creative and curated iterations of human society, economy, and morality; and in doing this in the company of other species and in environmental conditions that, as we understand them more fully, will help us, in humility, to understand ourselves.

This 'flawed tool' – language – should indeed be treated with suspicion as so many across academic domains are now doing, questioning the efficacy of the fields' discourses employed to create, study and disseminate their knowledge and beliefs. Along with this critical eye comes a reconsideration of the authorial processes, the 'solitary creative' is an academic legacy that has its origin in the individualistic model of scientific discourse (Hyland &

Lehman, 2020). However, as Helin (2019) underlines, writing is a shared and relational process. Central to this approach is the notion and practice of reflexivity which requires that the writer strives to create a textual dialogue with the evoked readers, seeking connections (Meier & Wegener, 2017). For Lehman, this relationship needs to be based on equality and commonality through what she describes as "tenderness" (Lehman & Krzeszowski, 2022; Lehman et al., forthcoming) while Tienari emphasises that in our reflexive practices we need to employ respect, not only for our readers but our co-authors and those we write about (Tienari, forthcoming).

One of the driving factors behind these calls to write differently on issues to do with management and organizations is the realization that the fields' discourses are reaching only the inner circle, not embracing a wider audience and also not allowing more traditionally marginalized groups, such as aspiring academics, or scholars from the non-Anglophone world, to participate equally in the fields' discussions. We believe that reflexive practices create a space where "the negotiation and construction of meaning take place," a space for contestation and resistance (Fairhurst & Grant, 2010, p. 174) and most importantly, a space where previously marginalized groups are recognized as potential centers of a variety of intercrossings between different cultures and disciplines.

This volume brings together a variety of discourse perspectives on the issue of 'reflexivity' from the areas of multilingualism, literary and translation studies, institutional entrepreneurship and aesthetic management. It offers insights into the complex interplay between discourse producer and receiver and the context of discourse production. A central point shared by the contributors is that reflexivity processes allow for knowledge, beliefs, feelings and emotions to be communicated in a dialogical way which challenges, confirms or rejects propositional content (Winter et al., 1996; Etherington, 2004).

The volume begins with a paper by Alex Panicacci and Jean-Marc Dewaele, *'Am I sincere about my feelings?': Changes in multilinguals' self-perceptions when discussing emotional topics in different languages.* It investigates how affective socialization in a foreign language can enable

users to feel 'more themselves' when using an additional language (AL) in an emotional context. In the consideration of the background literature, the Authors conclude that AL users' feeling of difference when using affective language was not attributable to single factors, such as AL proficiency or frequency of use, but was multi-faceted involving aspects, such as age, education level, and anxiety when speaking. The study involved 468 native Italian immigrants in 4 Anglophone countries and was carried out by means of web-survey and selected interviews. The questionnaire focused on biographical data and the respondents' self-perceptions when using an AL in emotional situations. The research findings point to the importance of frequency of use of the target language's affective lexicon and the perceived emotive resonance of the target language to their feelings of difference when discussing emotional issues.

The second contribution is Alex Panicacci's text entitled: *A constellation of voices: how the network of languages in migrants' minds, hearts, and interactions shape their sense of self*. The Author sets out to investigate how Italian migrants' perceptions of self change when they use the target language of their Anglophone host country. Her enquiry focused on the reflexive and affective nature of this sociolinguistic phenomenon. Employing thoughts from a number of cross-language writers, the Author points out how reflexive practices are at the heart of many discursive processes and are essential for users of a foreign language to understand the individual changes they undergo in their communications. These self-perceptions are seen to be related to their emotional experiences and specific socio-contextual factors, including the frequency with which they use English. The study reveals to what extent "different linguistic dimensions are interacting in migrants' minds from an emotional, cognitive, and social perspective, and how this regulates their subjectivity when using the language of the host society."

In her article: *Reflexivity and new metanarratives. Contemporary English-language retellings of classical mythology*, Katarzyna Szmigiero looks at how retelling the classics can offer new perspectives on issues, such as ethnicity, class, and gender prejudices. These retellings are the fruit of how recent research has adopted reflexivity in its practices. With these retellings, she

argues, questions have been raised regarding how we should deal with so-called 'canonical' literary texts. They undoubtedly embody western culture's values but to what extent are these values still relevant or acceptable? Szmigiero also questions whether much of the content and assumptions still have a place in the modern world. She cites issues around cruelty, the place of women and physical violence and sexual violence. The Author argues that retelling need not be an erosion of the original, but in choosing these texts their importance and potential significance is strengthened.

Paola Tosi's paper, entitled: *Reflexivity in translation: a multi-layered, dialogic, and self-reflexive process*, investigates the different levels of reflexivity in the translation practice by means of an example of one of her translations from English into Italian. The translation process is analysed focusing on the role reflexivity played in the crafting of the text. The article points out that in translating, there are a wide range of 'reflexivities' at play as the translator struggles with issues, such as ethics, selectivity, fidelity, cultural sensitivity and the translator's position and responsibility. While she argues that reflexivity is fundamental to the translation process she warns that with the prevalence of AI translating software this essential ingredient is in danger of being lost.

Oscar Javier Montiel Méndez, Rosa Azalea Canales García and Anel Flores Novelo, with their contribution: *Dark Side of Institutional Entrepreneurship in Latin America: Vistas from Reflexivity*, examine the complex issue of entrepreneurial development in Latin America through the lens of reflexivity. By means of a comprehensive literature review, they propose three theoretical models aimed at providing proposals to help entrepreneurial efforts in Latin America. The Authors highlight systemic differences facing entrepreneurial endeavors in Latin American and Anglo-Saxon contexts, describing the 'dark' features of institutional entrepreneurship in Latin America. The three models they propose to explain the dynamics of the dark side of institutional entrepreneurship cover aspects of culture, implications for society and issues around agency and ethical behavior. The paper identifies a gap in the academic discourse on entrepreneurship in that it has failed to address the 'dark factors' in institutional entrepreneurship which can lead to the growth of oppressive

systems and argues for the use of reflexivity in the literature to counter this imbalance.

In his article *Reflexivity in the aesthetic situation management,* Michał Szostak considers the notion of reflexivity from two perspectives: self-management and management of the components in the notion of the aesthetic situation. He discusses opportunities for the employment of reflexivity from the perception of the 'creator' and the 'recipient.' With the main focus on the creator, the article argues that through the reflexivity process the creator/manager demonstrates self-awareness and the ability to predict the potential communication difficulties the 'receiver' may encounter, an essential quality to successful outcomes in management.

The paper by Justyna Dziedzic and Łukasz Sułkowski entitled*: Personal Brand in the Reflexive Construction of Organizational Identity* examines the notion of scientists' personal brand (SPB) to show the interplay between organizational culture, institutional identity, and a scientist's self-image. After a review of the relevant literature, the Authors introduce the study which involves interviews with eleven scholars in the field of organization studies. For Dziedzic and Sułkowski, the reflexive approach to this construct is fundamental as reflexivity is a necessary tool which enables scientists to become self-aware and adaptable in crafting their professional identities in the public and academic domains.

Antony Hoyte-West's review of the book *The Reflective Leader: Reflexivity in Practice* by Ian Robson briefly summarises the four chapters before moving on to comment on Robson's argumentation. The book aims to investigate whether leaders reflect on their past decisions and what role reflection plays in the practice of decision making and how its potential can best be exploited here. As Robson points out, the book has important practical insights on how reflectivity can enhance performance from coaching techniques of a professional sportsperson to medical training, academic research, management and in the creative arts. The theoretical considerations are blended into the narratives of the practical examples, thereby creating the text accessible to a wider audience. Robson also argues that the book is structured

so that each of the four chapters can stand alone and this renders the text extremely usable to scholars and managers alike.

Rohny Saylors's book review argues strongly that research into today's social and ecological issues requires a new framework, which is to be found in the concept of Relational Intuition Building (RIB). RIB is a theory of science that urges researchers to carry out their research intuitively, compassionately, to be physically present and to act ethically and collectively. Despite its focus on intuition, RIB marries logical analysis in its approach to arrive at reliable hypotheses and bridges the perceived gap between intuition and science. Saylors exhaustively provides us with the salient literature which supports RIB, including a comprehensive definition and its philosophical and theoretical framework.

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Articles

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'Am I Sincere about My Feelings?': Changes in Multilinguals' Self-perceptions when Discussing Emotional Topics in Different Languages

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Alex Panicacci, Jean-Marc Dewaele

Abstract: The first language (L1) is generally considered by multilinguals as the one in which they feel more 'themselves' in emotional circumstances. Affective socialization in a foreign language (LX) can help speakers develop a similar level of authenticity when using that language. This study is conducted on a sample of 468 migrants living in Anglophone countries who are L1 speakers of Italian and LX speakers of English, the language of the host society. The objective is to verify if the frequency of use for expressing emotions and the perceived emotional resonance of both languages can predict changes in migrants' self-perceptions when discussing emotional topics in the LX. Survey data revealed that the emotional resonance of the L1 was the only factor increasing participants' sense of feeling different when using the LX in emotional conversations. Narratives from 5 interviews and 303 answers to an open-ended survey question suggested that these self-perceptions varied extensively according to the intensity and type of emotion expressed.

Key words: self-perceptions, emotions in different languages, language emotionality, affective socialisation, migrants' identities

Introduction

A majority of multilinguals report feeling like a different person in their different languages (Pavlenko, 2006). These perceptions are unique to individuals and change over time (Dewaele, 2016a). The "sense of self" in a language has been often linked to the emotional resonance of that language (Dewaele, 2010; Pavlenko 2005, 2006). The first language (L1) is typically depicted as the "language of the heart" while foreign languages (LX)[1] can be described as emotionally weaker and more distant (Dewaele, 2010, 2015, Dewaele et al., 2021, Dewaele et al., in press; Pavlenko, 2012). When using an LX, individuals

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[1]   In this study 'LX' refers to any language other than the first language, acquired after age 3 regardless of the chronological order of acquisition.

may feel a sense of constraint because of incomplete pragmatic competence (Panicacci & Dewaele, 2017; Panicacci, 2021), but can also experience liberation from restrictive heritage emotional scripts (Mijatović & Tytus 2016; Wilson 2013). Grosjean (2015, 2021) speculated that part of the variation in these feelings of difference when switching languages could be simply linked to situational changes. This was confirmed in (Panicacci & Dewaele, 2018) where multilinguals' self-perceptions when speaking an LX were found to be shaped by interlocutors and topics of conversation. Emotional circumstances emerged as the *leitmotif* of individuals' feelings of difference when switching languages and often informed their sociolinguistic practices. Code-switching can in fact be used strategically in response to the speaker's emotional needs (Cook, 2019; Ożańska-Ponikwia, 2016; Resnik, 2018; Rolland et al., 2017). If individuals' feelings of difference when switching languages relate to the emotions they experience when using their languages, what happens to their self-perceptions when specifically discussing emotional topics? Can the emotional attachment they experience in relation to a specific language explain their sense of feeling different when having to use another language to express their emotions? This research takes a sociolinguistic approach (cf. e.g., Bucholtz & Hall, 2005) that puts the experiences of participants and their reflexivity at the centre of the analysis to answer these questions. By focusing on the self-perceptions of migrants' who are L1 users of Italian and LX users of English, the present paper follows the steps of a previous study on speakers' reflexivity, conducted on the same sample of participants (Panicacci & Dewaele, 2017, 2018). In contrast with the previous study, this paper investigates the causes of multilinguals' feelings of difference specifically when talking about emotional matters. Given the prominent role of emotions in explaining multilinguals' sociolinguistic practices, we believe that this approach could help shed light on multilinguals' multicompetence (Cook, 2016) and, more specifically, their emotional multicompetence (Dewaele, 2016b).

Literature Review

Expressing emotions is one of the most daunting challenges in everyday communication. Whether it is an expression of sympathy or an outburst of frustration, voicing emotions appropriately is challenging in the L1, and exponentially more so in the LX (Dewaele, 2010). A challenge is not by definition something negative. Pavlenko (2006) pointed out that expressing emotions in an LX can be described both "as a source of both anguish and creative enrichment" (Pavlenko, 2006, p. 5). A number of studies on this topic emerged from the Bilingualism and Emotions Questionnaire (BEQ) (Dewaele & Pavlenko, 2001–2003). The BEQ investigated 1,579 adult multilinguals' language perceptions and choices for expressing emotions in several languages (L1, L2, L3, L4 and L5)[2]. Independent variables included sociobiographical factors like age, gender, education, and language-specific aspects such as self-perceived dominance, proficiency in the different languages, age of onset, context of acquisition, frequency of use, degree of socialisation, and network of interlocutors. The analyses indicated that languages acquired later in life were perceived to be significantly less useful, less colourful, less rich, less emotional, and less likely to be used to express emotions (Dewaele, 2010, 2015). Yet, an LX could be the preferred choice to express emotions, depending on communicative intents, the people involved in the conversation, or secondary affective socialisation in the LX (Dewaele, 2008; Panicacci & Dewaele, 2018; Pavlenko, 2005). In other words, an LX could potentially evolve from "an obscure echo of social interactions to a language of the heart" (Dewaele, 2015, p. 16). This means that the emotional resonance of the L1 is not set in stone and that the LX can take over that position, resulting "in the feeling of greater language emotionality and reinforce the attachment to the language in question" (Pavlenko, 2013, p. 17). Only recently has a proper psychometric scale been developed for measuring the reduction in emotional resonance in the LX relative to the L1 (Toivo et al., 2023). The 15-item scale *Reduced*

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[2]   The numbers stand for the chronological order of acquisition.

Emotional Resonance in LX (RER-LX) showed solid test reliability, near-normally distributed values, and content validity. It was found to correlate well with the subcales referring to language preferences for swearing, expressing feelings and anger in Dewaele and Pavlenko's (2001–2003) *Bilingualism and Emotions Questionnaire*. Dewaele et al. (2023) was the first study to use the RER-LX to investigate sources of variation in emotional resonance in the English LX of 141 L1 Arabic pupils and students in Saudi Arabia. A comparison of the L1 and LX confirmed that the former had significantly higher emotional resonance. Variation in LX emotional resonance was found to be linked to sociobiographical variables as well as participants' linguistic profiles: older and female participants, as well participants who had been in English-speaking primary (but not secondary) schools, and frequent and intense users of English scored significantly higher on LX emotional resonance.

The BEQ was the first survey to include an open question on shift in the sense of self as a result of code-switching. Two thirds of participants claimed to feel like a different person when switching languages and the analysis of the initial one thousand responses showed that the perception of a shift in identity was unrelated to proficiency or age of acquisition of the LX (Dewaele, 2016a) as McWhorter (2014) had suggested. Mostly, participants claimed that they felt more authentic in their L1, especially in emotionally charged circumstances (Dewaele, 2010; Pavlenko, 2005, 2006). The superior power of the L1 was confirmed in Dewaele and Nakano's study (2013) where the analysis of quantitative and qualitative data from 106 multilinguals revealed a systematic shift across languages, with participants feeling gradually less logical, less serious, less emotional, as well as increasingly fake, when using respectively the L2, L3 and L4. In this instance, self-perceived proficiency was a significant predictor of shift on all the feelings scales in the L2 and only on feeling fake in the L3. The authors argued that a certain mastery of a language is needed before developing feelings in it. However, the most remarkable finding was the parallel effect on feeling both less logical and less emotional in all LXs.

Wilson (2008) used the feedback from the 1414 participants that answered the BEQ open question on the sense of self. Her analysis revealed recurrent

themes strongly related to emotions, such as Control/Lack of control (19%) and Emotionality (14%). In a separate analysis of 172 British adults, Wilson (2013) found a negative relationship between the personality trait Extraversion and the sense of feeling different when using an LX emerged. She speculated that: "A foreign language can give shy people a mask to hide behind even at relatively modest levels of proficiency" (Wilson, 2013, p. 305). Likewise, Ożańska-Ponikwia (2013) focused on the psychological factors linked to the self-perceptions of 137 Poles living in an English-speaking country when using English. She found that those who used English more frequently, were also more proficient and more likely to express emotions in it. Several personality traits, such as Extraversion, Openness and Conscientiousness, as well as Emotional Intelligence, were positively linked to the sense of feeling different while speaking English. In order to explain the discrepancy from Wilson's (2013) results, she argued that bilinguals who were socially and emotionally skilled were probably also "better able to notice subtle changes in personality and behaviour while using the L2" (Ożańska-Ponikwia, 2013, p. 152). When describing their perceptions, many participants linked their self-alterations to a sense of anxiety when speaking English (p. 231). Using the same database, Ożańska-Ponikwia (2016) focused on 62 Polish-English bilinguals' code-switching practices. Participants reported switching to their L1 mostly when discussing personal topics with known interlocutors (57% of the cases) in emotionally charged situations (30% of the cases). Informants claimed not be able to express themselves accurately enough in the L2. Focussing specifically on the perception of the sentence "I love you" versus the Polish equivalent "Kocham Cię," the researcher conducted another follow-up study on 72 Polish migrants living in England and Ireland (Ożańska-Ponikwia, 2019). According to the analysis, the phrase was perceived as stronger in Polish, participants' L1, but socialisation in the local culture was linked with increased emotionality of the English equivalent and its increased use in emotional situations.

Mijatović and Tytus (2016) examined data from 88 German-English bilinguals and found that individuals' feelings of difference when switching languages were linked with cultural differences, language proficiency, personal

changes related to the type of interlocutors, and the desire of "breaking free" from the L1 personality. Based on qualitative data, the authors interpreted results following Wilson's argument that an LX can be a 'liberating force' that allows the speaker to escape from the heritage norms, especially in emotional situations (Mijatović & Tytus, 2016, p. 9).

In order to clarify the relationship between multilinguals' proficiency and feeling of difference in the LX, which proved inconsistent across different studies, Dewaele (2016a) analysed the feedback from 1005 participants in the BEQ database. While some participants did mention a limited proficiency in the LX as the principal cause of their altered self-perceptions, no significant statistical relationship emerged. Similar patterns appeared between the LX frequency of use and feelings of difference when using the LX. However, age, education level, and anxiety when speaking with colleagues or over the phone predicted the speaker's sense of feeling different in different languages. This study suggested that multilinguals have divergent opinions about the causes of feelings of difference in the LX.

Like Ożańska-Ponikwia (2013), Hammer's (2016) study of 149 Polish migrants in the UK revealed that participants' sociocultural and psychological integration was linked with a more frequent use of English, also in private and intimate domains. Informants with higher acculturation levels, who developed meaningful social relationships in English, reported feeling 'more themselves' when speaking it. Hammer speculated that developing an emotional attachment to English helped participants identify more strongly with it, creating 'an emotional bond' (Hammer, 2016, p. 44). As Pavlenko (2012, 2013) suggested, the emotional value of an LX might also coincide with the development of a new self, in a sort of 'emotional embodiment' of the language.

Panicacci and Dewaele (2017) used the database on which the present paper is based to investigate the link between migrants' self-perceptions when using the LX, their personality traits, and socio-psychological engagement with the LX culture. Data from 468 Italian migrants living in an English-speaking country showed that feelings of difference when using English were more intense among participants who scored higher on Neuroticism and Introversion, confirming both Wilson's (2013) and Mijatović and Tytus' (2016)

findings. Also, a stronger identification with local cultural practices seemed to constrain migrants' sense of feeling different when speaking English, echoing Hammer's results. In a follow-up study, Panicacci and Dewaele (2018) used the same database to verify whether speakers' reflexivity could be explained by contextual factors, such as the type of interlocutors or topics of conversations. Statistical analyses revealed that participants' feelings of difference peaked when using the LX to discuss emotional topics with less familiar interlocutors. Qualitative accounts showed that these perceptions were linked to a large number of interacting variables, namely, affective socialisation within the new cultural environment, cultural orientation and, above all, unique emotional experiences in the LX.

In another study conducted on intercultural couples, Dewaele and Salomidou (2017) examined whether linguistic and cultural differences made emotional communication more challenging. Confirming previous studies (Pavlenko, 2006; Wilson, 2013), half of the 429 participants mentioned emotional constraints when using an LX with their partner, mainly due to a lack of emotional resonance, while a quarter voiced a sense of liberation in the LX. Only a minority reported experiencing a lack of genuineness when using an LX with their partner at the beginning of the relationship, a feeling that generally faded over a period of months. In other words, the partner's language became the language of the heart for many LX users in longer relationships.

The reduced emotional resonance of the LX has been found to be highly beneficial in psychotherapy. Cook and Dewaele (2022) found that English LX – even with limited proficiency – allowed three torture-survivors now living in London to verbalise a trauma that was too raw to discuss in their L1. They felt that the LX liberated and empowered them and allowed them to build a new identity. Similarly, Rolland et al.'s (2017, 2021) mixed methods study of 109 multilingual clients revealed that very few psychotherapists discussed languages choices and code-switching with their clients. Some clients reported switching to an LX to maintain distance from pain. The authors point out that therapists who are unaware of the protective effect of code-switching may inadvertently allow it to become a client's defence mechanism which may endanger the progress of the therapy.

Emotions clearly emerge as a recurrent theme in the literature on multilinguals' reflexivity. Even though individuals struggled to identify the origin of their perceptions when switching languages, they often referred to their emotional states. Affective socialisation in an LX seemed to affect the speaker's perceptions of the language and, consequently, their sense of self when using it. In other words, the more the LX gains emotional resonance, the more it becomes a novel identity marker (Cook & Dewaele, 2022; De Fina, 2007; Panicacci, 2021; Pavlenko, 2012, 2013).

To our knowledge, no study has systematically considered cross-linguistic influences when it comes to multilinguals' self-perceptions in different languages. If we consider multilinguals as linguistically integrated identities (Cook, 2016; Resnik, 2018), this aspect could offer important keys to the interpretation of multilinguals' reflexivity. Focusing on migration contexts, this study aims to fill this gap and includes all relevant linguistic dimensions, the L1 and the target language, in the analysis of migrants' self-reported changes when expressing emotions.

Research Questions

Based on a sample of Italian immigrants residing in Anglophone countries, who are L1 speakers of Italian and LX speakers of English, this research addresses the following questions:

1) Can the frequency of use of the L1/LX for expressing emotions explain the variation in migrants' sense of feeling different when using the LX to talk about emotional matters?
2) Can the perceived emotional resonance of the L1/LX explain the variation in migrants' sense of feeling different when using the LX to talk about emotional matters?

We hypothesise that a stronger sense of feeling different when using the LX to talk about emotional matters could be attributed to a more frequent

use of the L1 for expressing emotions and higher degree of perceived emotional resonance of the L1. Conversely, a more frequent use of the LX for expressing emotions and a higher degree of perceived emotional resonance of the LX are expected to reduce migrants' sense of feeling like a different person when using the LX to discuss emotional topics.

Methodology

Procedure

The present research adopted a mixed-method approach (Creswell, 2015), which proved valuable in a series of similar studies (Dewaele, 2016a; Mijatović & Tytus, 2016; Panicacci & Dewaele, 2017, 2018; Pavlenko, 2016). First, quantitative data has been collected through a web-survey, advertised using a snowball sampling strategy. Lastly, five participants randomly selected from the survey respondent pool were interviewed using a semi-structured script.

Participants

Participants were all L1 speakers of Italian (n = 468), living in English-speaking countries (United Kingdom: n = 360, Ireland: n = 48, United States: n = 56, and Canada: n = 4). Their average age was 34 (SD = 9), ranging from 18 to 73 years old. The average age of migration was 27, ranging from 0 to 53 (SD = 7), and the average number of years spent in an English-speaking country was 7, ranging from a few months to 68 years (SD = 9). Most participants were highly educated: 62 completed high school, 124 an undergraduate degree, 177 a postgraduate degree and 105 a doctoral degree. Self-perceived proficiency in English[3] on 5-point Likert scales and revealed relatively high scores on all different dimensions: M Speaking = 4.19, M Listening = 4.31, M Reading = 4.56,

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[3] No such data were collected for Italian, given all paticipants were late migrants, borned and raised in Italy.

M Writing = 4.20. The sample was also highly multilingual: with 170 bilinguals (Italian and English), 155 trilinguals, 96 quadrilinguals, and the remaining 47 participants could speak 5 languages or more.

Data Collection

Participants filled out a short socio-biographical survey with questions about gender, age, education, and language history and use. The second section of the questionnaire was modelled on the BEQ (Dewaele & Pavlenko, 2001–2003). Respondents were asked about their self-perceptions when using English. An optional open-ended question was included to let respondents explain their perceptions in more in detail. The survey also contained questions concerning informants' language use for expressing emotions and a question asking them to rate the emotionality of both Italian (the L1) and English (the LX).

Five UK-based survey participants took part in an interview session. They differed in age, years spent in an Anglophone environment, status in the country, social networks, and migration history (Table 1). Participants were given the choice to have the interviews in Italian or English. All opted for English though there was regular code-switching to Italian. The interviews were semi-structured and lasted between 1 and 2 hours. Questions ranged from the more general (migration experience, habitual language use) to the more specific (self-perceptions when expressing emotions and language preferences when communicating intimate feelings with different interlocutors). The aim was to establish some patterns of interpretation to explain the trends emerged from the quantitative part of the study (Creswell, 2015).

Table 1. Interviewees' profile

Name	Gen	Edu	LX prof.	Status	Age	Age on Arrival	Years Abroad	Notes
Samuele	M	BA	4	Perm. Resident	33	28	5	Migrated together with his Italian girlfriend to gain work experience.
Damiana	F	MSc	4.5	Perm. Resident	45	27	18	Strong Italian identity. Her migration to the UK was a struggle. She speaks Italian with her British husband and son.
Federica	F	MA	4.75	UK Citizen	42	24	13	Also lived in Belgium and Spain. She migrated to London to experience a multicultural environment. Has an Egyptian-British husband and a son.
Francesca	F	MSc	5	UK Citizen	35	29	6	She lives in Chester with her Welsh partner. She defines her experience a positive "emotional migration".
Lucrezia	F	PhD	5	Temp. Resident	28	19	8.5	She always loved the English language and migrated to immerse herself in it.

Dependent Variable

The dependent variable of the present study is migrants' sense of feeling different (FD) when talking about emotional matters in English (their LX). Feedback on the question 'Do you feel like a different person when using English

to talk about emotional matters?' was coded on a Likert scale ranging from: (1) never, (2) rarely, (3) sometimes, (4) frequently, (5) all the time (see Table 2 for descriptive statistics). An optional open-ended question followed to allow participants to explain their perceptions: "If you feel like a different person when speaking English, please explain your feelings...". This question was answered by answered by 303 participants, generating a corpus of approximately 8000 words.

Table 2. Descriptive Statistics

	M	**SD**		**M**	**SD**
Feeling Different (FD)	2.68	1.34			
L1 Emotionality	4.27	1.94	LX Emotionality	3.22	1.26
L1 Emotion Expression	2.74	.77	LX Emotion Expression	2.46	.79

Independent Variables

L1/LX Emotionality. Feedback on the matrix question "Is [Italian/English] an emotional language?" were coded as following: (1) not at all, (2) somehow, (3) more or less, (4) to a large extent, (5) absolutely, generating two variables: "L1 Emotionality" and "LX Emotionality" (see Table 2 for descriptive statistics).

L1/LX Emotion expression. The questionnaire asked about participants' language use for expressing anger, love, and about their swearing practices with different interlocutors. The pattern of the questions was similar: "How often do you typically choose to [express your anger, express your love, swear] in [Italian/English] when speaking with [strangers, colleagues, friends, family, partner, alone]?". The question about expressing love only contained 4 categories of interlocutors: colleagues, friends, family, partner. Feedback on all questions were coded on a Likert scale ranging from: (0) N/A, (1) never, (2) rarely, (3) sometimes, (4) frequently, (5) all the time. Given the flexible nature of emotion, including different types of circumstances and interlocutors seemed the most viable way to assure reliability. In order to have a composite

variable, informing participants' L1 and LX affective socialisation, the mean score of all pertinent sub-scores was then computed, based on the language. This generated two variables: "L1 Emotion Expression" and "LX Emotion Expression" (see Table 2 for descriptive statistics). The survey counted a total of 16 items per variable and reliability analysis showed a high level of internal consistency (Cronbach's alpha for "L1 Emotion expression" = .799; Cronbach's alpha for "LX Emotion expression" = .838).

The Q-Q plot in Figure 1 suggests that the dependent variable (FD) followed a normal distribution reasonably well. Parametric analysis was selected, being more statistically robust (Field, 2014). In order to validate correlations results, bootstrapping and Bonferroni correction were also applied, lowering the threshold of significance to *p < 0.025 (Loewen & Plonsky, 2017).*

Results

Quantitative Analyses

Participants' sense of feeling different when using the LX to talk about emotional matters was significantly linked with their scores for L1 Emotionality (r = .204, p < .001, CI: .084 and .272) and L1 Emotion Expression (r = .098, p < .024, CI: .013 and .189). These correlations are positive but the effect sizes are very small[4]. No statistically significant correlation emerged with LX Emotionality (r = .060, p < .180, CI: – .064 and .148) and LX Emotion Expression (r = – .078, p < .091, CI: – .174 and .004).

Linear multiple regression analysis highlighted L1 Emotionality ($ß$ = .204, $t(467)$ = 4.503, p < .001) as the unique significant predictor of migrant's feelings of difference scores: $F(1, 467)$ = 20.280, p < .001 (Table 3). The effect size (Cohen's d = .439) was small-medium (Cohen, 1988). The values for the Durbin-Watson's

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[4]   Plonsky and Oswald (2 0 1 4) recommend the following benchmarks for the interpretation of effect size in correlation coefficients: "we suggest that *rs* close to .2 5 be considered small, .4 0 medium, and .6 0 large" (p. 8 8 9).

test were acceptable, as all included between 1 and 3 (Fields, 2014). Likewise, tolerance eigenvalues from collinearity diagnostics were all above the threshold of .20, showing that the independent variables were not highly correlated (Szmrecsanyi, 2005). The regression line is illustrated in Figure 2.

Table 3. Multiple regression analysis conducted on migrants' sense of feeling different when using the LX to talk about emotional matters

| Predictor(s)	r^2	F	p	β	Durbin Watson	Collinearity diagnostics Tolerance	BCa 95% Lower	BCa 95% Upper
							.803	1.927
L1 Emotionality	.046	20.28	.000	.204	2.040	.974	.110	.328

Dependent variable: FD

Independent variables: L1 Emotionality

Excluded variables: L1 Emotion Expression

Figure 1. Normal Q-Q plot of FD variable

Figure 2. Scatter plot showing regression line
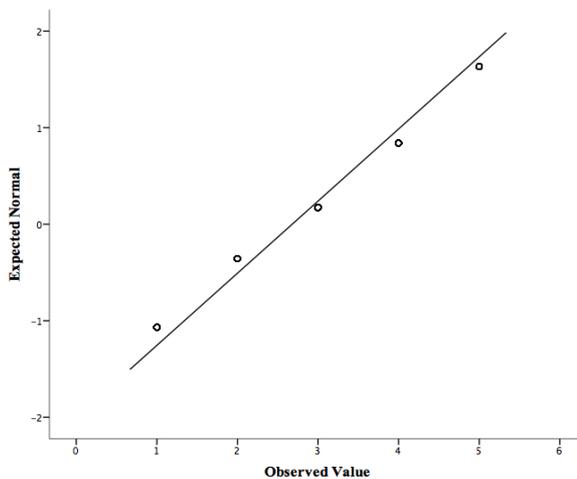
Qualitative Analyses
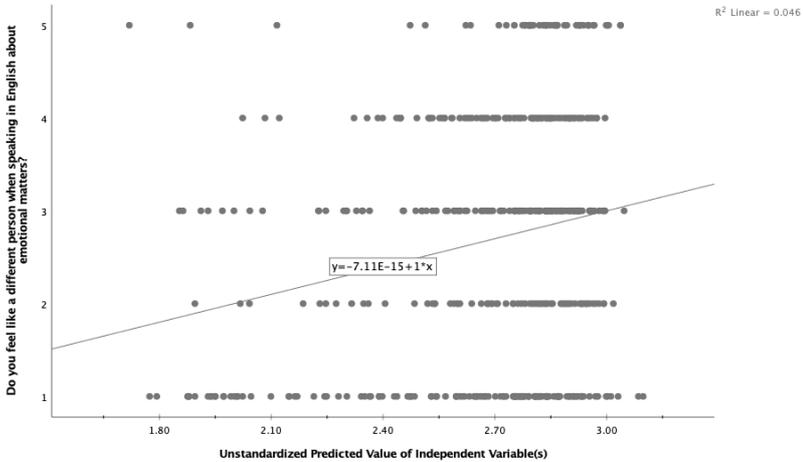
A total of 303 migrants answered the open question about the sense of feeling different when speaking English. Their insights, together with the interviews' transcripts, were coded according to the variables of this study (Table 4). Overall, participants focused more on expressing emotions in general (221 observations) rather than on the perceived emotional resonance of their languages (142 observations). However, a total of 9 sub-themes emerged, where the largest one was the emotional resonance of the L1 (123 observations). Only a few comments mentioned the emotional resonance of the LX (19 observations). Other frequent sub-themes within the "expressing emotions" code were focusing on aspects or reactions related to the use of English: frustration (55 observations), a sense of detachment (28 observations) a sense of constrain (27 observations), cultural mismatch between the emotions (32 observations), and the perception that emotions are more intense in the L1 (23 observations). Other sub-themes centred specifically on expressing love in the L1 (22 observations) and on the sense of enrichment related to multilingualism (17 observations). All these sub-themes were highly intertwined and often overlapped in participants' comments.

The strength of emotional resonance of the L1 was the most frequent theme across participants' narratives and it was often related to a sense of

irritation when having to talk about emotional topics in English. For instance, in his interview, Samuele observes:

> Sometimes I'd got this frustration of not really giving the right amount of information about what I was feeling. Italian is more... expressive itself. It's my own language, so I've got some sort of attachment that is more... emotional [...] it's more meaningful... for my inner feelings [...] Italian hurts more, it's more natural. I can feel it inside. (FD: 2, L1 Emotionality: 5, L1 Emotion Expression: 4.56)[5]

In his words, Italian emerges as emotionally richer than any other language. Several comments from the survey respondents echoed this impression: "Needless to say that Italian language is definitely more rich and 'dramatic' than any English or vernacular language." (ED, male, 30, US, FD: 4, L1 Emotionality: 5, L1 Emotion Expression: 2.61).

In her interview, Federica states that she occasionally feels different when speaking English: "I do change sometimes... depending on the language that I speak" (FD: 3, L1 Emotionality: 5, L1 Emotion Expression: 2.86). Her emotional attachment to Italian, for example, translates into a distinct preference to be addressed in that language. Referring to her son, she says: "I want him to call me *mamma* or it does not feel the same." This is because, in her experience, the Italian language unleashes a more vivid emotionality: "The sonority, the sound... it's more familiar [...] it evokes more feelings [...] it definitely goes to my heart."

The intense emotional power of the L1 seems to remain unchanged, regardless of migrants' sociolinguistic practices. This power does not fade even when individuals develop a growing attachment to the LX. Lucrezia, in her interview, explains how English has become 'her' language, but she still perceives a shift in her identity when speaking in English:

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[5]   Participants' scores for all variables that revealed statistically significant correlations accompany each extract.

> The moment I'm speaking English I kind of... it is like a different identity takes over [...] and, you know, as a grown up is this is my language. (FD: 3, L1 Emotionality: 5, L1 Emotion Expression: 3.11)

Her deep love for the language is the actual reason of her migration to the UK and recalls Federica's description of Italian's emotionality:

> I was really in love with English [...] I enjoy the sound I've always loved it like that's something that goes way back...

However, notwithstanding her attachment to the English language and the intimacy in her affective relationships with English speakers, she admits having felt much more emotionally wired when she started dating someone that could speak Italian:

> Two my closest friends are British... we have these moments of intimacy... it's actually really beautiful... the fact that we're sharing our feelings... it's really meaningful... [...] but with things to do with feelings... Italian always wins over it [...] It's not random occurrence that now I am hanging out with someone from my hometown [...] it keeps me sane that I don't have to explain myself.

Damiana's experience is the one that stands out for the detailed description of the emotional strength of the Italian language. She explains how she had to 'reconstruct' her identity, re-adapting it to an English-speaking environment. In response to the sense of disorientation experienced in this process, she intentionally worked hard to reintroduce the L1 in many domains of her life. She started teaching Italian, married a fluent Italian LX-speaker, and recreated an Italian environment around her. This helped her feel connected with her cultural roots. In particular, when talking about her son she says:

> For emotional reasons I could speak to him only in Italian. I was never dreaming of speaking English to him, or singing songs, reading stories. It wouldn't feel natural [...] it makes you feel a bit different probably [...] When he tells me: 'mommy I love you' it has an emotional impact... because I know what he means but... it has a different impact, yeah, when he uses Italian words... *mamma ti voglio bene* [...] Italian is my emotional language. (FD: 5, L1 Emotionality: 5, L1 Emotion Expression: 3.53)

She explains: "I probably feel a bit colder in English or a bit... less emotional." Overall, she emphasises that it is not the lack of emotional interactions in the LX that causes her perceived changes in self but rather the superior emotional status of her L1.

Only a few participants described the experience of relying on two languages when expressing emotions as positive: "I feel I can express my emotions and ideas in more than one language, and this enriches me" (AS, 45, female, US, FD: 3, L1 Emotionality: 5, L1 Emotion Expression: 2.75). Most respondents lamented a sense of lack of authenticity when expressing intimate feelings in English LX, connecting the sub-themes of "frustration," "detachment," and "cultural mismatch":

> I guess it is just a matter of speaking a foreign language, so sometimes I may feel like a different person because I am using the words and the expressions that I know, rather than those that I actually feel. (SC, male, 33, UK, FD: 3, L1 Emotionality: 2, L1 Emotion Expression: 1.78) (Panicacci, 2021)

> When trying to express deep/intense emotional matters or strong opinions it can be harder to find the right word in a language which is not "mine". It's the "lost in translation" effect [...] it's a little bit frustrating and not just due to a language difference, but also cultural differences which make it harder to 'connect' on certain levels. (MM, female, 46, US, FD: 3, L1 Emotionality: 5, L1 Emotion expression: 2.36)

In some instances, the perceived "emotional gap" when using English had a positive connotation. Some survey participants commented on the beneficial effect of using the LX when dealing with unpleasant emotions:

I feel easier to express my feelings: emotional words are lighter in a foreign language. Plus, I feel less anxious and more self-confident when I speak English, as it is not connected to painful memories. (PG, 53, female, UK, FD: 5, L1 Emotionality: 5, L1 Emotion Expression: 2.33)

In her interview, Francesca describes how the English language gives her a sense of emotional liberation. When talking about expressing emotions, she recalls her experience in her home country as quite vexing:

I could not express them [my emotions] as much as I wanted [...] If I do speak English, I sound much more open and able to deal with emotions rather than if I was talking in Italian. (FD: 3, L1 Emotionality: 4, L1 Emotion Expression: 2.56)

She claims that migrating to the UK helped her become more emotionally stable:

I can now use English quite comfortably. I don't really need Italian for expressing emotions [...] I sometimes do perceive me more, yeah maybe more calm when I talk in English.

Yet, she is aware that words in both languages do not affect her in the same way:

'Thank you,' 'sorry,' 'I love you' are much more easy for me in English, because I don't think that they've got the same meaning they've got in Italian... not that they all have a different meaning, but they do feel different. (Panicacci, 2021)

Damiana, too, explains how voicing daily emotions in English elicit no change, whereas deeper emotions increase her sense of feeling different:

English it's the functionality of my daily life, it's more the pragmatic part of myself and Italian is more deep into myself […] I can express anger in both languages I think, yeah I can be angry in English […] For affectionate, playful little things with children… Italian is more natural […] I went through I think a little breakdown uh although I was functioning and that, but it was a very difficult period […] what I was suffering… could not be expressed in English […] In Italian I can express more details and more maybe convey the emotional level more (Panicacci, 2021).

She stresses how the language choice for expressing emotion could be in fact deliberately dictated by specific emotional needs or relate to the underlying cultural dimension:

There are words that are untranslatable as we know, also they are deeply associated with your feelings and even if you have the equivalent in the other language you don't want to use it, so sometimes I don't – which is interesting, I don't want to use an English word […] It's a cultural dimension. Sometimes is difficult to translate (Panicacci, 2021).

Therefore, it seems that not all emotional speech acts and intents function in the same way in different languages or convey the same perceptions. Federica is quite at ease when using LX swear words instead of Italian ones: "'Fuck' is more direct… efficient […] because I need to convey the feeling very quickly." However, she echoes Damiana's, explaining that this has practical benefits more than emotional ones. In fact, when romance is involved or when she feels cheerful, the Italian language takes over:

I'm not a person of 'sweetish,' 'darling'… I don't even use them with my husband. With my husband when I want to be daring, I say *bello*… It doesn't feel natural […] I'm very Italian in my manifestation […] The Italian identity will always travel over (Panicacci, 2021).

One of the emerging sub-themes of emotion expression was indeed centred on expressing love specifically:

Words have different emotional meanings in different languages to me. Saying "I love you" in English is fine for me, but it feels as if I put a filter between me and that deep meaning. (*Ti amo* [I love you] has a totally different weight inside me). (AM, 27, female, UK, FD: 4, L1 Emotionality: 5, L1 Emotion Expression: 2.94)

Retracing both Damiana's need for expressing affection to her son in Italian and Francesca's preference for Italians terms of endearment, Francesca explains how expressing love to her Welsh partner in English felt odd at the beginning of their relationship:

When it comes to more sentimental things, sometimes I was like sort of asking myself if I was sincere about my feelings and that really sort of made me question the relationship (Panicacci, 2021).

Thus, the sense of detachment when using English to discuss emotional matters can be pleasant when communicating difficult and painful feelings but becomes detrimental when intimacy and love are involved.

Discussion

The statistical analyses showed that migrants' sense of feeling different when using the LX to talk about emotional matters was linked to the perceived emotional resonance and frequency of use for expressing emotions in the L1.

In the regression model, only the emotional resonance of the L1 predicted migrants' feelings of difference when using the LX to discuss emotional matters. No relationship emerged with any LX variable, which may suggest that overall English had not yet become a language of the heart among participants.

The qualitative analysis revealed striking individual differences. Those who maintained a strong emotional connection with the L1 and used it more frequently to express their feelings detected stronger feelings of difference when expressing emotions in the LX. In line with statistical findings, the emotional resonance of the L1 emerged as the core theme across participants' narratives and was often intertwined with other sub-themes, like frustration, detachment, or sense of constraint, or of cultural mismatch when using English to talk about emotional topics. Some respondents, like Samuele, suggested that Italian's linguistic richness and emotional resonance were inherent in the language, echoing previous literature (Dewaele, 2010, 2016a, 2015; Dewaele et al., 2023; Grosjean, 2010, 2015; Panicacci & Dewaele, 2017; Pavlenko, 2006; Toivo et al., 2023). The exceptional emotional value attributed to the L1 meant that most participants experienced a sense of lack of authenticity when using the LX to discuss emotional matters, also confirming earlier research (Dewaele, 2016a; Panicacci & Dewaele, 2017, 2018; Pavlenko, 2005; Ożańska-Ponikwia, 2013; Wilson, 2013).

Individuals' language use in emotional situations sometimes emerged as a deliberate strategy to regulate their emotions, typically using the L1 to experience the emotion more vividly or switching to the LX to gain distance (Cook & Dewaele, 2022; Panicacci, 2019, 2020; Panicacci & Dewaele, 2018; Rolland et al., 2017, 2021). This could explain why participants' frequency of use of their languages to express emotions did not predict much variance in their self-perceptions when discussing emotional matters. The feelings of difference that surfaced when talking about emotional matters in the LX could be an extremely awkward experience they tried to avoid as much as possible. This can be observed in Damiana's active effort in recreating an Italian environment at home, in Francesca addressing her husband in Italian, and in Lucrezia's need for an Italian-speaking partner.

Other themes emerging from participants' accounts were that emotions generally felt more genuine in Italian, especially love, which, in particular,

made participants feel quite odd when conveyed in English words. In romantic circumstances, where pain and anger are not involved, using the LX to communicate affection made many participants feel odd and fake. These findings echo previous studies that showed how multilinguals tend to feel more fake and less emotional in any LX (Dewaele & Nakano, 2013). Some participants even questioned their feelings when expressing love to their partner and felt the urge to codeswitch to their L1 to prove they meant it. This extends the findings reported in Dewaele (2008), Dewaele and Salomidou (2017) and Ożańska-Ponikwia (2016, 2019) by clarifying why these feelings of difference emerged more vividly when having to express love without relying on the language that feels closest to the heart (cf. also Dewaele, 2015; Panicacci, 2020, 2021).

The picture is different when it comes to everyday interactions or milder emotions. As Federica confirmed, English swearwords surface in her speech, whereas English terms of endearment are very rare. Thus, while some milder emotions could be voiced in the L1 or LX interchangeably, intense feelings required the L1 to feel 'right' (cf. Dewaele, 2004, 2010; Panicacci & Dewaele, 2018). This seemed to happen regardless of the degree of emotional resonance of the LX, even when participants considered it a 'language of attachment' (Hammer, 2016; Pavlenko, 2012, 2013), like in Lucrezia's case, evidencing the importance of conducting a holistic analysis that takes into account all linguistic dimensions present in migrants' minds. In some instances, the lack of emotional resonance of the LX was also mentioned as a positive thing. The emotional detachment in the LX allowed participants to talk about things that were either too painful or distressing to discuss in their L1 (Cook, 2019; Cook & Dewaele, 2022; Rolland et al., 2017, 2021; Wilson, 2013).

Other than the fact that participants could completely refrain from using English to talk about emotional matters because of the experience being so unpleasant and weird, the variation in their perceptions according to the type of emotion and its intensity may explain the lack of statistical findings in terms of LX variables. Indeed, different types of emotions and experiences seemed to regulate multilinguals' self-perceptions in different ways. This is an original finding that could lay the ground for future research into multilinguals' reflexivity.

The present study is not without limitations. Firstly, we are aware that the concepts "feeling different" and "language emotionality" might have been interpreted in various ways by participants, blunting statistical findings (cf. Dewaele & Nakano, 2013). Qualitative data clarified participants' experiences, allowing a more nuanced analysis.

Secondly, results might have been influenced by the nature of the sample: our participants were mainly late migrants who still maintained strong connections with their L1 speaking community. Further research on early or younger migrants who display a weaker attachment to the heritage culture could reveal different patterns. Future studies should therefore consider the possibility of discriminating between different types of multilingualism and different types of emotions when exploring multilinguals' reflexivity.

Conclusion

The emotional resonance of the L1 was the key factor dominating participants' self-reported quantitative data and narratives about their feelings of difference when discussing emotional topics in the LX. Italian L1 remained the unconditional 'language of the heart' despite living in an English-speaking environment. They expressed frustration when having to use the LX to voice their feelings but did point out that the lack of emotional resonance of the language could also be beneficial, according to the type of emotion. The picture was less clear in terms of language use for expressing emotions. Interviewees mentioned socialising in English and adopting local swearing practices or basic emotion scripts as something that made them feel at ease. However, their perceptions varied largely when romance was involved, especially when expressing love to their children or partners.

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A Constellation of Voices: How the Network of Languages in Migrants' Minds, Hearts, and Interactions Shape Their Sense of Self

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Alex Panicacci

Abstract: Multilinguals often report having different perceptions of themselves when switching languages, typically indicating their first language (L1) as the one in which they feel more authentic and describing a sense of detachment when using any foreign language (LX). This phenomenon amplifies in migration contexts, where the LX is the language of the host society. The present study approaches the topic in a holistic way, by interconnecting the L1 and LX dimensions and investigating their joint influence on migrants' self-perceptions. Data from 468 Italian migrants living in English-speaking countries, supported by 5 in-depth interviews, revealed that the maintenance of an emotional and cognitive bond with the L1 anticipated stronger perceptions of self-change when speaking the LX. Conversely, higher levels of dominance in the LX and its use in social interactions predicted milder feelings of difference. Participants described their identity shifting as a reflexive sociolinguistic practice in response to their emotional and cognitive needs.

Key words: self-perceptions, language dominance, emotion, language socialisation, migrants' identities

Introduction

Narratives of life across language and culture have become increasingly popular in recent years. American novelist of Bengali heritage Jhumpa Lahiri vividly documents her immersion in a new linguistic context. In her essay *In Other Words* (2015)*,* written entirely in Italian – her new language, she depicts the arduous and stimulating task of finding a voice in it: "I don't recognise the person who is writing in this diary, in this new, approximate language. But I know that it's the most genuine, most vulnerable part of me" (p. 57). In her experience, Italian elicits conflicting feelings of alienation and excitement, depicting the psychological split defined by Pavlenko (2006) as "a source of both anguish and creative enrichment" (p. 5):

When you live without your own language you feel weightless and, at the same time, overloaded. You breathe another type of air, at a different altitude. You are always aware of the difference […] Oddly, I feel more protected when I write in Italian, even though I'm also more exposed. It's true that a new language covers me […] I have a permeable covering, I'm almost without a skin (Lahiri, 2015, pp. 127–173).

Lahiri was born in London and migrated to the United States with her parents when she was two. With regret, she recognises how poorly defined her linguistic identity is in Bengali, her heritage language:

In a sense, I'm used to a kind of linguistic exile. My mother tongue, Bengali, is foreign in America. When you live in a country where your own language is considered foreign, you can feel a continuous sense of estrangement. You speak a secret, unknown language, lacking any correspondence to the environment. An absence that creates a distance within you […]. I don't know Bengali perfectly. I don't know how to read it, or even write it. I have an accent, I speak without authority, and so I've always perceived a disjunction between it and me. As a result, I consider my mother tongue, paradoxically, a foreign language, too (p. 19).

Lahiri feels like a foreigner in her home country because her mother tongue is, supposedly, Bengali. Still, because she has not developed a full self or articulated a 'grownup voice' in it, she also feels like a stranger when speaking it. The double-sided sense of displacement emerging from Lahiri's linguistic experience brings the attention to how contextual factors, such as the subjective connection with a language, can help explain the kaleidoscopic variation in speakers' reflexivity. The phenomenon of reflexivity is at the heart of many discursive processes and is relevant for understanding language use, social and contextual practices, but also for analyses of subjectivity (Zienkowski, 2017), which will be the main framework of this paper.

Like Lahiri, multilinguals often report perceiving changes in their self-concepts when speaking different languages (Dewaele, 2016; Pavlenko, 2006).

This occurrence has been studied under numerous aspects. Yet, it seems quite hard to capture the way these feelings surface, develop, or dissolve. What we know is that the L1 emerged as having an unconditionally stronger emotional resonance compared to any other language learned later in life[1] (LX), making it challenging for LX users to feel authentic when expressing emotions (Dewaele, 2010; Dewaele & Nakano, 2013; Pavlenko, 2006 ; Panicacci, 2021). On the contrary, the age of acquisition and proficiency in the target language do not seem to have a defined effect on multilinguals' self-concept alterations (Dewaele, 2016).

Sociolinguistic theories emphasised the importance of understanding the context when exploring multilingualism (cf. e.g., Giles & Coupland, 1991). Research conducted in migration contexts, for example, evidenced how the sociocultural integration into the new society is related to immigrants' attitudes towards the local language (Panicacci, 2019, 2020, 2021), prompting them to perceive it as a language in which they feel more 'themselves' (Hammer, 2016; Zhang et al., 2017) and thus reducing their sense of alienation when using it (Panicacci & Dewaele, 2017). In addition, personality traits, situational changes, and intergroup relations explained part of the variation in multilinguals' self-perceptions when switching languages (Gangi & Soliz, 2016; Giles, 1977, 2012; Hammer, 2017; Koven, 1998; Mijatović & Tytus, 2016; Panicacci & Dewaele, 2018; Wilson, 2013).

Overall, literature suggests that multilinguals' self-perceptions are connected to the way they use their languages, with whom they use them, and how they feel about them (Giles & Coupland, 1991; Grosjean, 2001). When theorising the Complementarity Principle, Grosjean (2010) states that bilinguals "use their languages for different purposes, in different domains of life, with different people and that different aspects of life often require different languages" (p. 574). Following this framework, the originality of the present research lies in the attempt of interconnecting the role of different languages actively present in multilinguals' minds. The purpose is to investigate how the relationship between multiple linguistic dimensions

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[1]   Regardless of the chronological order of acquisition we will use 'LX' to refer to any language other than the L1 (cf. Dewaele, 2 0 1 8).

regulates the speaker's reflexivity when using an LX. According to Cook (2016) "languages must be an interconnected whole within a single mind, an eco-system of mutual interdependence" (p. 7). If the knowledge of each language is neither static nor compartmentalised, it is crucial to approach the investigation in a holistic way, considering multilinguals as linguistically integrated entities with a multi-vocal self (Choi, 2017; Resnik, 2018).

This research has been carried out in the context of migration in English-speaking countries (ESC) where participants are 468 migrants L1 speakers of Italian and LX speakers of English. The analysis was conducted by paralleling the L1 (Italian) and the LX (English) dimensions. We investigated how the presence of both languages in participants' minds, hearts, and social interactions regulated their self-perceptions when speaking the LX. With reference to both languages (Italian and English), the variables examined were the perceived levels of emotional resonance, cognitive dominance, and frequency of use with different social networks.

Literature Review

Language is an important identity marker (Chen, 2015; Kanno, 2003) that can act as a proxy to convey one's social identity through practices and choices (Stoicheva, 2016; Tajfel & Turner, 1986). In the case of multilinguals, identity formation becomes more complex (Choi, 2017). Social psychology suggests that identity is contingent on the interactions individuals have (Bourhis et al., 2012; Clément & Noels, 1992; Vega, 2008). This fosters the idea that one has multiple self-representations which may vary depending on the settings, types of engagement, and focus of the interaction (De Fina, 2007; Gangi & Soliz, 2016; Grosjean, 2001; Koven, 1998; Le Page & Tabouret-Keller, 1985; Noels et al., 2010; Noels, 2013). In other words, identity, language, and context are deeply interrelated and individuals' multilingualism has a direct effect on their behaviour (Giles, 1977; Giles & Johnson, 1981; Kanno, 2003; Zhang & Imamura, 2017; Zhang et al., 2017). The sociocultural linguistic framework adopted here, as defined by Bucholtz and Hall (2005), synthesizes different approaches on identity from all

these traditions to offer a broad and holistic perspective, "one that focuses on both the details of language and the workings of culture and society" (p. 586). A multidisciplinary overview of the self, accounting for the intersection of language, culture, and society, is the best way to develop an analytical model that coherently incorporates all facets of reflexivity, such as language use, discourse, social practice, context, interaction, and more (Zienkowski, 2017).

It's not until relatively recently that linguistic research started analysing multilinguals' perceptions of themselves in different languages. The attention to this topic originated with the Bilingualism and Emotions Questionnaire (BEQ) (Dewaele & Pavlenko, 2001–2003), which was the first survey assessing multilinguals' self-perceptions in different languages. Two thirds of the BEQ participants reported feeling different when using different languages. The analysis of 1039 responses to the open question "do you feel like a different person sometimes when you use your different languages?" showed that perceptions varied extensively across individuals, who often struggled to identify the source of their feelings. One common theme was the high emotional engagement they felt when using their L1, the language in which they reported feeling 'more themselves' (Dewaele, 2010; Pavlenko, 2005). Since then, several studies have been conducted, either on the BEQ database or inspired by it, with the purpose of capturing the reasons behind this occurrence. The following paragraphs will illustrate the most relevant scholarship emerging from the BEQ.

Some of the most significant variables included in analyses of multilinguals' identity shifting when switching languages were the perceived emotionality of the target language, intended as the emotional intensity the language can evoke (Dewaele, 2015), and its perceived dominance, intended as the prominence of the language in one's daily life and cognitive operations (Dewaele, 2016; Ożańska-Ponikwia, 2013; Panicacci, 2021). To deepen the analysis of the BEQ, Dewaele (2010) explored 485 pentalinguals' perceptions of their languages in terms of usefulness, emotionality, richness, colourfulness, and poetic character, registering a gradual decline from the L2 to the L5[2]. Regardless of

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[2]   The numbers stand for the chronological order of acquisition.

their proficiency levels, participants considered the languages they acquired earlier in life as more emotional, rich, poetic, useful, and colourful. The L1 was also considered as the most suitable to express emotions, to swear, or perform cognitive operations (Dewaele, 2010, 2017; Pavlenko, 2005). Dewaele (2010) concluded that an emotional shift towards an LX can emerge when informants socialise into the LX cultural context, developing meaningful relationships with LX speakers. Supplementary studies confirmed that the emotional weight of L1 words or sentences, such as 'I love you', is indeed rated as stronger compared to LX words, but that socialising in the target language can change this trajectory (Dewaele, 2004, 2008, 2017; Dewaele & Salomidou, 2017). Researchers started considering the possibility that the perception speakers have of the target language could be transferred to the perception they have of themselves when using it (Dewaele & Nakano, 2013). Following this assumption, in the attempt of giving more nuances to the sense of change described by many participants when switching languages, Dewaele and Nakano (2013) questioned 106 multilinguals about their feelings when using different languages. The authors presented five scales of feelings to better define people's perceptions: logical, serious, emotional, fake, and different. Respondents reported feeling gradually less logical, serious, emotional, and increasingly fake and different, respectively when using their L2, L3, and L4. In this instance, self-reported proficiency emerged as a significant predictor of changes in all these feelings in the L2 and in feeling fake in the L3. Multilinguals felt that their rational and emotional range was more limited when proficiency levels were lower. In contrast, the age of acquisition predicted only participants' sense of feeling different in the L2, where a lower age of acquisition anticipated milder feelings of difference. Despite having consolidated that the speakers' self-perceptions align with their perceptions of the languages in use, great part of the variance in multilinguals' reported feelings of difference remained unexplained.

Dewaele (2016) continued the analysis of 1005 multilinguals' insights from the BEQ database to verify if some linguistic practices and contextual factors could better explain multilinguals' self-perceptions when switching languages. The analyses revealed that the LX age of onset, level of proficiency, frequency of use, and perceived dominance were not linked to respondents' feelings of

difference when using it. Many participants blamed their lack of confidence and fluency in the LX as responsible for their perceived self-concept alterations when speaking it, but statistical analysis did not confirm this trend. The relationship between proficiency and feelings of difference remained unclear and only detectable through qualitative insights. Also, no difference was found between the self-perceptions of early and late multilinguals, substantiating Pavlenko's (2006) observation. The context of acquisition of the LX, its frequency of use, perceived dominance, and the number of languages known were also unrelated to informants' self-perceptions. Dewaele (2016) argued that the change in context in which the LX is used might cause perceived self-concept variations, rather than just language switching itself, retracing Grosjean's (2010) Complementarity Principle.

To clarify the relationship between the domain of use, socio-cultural aspects, and feelings of difference, Hammer (2016) examined the perceptions of 149 Polish immigrants when speaking English in the UK. The researcher phrased the research question in a different way, asking people whether they 'felt themselves' when speaking English. She found that the psychological integration in the new society was related to a more frequent use of English also in intimate domains. As a consequence, informants with higher acculturation levels, who developed social relationships in English, and considered it their dominant language, reported feeling 'more themselves' when speaking it. Following the steps of Pavlenko's (2013), who claimed that socialisation in a language can translate into a greater emotionality when using it, Hammer concluded that the cognitive prominence of English helped participants develop a deeper identification with that language. This finding was supported by Panicacci & Dewaele's (2017) study of 468 Italian migrants living in ESC. The researchers showed that a strong psychological affiliation with the receiving culture inhibited participants' feelings of difference when using the local language.

Although not directly investigating multilinguals' self-perceptions, there is another study which is worth mentioning. Dewaele (2004) investigated the effects of perceived L1 attrition, using the BEQ database of 1039 multilinguals. The author distinguished between participants who listed the L1 as their dominant language, those who listed the LX as their dominant

language, and those who reported being multidominant. Language dominance emerged as affecting the speaker's perceptions of certain characteristics of the L1, such as usefulness, colourfulness, but not its emotional and poetic character, or the intensity of L1 swearwords. The L1 retained its emotional strength also among LX dominants. Dewaele concluded that "L1 attriters adopt new languages to express themselves and to project their adult personalities" (p. 101) without necessarily losing the emotional resonance of the L1. These results align with Hammer's (2016) observation that the cognitive relevance of a language affects the way people perceive themselves when speaking it: when a language prevails in one's mind and daily life the speaker feels more authentic in it. Dewaele's (2004) study also evidenced that the emotionality of the L1 stays intact regardless of speakers' sociolinguistic practices. This, in turn, might explain why multilinguals have different self-perceptions when using an LX, especially if considering that they mostly mention emotional changes when describing this occurrence.

When analysing the qualitative feedback from 1414 BEQ participants that answered the question about feeling like a different person, Wilson (2008) identified crucial themes related to emotions, such as Control/Lack of control (19%) and Emotionality (14%). Additionally, a negative relationship emerged between feelings of difference and the personality trait Extraversion (Wilson, 2013). Introverted participants portrayed a sense of "emotional liberation" (p. 8) when speaking an LX. The empowerment unleashed by the language was due to the possibility of overcoming the emotional intensity entailed by the L1. Following this path, Ożańska-Ponikwia (2013) analysed the self-perceptions of 102 Polish migrants in ESC when using English. In contrast to Wilson (2013), informants who were more extraverted and emotionally skilled were also more likely to mention changes in themselves when using English. Connecting Wilson's (2013) and Ożańska-Ponikwia's (2013) research, Panicacci & Dewaele (2017) evidenced how, when using the local language, emotionally stressed migrants described either a sense of self-constraint or emotional freedom. Qualitative insights from the same sample evidenced how contextual factors interacted with psychological ones. Specifically, participants' feelings of change peaked when discussing emotional topics or when speaking with

less familiar interlocutors (Panicacci & Dewaele, 2018). The longer and more established the relationship, the more the LX tended to become an emotional language for most users (cf. also Dewaele, 2008; Dewaele & Salomidou, 2017).

Overall, research showed that socialising and experiencing emotions in the LX have an impact on multilinguals' perceptions of their languages (Dewaele, 2010), leading towards a deeper cognitive embodiment of the language (Hammer, 2016; Pavlenko, 2013). In this framework, contextual and socio-psychological factors explained this phenomenon better than linguistic ones (Dewaele, 2016).

Objectives and Hypotheses

Literature showed that multilinguals' self-perceptions when switching languages are related to their emotional experiences and several socio-contextual factors (Dewaele, 2010; Dewaele & Salomidou, 2017; Grosjean, 2001, 2015; Ożańska-Ponikwia, 2013; Panicacci & Dewaele, 2017, 2018; Wilson, 2008, 2013). Higher levels of affective socialisation in the LX and the cognitive dominance of the language make it function as an identity marker (Giles & Johnson, 1981; Pavlenko, 2013), giving LX speakers the perception of 'being themselves' (Hammer, 2016). In this picture, linguistic aspects, such as the age of acquisition, proficiency, and frequency of use mostly failed to consistently explain the variation in multilinguals' feelings (Dewaele, 2016; Dewaele & Nakano, 2013). To our knowledge, research has yet to consider the joint impact of multiple linguistic dimensions on multilinguals' self-perceptions. The literature presented above and social psychology theories (Chen, 2015; Chen et al., 2008; Cheng et al., 2014; Clément & Noels, 1992; Noels et al., 2010) suggest the possibility of a link between multilinguals' emotional and cognitive embracement of the L1 and their perceived changes in their self-concept when speaking other languages. This study aims to fill this gap and explore these perceptions of change, incorporating all linguistic dimensions at play. Considering a sample of Italians living in ESC, where English is their LX, we will answer the following questions: is participants' sense of feeling like a different person when using the LX linked to:

1) the perceived level of emotional resonance of the L1 and of the LX?
2) the perceived level of cognitive dominance of the L1 and of the LX?
3) the frequency of use of the L1 and of the LX with different social networks?

Each of the factors presented in the questions (emotional resonance, dominance, frequency of use with social networks) will be investigated for each linguistic dimension separately.

The analysis follows the trends of previous investigations and centres on participants' perceived changes in their self-concepts when using the LX. No other form of perceived variation, other than reflexive self-awareness, is examined here. Testing will be conducted by paralleling the L1 and LX dimensions using mixed methods. High scores on perceived L1 emotional resonance, dominance, and use with different social networks, together with low scores on perceived LX emotional resonance, dominance, and use with different social network are expected to predict stronger feelings of change when using the LX. Conversely, high levels of perceived LX emotional resonance, dominance, and use with different social network, along with low L1 scores on the same dimensions are expected to predict milder feelings of difference when using it. In this context, we also aim to identify the factor that explains the most variance in participants' feelings of difference when using the LX.

Method

Demographics

Given that subjective experiences are crucial when examining reflexivity, a demographically diverse sample was selected to explore all facets of speakers' self-perceptions. This criterion proved valid in all preceding studies (cf. Dewaele, 2016; Ożańska-Ponikwia, 2013; Panicacci & Dewaele, 2017, 2018).

Participants are 468 Italian migrants (321 females and 147 males) living in the UK (n = 360), the USA (n = 56), Ireland (n = 48), and the English provinces

of Canada (n = 4). Respondents are all L1 speakers of Italian and LX speakers of English. The vast majority were born in Italy (n = 449), whereas 19 participants were born abroad and migrated to Italy in their childhood. The average age is 34 (SD = 9), ranging from 18 to 73 years old. The average number of years spent in an ESC is 7, ranging from a few months to 68 years (SD = 9). The average age of migration is 27 and varies from 0 to 53 (SD = 7). According to the research design, it was imperative to control for a distinction between the L1 and LX dimensions. In order to have a linguistically and culturally homogeneous sample of people of Italian heritage, only participants whose up-bringing took place in Italy were selected. Respondents who were also L1 speakers of English or had connections with the LX culture from early ages were excluded.

The sample is highly educated: 62 completed high school, 124 an undergraduate degree, 177 a postgraduate degree, and 105 a doctoral degree. Self-reported LX proficiency levels, based on a 5-Likert scale were: M Speaking = 4.19, M Listening = 4.31, M Reading = 4.56, M Writing = 4.20.

Procedure

Research proved that perceptions of change in the self vary extensively across subjects, leading to positive or negative experiences, which can have vastly different outcomes on people's functioning and well-being. In order to detect the subtle nuances of these feelings, a mixed-method approach, combining survey questions, open-ended questions, and interviews has been selected, following analogous studies (Dewaele, 2016; Hammer, 2017; Ożańska-Ponikwia, 2013; Pavlenko, 2006).

At first, data have been gathered using a web-questionnaire, inspired by the BEQ, distributed by means of non-probability sampling (convenience sampling, and snowball sampling). The shortcoming of this approach is that it leads to individuals with similar social statuses. However, it is considered the most efficient fast option to collect large datasets from different areas (Dewaele & Wilson, 2010; Dörnyei, 2007).

Five UK residents who completed the questionnaire were selected to take part in an interview session, based on diverse socio-biographical indicators:

age, years spent abroad, status in the country, migration history, social status (Table 1). Interviews were conducted in English, according to participants' preferences, with rare occurrences of code-switching to Italian, and lasted between 1 and 2 hours. The scripts were unstructured and loosely based on initial statistical trends. Immigrants were asked to freely talk about their self-perceptions and their language use with different social networks in various domains. The purpose of qualitative data was to provide patterns of interpretation for the statistical findings (Creswell, 2015).

Table 1. Interviewees' profiles

Participant	Gen	Edu	Status	Age	Age of Mig	Years Abroad	Notes
Simon	M	BA	Perm. Resident	33	28	5	Migrated together with his Italian girlfriend to gain work experience.
Dana	F	MSc	Perm. Resident	45	27	18	Strong Italian identity. Her migration to the UK was accidental. She is married to a British and has a son and speaks Italian with them.
Bia	F	MA	Citizen	42	24	13	Also lived in Belgium and Spain. She migrated to London to experience a culturally vibrant environment. Has an Egyptian-British husband and a son.
Frances	F	MSc	Citizen	35	29	6	She defines her experience an "emotional migration" that led her to find her ideal habitat. She lives in Chester with her Welsh partner.
Olivia	F	PhD	Temp. Resident	28	19	8.5	She always loved the English language and migrated to immerse herself in it.

Variables

Feelings of difference (FD). Feedback on the question 'do you feel like a different person when using English to talk about [neutral/personal/emotional] matters?' was coded on a Likert scale: (1) never, (2) rarely, (3) sometimes, (4) frequently, (5) all the time. The question has been extracted from the BEQ and includes different topics of conversations to better focus on situational changes, eliciting more reliable answers. In order to give a general indication of participants' self-perceptions, a composite measure was computed by calculating the mean of all single scores, generating the variable FD, following the steps of Panicacci and Dewaele (2017). Reliability analysis showed a high level of internal consistency (Cronbach's alpha = .889).

Participants had the option to describe their feelings in more detail in a following open question: 'if you feel like a different person when speaking English please, explain your feelings'.

L1/LX Emotional resonance (ER) and L1/LX Dominance. Answers to the questions whether Italian and English were considered emotional or dominant languages were coded as following: (1) not at all, (2) somehow, (3) more or less, (4) to a large extent, (5) absolutely. This generated the variables: L1 ER, LX ER, L1 Dominance, and LX Dominance. These questions were inspired by the BEQ.

The sample was then divided into three groups according to their language dominance scores. Group 1 indicated the L1 as their dominant language (n = 337), Group 2 indicated the LX as their dominant language (n = 51), and Group 3 reported to be multidominant and assigned equal dominance scores to Italian and English (n = 80). This procedure was inspired by Dewaele (2004).

L1/LX Frequency of use (FoU). Lastly, following the steps of the BEQ, the questionnaire enquired about the FoU of the L1 and the LX with different social networks: 'how often do you use [Italian/English] when speaking with [strangers, colleagues, friends, family, partner]?'. Feedback on both questions was coded on a Likert scale: (0) N/A, (1) never, (2) rarely, (3) sometimes, (4) frequently, (5) all the time.

Two composite variables, giving indication of participants' levels of L1 and LX socialisation, were computed by calculating the mean respectively of all L1 and all LX interlocutor scores: L1 FoU, LX FoU.

Descriptive statistics for all variables are presented in Table 2.

Table 2. Descriptive Statistics

	M	**SD**		**M**	**SD**
Feeling Different (FD)	2.41	1.12			
L1 FoU	3.04	.780	LX FoU	3.70	.769
L1ER	4.27	1.19	LX ER	3.22	1.26
L1 Dominance	4.41	.857	LX Dominance	3.19	1.06

Results

Quantitative Analyses

Histograms showed that FD and L1 ER were the only ones to present a less homogeneous distribution. Parametric analysis, supported by resampling technique, was preferred, as more statistically robust (Field, 2014). Bonferroni correction was applied, lowering the threshold of significance to $p < 0.008$ (Loewen & Plonsky, 2015). Pearson's tests revealed statistically significant positive correlations between migrants' FD scores and L1 ER ($r = .212$, $p < .001$, *CI*: .127, .293), L1 Dominance ($r = .136$, $p = .003$, *CI*: .042, .238), LX Dominance ($r = -.133$, $p = .004$, *CI*: -.225, -.045), and LX FoU ($r = -.144$, $p = .002$, *CI*: -.235, -.048) scores. No statistically significant correlation emerged with LX ER ($p = .084$) scores and L1 FoU scores ($p = .656$) (Table 3).

Table 3. Correlation Analyses

|	FD	p	CI		FD	p	CI
L1 ER	**.212****	.000	.127 .293	LX ER	.080	.084	-.019 .119
L1 Dominance	**.136****	.003	.042 .238	LX Dominance	**-.133****	.004	-.225 -.045
L1 FoU	-.021	.656	-.116 .076	LX FoU	**-.144****	.002	-.235 -.048

The analysis indicated language dominance as significantly linked with migrants' FD scores for both dimensions (the L1 and the LX). Hence, a one-way ANOVA test was computed to verify whether the difference in FD scores across L1 dominants (Group 1), LX dominants (Group 2), and multidominants (Group 3) was statistically significant. Parametric and bootstrapping analyses were selected, as histogram charts revealed dissimilarly shaped distributions of FD scores across Group 1, 2, and 3 (figures 1 a, b, c). The assumption of homogeneity of variances was verified, using Levene's test (p = .295). A small statistically significant difference between groups emerged: $F(2, 465)$ = 8.813, p < .000. LSD post-hoc tests revealed that participants who indicated the L1 as their dominant language were more likely to feel different when using the LX (M = 2.54, SD = .060, p = .002; CI: .197, .846), compared to those who reported being multidominant (M = 2.10, SD = .123, p = .002; CI: – .709, – .173), or LX dominant (M = 2.02, SD = .154, p = .002; CI: – .846, – .197) (Figure 2).

Figure 1.

a) L1 dominant migrants

Mean = 2.54
Std. Dev. = 1.071
N = 337
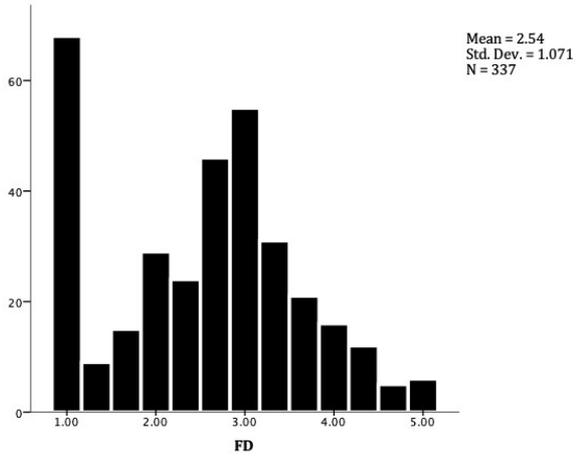
b) Multidominant migrants

Mean = 2.02
Std. Dev. = 1.204
N = 51
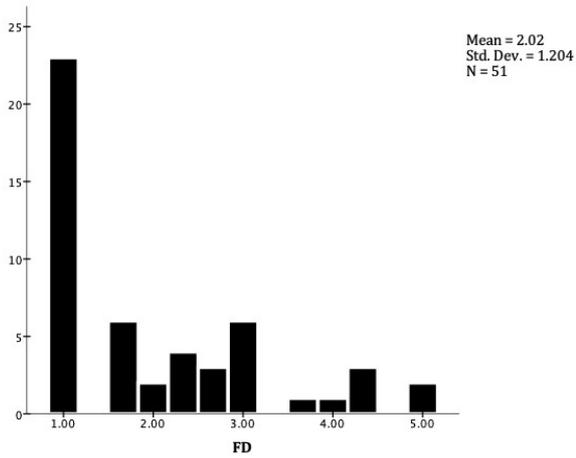
c) LX Dominant migrants
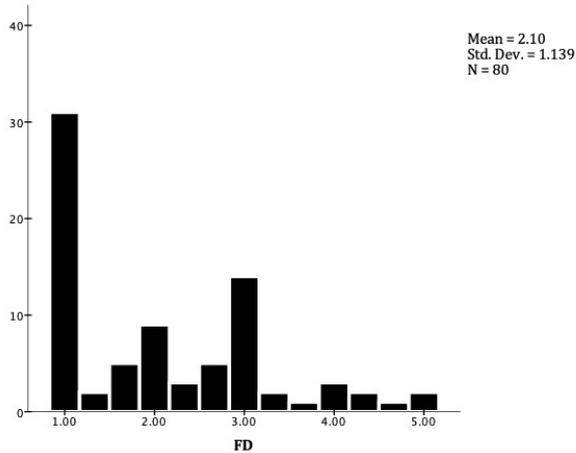
Lastly, a regression model, based on the jointed contribution of L1 and LX variables, was computed to investigate the variance in migrants' self-perceptions (Table 4). The analysis indicated L1 ER ($ß$ = .226, $t(467)$ = 5.046, p < .001), LX Dominance ($ß$ = – .129, $t(467)$ = – 2.797, p = .005), and LX FoU ($ß$ = – .116, $t(467)$ = – 2.546, p = .011) as reliable predictors of migrants' FD scores, accounting for a total variance of 8.2% (Plonsky & Ghanbar, 2018): $F(3, 467)$ = 13.761, p < .001 (Table 4). L1 Dominance was excluded from the model. In other words, a high L1 emotional resonance, together with weak LX dominance and lack of use with different interlocutors, predicted stronger feelings of difference when using the LX. The Q-Q plot and regression line are illustrated respectively in Figure 3 and 4.

Table 4. Multiple regression analysis conducted on migrants' sense of feeling different when using the LX

Model	r²	F	p	β	Durbin Watson	Collinearity diagnostics Tolerance	BCa 95%	
							Lower	Upper
L1 Emotional Resonance	.045	21.88	.000	.212	2.100	.990	.120	.274
L1 Emotional Resonance LX Dominance	.069	17.20	.000	.227 -.156		.937	-.230	-.027
L1 ER LX Dominance LX Socialisation	.082	13.76	.000	.226 -.129 -.116		.946	-.276	-.022

Dependent variable: FD

Excluded variables: L1 Dominance

Figure 3. Normal Q-Q plot of FD variable

Normal Q-Q Plot of FDTopic
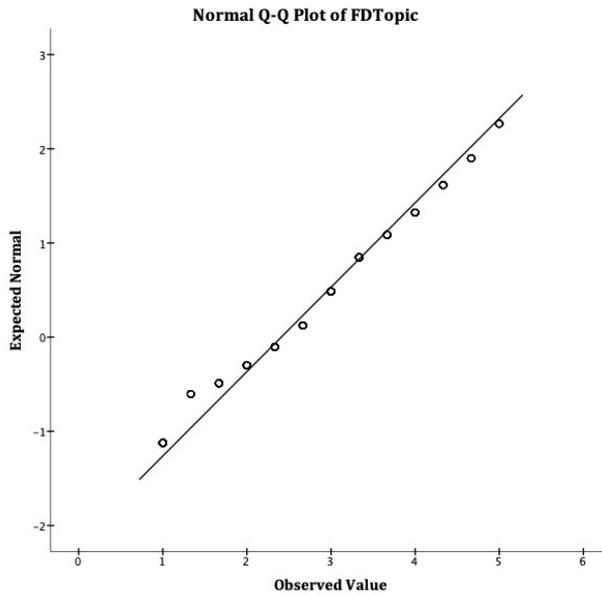
Figure 4. Scatter plot of regression line
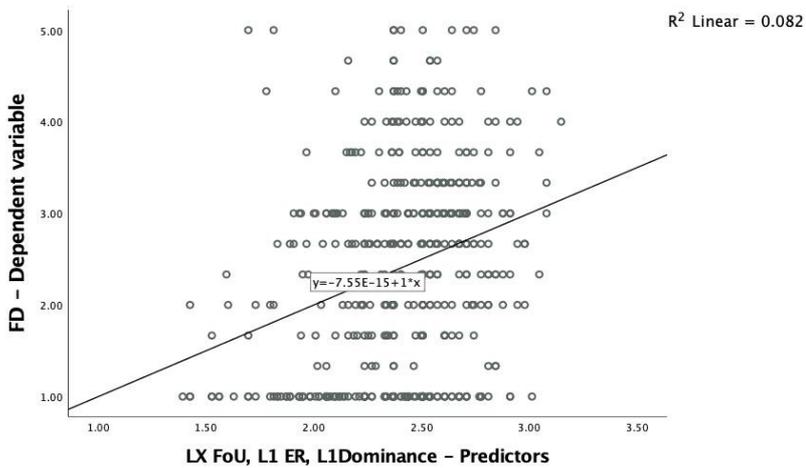
Qualitative Analyses

Data from the interviewees and from 303 survey participants that answered the open-ended question were coded and tested for inter-reliability with reference to the variables of this study (Table 5). In order of decreasing frequency, the themes were: language emotional resonance (324)[3], language dominance (140), and language use with social networks (63).

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3   Number of observations (see Table 5).

Table 5. Qualitative data frequency of themes

Theme Categories	Total observations	Sub-categories	Total observations
Language emotional resonance	324	L1 ER in general	146
		Difficulty when expressing emotions in the LX	131
		LX creates detachment	28
		L1 objectively more emotional	25
		LX ER in general	19
		Detachments gives a sense of empowerment	15
Language dominance	140	L1 Dominance in general	75
		LX Dominance in general	48
		Difficulty in restructuring thinking	38
		Multidominance	17
		LX not part of inner self	10
		Feeling different when using L1	8
Language use with social networks	63	L1 Use with social networks	42
		LX General use	40
		LX Use in affective interactions	23
		LX Use with social networks	21

In discussing their self-alterations when speaking English, respondents mainly referred to emotions. The emotional resonance of the L1 was repeatedly mentioned (146) in relation to the challenges of expressing emotions in the LX (131), which were the two most frequent sub-codes in migrants' narratives. Occasionally, when answering the open question about feeling like a different person, participants considered the stronger emotional resonance of the L1 as objectively due to the language being more expressive itself (25):

> When I have to talk about love I prefer to talk in Italian because the Italian language is the language of love. (female, 37, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 5, LX FoU: 4.20)[4]

> Italian seems to have lots more different shades and metaphoric expressions especially when is used to talk about emotions and feelings. (female, 40, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 3, LX FoU: 5)

Implicitly, these respondents linked their perceived alterations to their preference for a more intense way of voicing intimate feelings, which they consider a characteristic of the Italian language. Yet, the vast majority of these mentions were more generally focusing on the fact that Italian words felt more evocative than English ones. In his interview, Simon attributed the sense of estrangement he experiences when voicing strong emotions in English to the special affective bond he feels with his mother tongue:

> I'm more linked to the Italian language [...] It is my own language, so I've got some sort of attachment that is more… emotional [...] because sometimes a word is just a word, but that word can convey lots of different micro-meanings… some kind of words, because they're related to more important feelings as '*ti amo*' [I love you]. (L1 ER: 5, L1 Dominance: 5, LX Dominance: 4, LX FoU: 3.60)

In his words, the emotionality disclosed by Italian is not to be found in the language itself, but in the heartfelt connection the speaker maintains with it when voicing his attachment to the language: "it's my own language". This aspect also emerged in circumstances when people were to voice anger or discomfort. Frances described how she resorts to inserting Italian words in her speech to vent severe irritation whenever the need for authenticity is more pressing:

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4   Participants' scores for all variables that revealed statistically significant results accompany each extract. Also, participants have been anonymised.

The real me the… the emotional me is still Italian […] I do change sometimes… depending on the language that I speak […] if it is a situation that frustrates me… that requires an action […] then I speak to myself and I swear to myself and I say *oh maremma maiala*! [swearing in Italian] I have to use Italian. (L1 ER: 5, L1 Dominance: 5, LX Dominance: 5, LX FoU: 3.80) (Panicacci, 2021)

Likewise, Dana explains how, for emotional reasons, she intentionally expresses certain emotions only in Italian:

I probably feel a bit colder in English or a bit… less emotional […] There are words that are untranslatable as we know, also they are deeply associated with your feelings and even if you have the equivalent in the other language you don't want to use it, so sometimes I don't – which is interesting, I don't want to use an English word […] I'd rather describe my emotions. (L1 ER: 5, L1 Dominance: 5, LX Dominance: 2, LX FoU: 4.6) (Panicacci, 2021)

In recalling a tragic event when she found herself unable to voice her pain, Dana explained that having psychotherapy sessions in Italian represented a unique way to emotionally reconnect with herself and elaborate her trauma:

I was struggling with the language I guess… to express what I was feeling […] Language-wise I think I was reverting more to Italian […] my emotional language is Italian.

Therefore, whether it was seen as a linguistic feature or a subjective inner matter, the emotional resonance of the L1 was widely appointed by participants as explaining their sense of feeling different when speaking the LX, especially if intimacy was involved or when voicing intense emotions. In doing this, respondents did not always feel frustration. Still portraying changes in themselves, some seemed more inquisitive in their reflexivity, describing a sense of detachment, which was another recurrent theme in the analysis (28):

Emotionally, I don't find a proper correspondence in the English words, I've tried to widen my vocabulary but still it feels somehow different. (female, 51, USA, L1 ER: 5, L1 Dominance: 5, LX Dominance: 2, LX FoU: 4.60)

The emotional gap arising from the use of the LX was at times described as a positive experience (15):

I actually feel very positive about speaking in English about personal or emotional matters. It comes a lot easier to me than if I were to do that in Italian […] I feel more detached and therefore less embarrassed. Certain topics (expressing feelings, love, sex) become extremely easy to discuss when speaking in English. (female, 34, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 4, LX FoU: 3.80)

Because English is not my native language, I somehow feel 'safer' to express my feelings […] It's as if I'd expose myself more when speaking Italian than when speaking English. (female, 24, UK, L1 ER: 3, L1 Dominance: 4, LX Dominance: 3, LX FoU: 3.20) (Panicacci, 2021)

The lack of emotional engagement empowered some migrants, prompting them to feel self-confident when discussing intimate matters. Bia accurately illustrates this theme in her interview:

Words are emotions […] words like 'thank you', 'sorry', 'I love you'… are much more easy for me in English because I don't think that they've got the same meaning they've got in Italian […] If I do speak English, I sound much more open and able to deal with emotions […] it's easier but I don't think it's as genuine. (L1 ER: 5, L1 Dominance: 4, LX Dominance: 4, LX FoU: 3.2) (Panicacci, 2021)

In support, she defines her migration as a liberating experience that led her to release her deep emotions:

> Since I came here, I sort of found my kind of emotional place like 'oh this is like things can be'... I'm behaving in this way; I'm giving out these emotions [...] I sometimes do perceive me more... yeah maybe more calm when I talk in English Yeah... maybe sometimes I feel more myself.

Only a few participants discussed emotional aspects in relation to English (19), generally pairing the lack of emotionality disclosed by the language with the lack of affective connections with English speakers:

> Sometimes, I do not feel any emotional response attached to English [...] I do use emotions as an actor would do: I direct the emotional flow, in order to convey information and meanings [...] I do use English almost only for professional purposes and social exchange with people whom I do not know personally or to whom I do not feel any particular personal attachment. (male, 38, UK, L1 ER: 3, L1 Dominance: 4, LX Dominance: 3, LX FoU: 2.8)

In contrast, language dominance was repeatedly mentioned by migrants (123) in terms of active presence of both languages in several domains of life and in their minds. In particular, dominance in the L1 was mentioned slightly more frequently (75) than dominance in the LX (48). Some L1 dominants described the difficulty of having to morph their *cogito* to the new language (38):

> Because I'm not using my native language I have to 'restructure' my way of thinking to find a way round. (female, 28, UK, L1 ER: 4, L1 Dominance: 4, LX Dominance: 3, LX FoU: 4.20)

This aspect inevitably led them to a sense of lack of authenticity when using the LX.

Other participants explained their feelings of change by stating that English is not part of their identity (10):

It's not the language of my emotion, of my unconscious, of my instinctive way of thinking [...] it's not the language of 'my being myself'. (female, 45, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 2, LX FoU: 4.6) (Panicacci, 2021)

This led to some respondents openly regretting the fact that their 'real self' is only accessible to Italian speakers:

I feel negative because sometimes I realize that a person who doesn't speak Italian can't know me 100%, but only a part of me. (female, 26, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 2, LX FoU: 3)

Accounts from multidominants (17) portrayed a more complex reflexivity, which entailed emotions and general language use all at once:

When I speak in English I feel that I can be more direct, I deal with difficult matters better, maybe because I have lived a long time here. Emotionally, I related to my children in Italian and this feels more real. Emotionally, I relate to my husband in English and this feels more real. (female, 41, UK, L1 ER: 5, L1 Dominance: 3, LX Dominance: 3, LX FoU: 4.20)

These participants generally talked about both languages, explaining how their self-perceptions shift according to the language used in their stream of thoughts:

It depends on what language I am thinking in. (male, 49, UK, L1 ER: 4, L1 Dominance: 5, LX Dominance: 5, LX FoU: 3.40)

A couple of survey respondents explained that their feelings of difference when using English dissolved when the language acquired a more prominent presence in their lives:

I now feel like the same person speaking in English as it has become my main language. (female, 29, UK, L1 ER: 5, L1 Dominance: 4, LX Dominance: 4, LX FoU: 4.40)

In support, when English fully permeated their life, LX dominants started detecting a sense of estrangement when using Italian (8):

I feel like a stranger when I speak Italian nowadays. (female, 48, UK, L1 ER: 5, L1 Dominance: 4, LX Dominance: 5, LX FoU: 4)

In her interview, Frances explained this occurrence in detail:

I have learnt to phrase er... to structure my thoughts the English way and sometimes I find it difficult to speak in Italian. Not because I don't remember the language... I tend to construct phrases the English way so... I am irritated by the way uh people talk to me in Italy. I find it really logorrheic, in that sense I'd become a bit British myself (Panicacci, 2021).

The act of cognitively embracing the new language guided Frances in developing new cultural affiliations with the host culture, providing her with a brand-new self-concept.

The frequency of use of either language was by far the least mentioned topic (68). Participants talked more generally about their social interactions with different social networks, mentioning L1 interlocutors (42) more than LX interlocutors (21). Survey participants emphasised the presence of English in their daily life (40), lamenting the lack of meaningful interactions in it:

I tend to use a narrower range of words in English [...] you should know that I don't have proper friends with which speaking English, but just flatmates, acquaintances and colleagues. (30, male, UK, L1 ER: 5, L1 Dominance: 5, LX Dominance: 4, LX FoU: 3.20)

The use of the L1 and the LX in different social contexts seemed to connect to their reflexivity:

I feel I can express my views, especially with strangers and sometimes with friends, more openly in Italian. I feel more freedom to say things which could be considered rude or politically incorrect. This may be arising from the fact that I use Italian and English in different contexts, and with people who have different backgrounds. (male, 22, UK, L1 ER: 5, L1 Dominance: 4, LX Dominance: 5, LX FoU: 1.4)

This was more evident when participants had the chance to use the LX to develop more intimate connections:

I feel very confident in English nowadays, I feel almost more confident talking about emotional matters in English, since I usually share my feelings with my partner. (female, 25, Ireland, L1 ER: 5, L1 Dominance: 4, LX Dominance: 4, LX FoU: 5)

What seemed to make the trick was affection, which was also openly mentioned inn some insights (23). In her interview, Olivia explained how she felt terrified of conveying a foolish image herself when speaking the language, until she befriended some good people:

When I moved over, I was terrified of not fitting in, of my, you know, my English not being good enough […] I couldn't handle like people looking at me and mean like 'oh she is foreign' […] I worked by subtraction […] in order to do that you hide some stuff… and you silence yourself […] I think it took a year of like being really lonely and then I met some really good friends and that kind of like happen organically I was much happier […] Now most of my friends are English […] or people who come from a mixed cultural background, who speak very good English […] this is the kind of people I can interact with as a grown up and insofar I speak English to them cause my life is in English. (L1 ER: 5, L1 Dominance: 4, LX Dominance: 5, LX FoU: 3.6)

Across all data, the development of affective connections with LX speakers emerged as a poignant factor more than the simple use of the language as such.

Discussion

Literature highlights that multilinguals use their languages differently according to the scopes, domains of life, and interlocutors (Giles, 1977, 2012; Giles & Coupland, 1991; Grosjean, 2010, 2015; Vega, 2008), suggesting that every linguistic dimension in migrants' minds can affect their 'sense of self' when using them. This study focused on the impact of the L1 and the LX on migrants' self-perceptions, where the LX was the language of the host society. The analysis centred on the perceived emotional resonance and cognitive dominance of the languages as well as on their use with different social networks. The findings showed that migrants' perceived alterations in their self-concepts when using the LX significantly weakened according to whether they considered themselves respectively L1 dominants, multidominants, or LX dominants. Furthermore, high levels of perceived emotional resonance of the L1, together with lower levels of LX socialisation and LX dominance predicted stronger feelings of difference in migrants' self-concepts when using the LX. The FoU of the L1 with different interlocutors, which can be interpreted as participants' social engagement with Italian-speaking peers, and the reported level of L1 dominance were excluded from the regression model as an unreliable predictor of migrants' feelings of difference. The emotional connection migrants retained with the L1 was the key factor explaining their sense of feeling different when using the LX more than the L1 use as such. This validates all preceding considerations on multilingualism, self-perceptions, and emotion (Dewaele, 2010, 2015; Pavlenko, 2005).

Qualitative insights confirmed these findings, emphasising the crucial role of the emotional significance of the L1 in shaping participants' feelings of difference, making it an exciting or negative experience. The fact that the sample is predominantly composed of late migrants, might explain, at least

from a statistical point of view, why L1 Dominance, L1 FoU, and LX ER did not consistently reveal significant findings. The maintenance of a deep connection with their heritage, both from a psychological and a socio-cultural point of view, could in fact have skewed participants' responses in favour of a high L1 dominance and low LX emotional resonance. In other words, the majority of the sample considered the L1 as a predominant language in their cognitive and social life, regardless of their perceived self-concept alteration when using the LX. In previous research, participants' qualitative insights often deviated from statistical findings (Dewaele & Nakano, 2013; Dewaele, 2016), providing a more nuanced picture of this phenomenon.

The findings are now discussed in relation to the research questions.

Are migrants' self-perceptions when using the LX linked to their perceived levels of L1 and LX emotional resonance?

The large majority of participants linked their feelings of difference to a higher emotional weight of Italian words. The emotional significance of the L1 could be due to the special affective bond individuals maintain with it (Pavlenko, 2005, 2006), even when the language is attrited (Dewaele, 2004). Previous literature highlighted how the feelings of difference mostly emerge in relation to an emotional mismatch perceived by the speakers (Dewaele, 2010, 2015; Dewaele & Nakano, 2013; Panicacci & Dewaele, 2018; Pavlenko, 2005, 2006). In support, participants' insights vastly focused on voicing intimate feelings in the LX, such as deep irritation (cf. Frances), pain (cf. Dana), or love (cf. Bia, Simon) as the typical circumstances altering their perceptions at a more intense level. The lack of emotional engagement when using English was often described as frustrating (cf. Simon) to the measure which it relates to a lack of authenticity. However, this detachment from the 'real self' sometimes enabled participants to cope with personal self-limits and emotional stress, as observable in Bia's narrative. Analogous research highlighted how personality attributes interact with this type of reflexivity, intended as self-awareness or regulation (Ożańska-Ponikwia, 2013; Panicacci & Dewaele, 2017; Wilson, 2008, 2013). The LX can in fact act as a shell that 'reveals and protects', echoing Lahiri's (2015) words. Some

respondents, such as Frances, attached a cultural meaning to this emotional disengagement, interpreting it as a way of breaking free from the heritage traits, creating a new sense of belonging.

This finding aligns with a large body of research in sociolinguistics and cultural psychology (Clément & Noels, 1992; Giles & Johnson, 1981; Mijatović & Tytus, 2016; Noels et al., 2010; Panicacci, 2021; Wilson, 2013; Zhang et al., 2017).

Are migrants' self-perceptions when using the LX linked to their perceived levels of L1 and LX dominance?

L1 dominant participants explained how the LX could not translate their inner mindset, voicing a sense of alienation when using English (cf. Dana). On the contrary, multidominants described a sense of enrichment coming from their multilingualism (cf. Frances), viewing these alternations in their self-perceptions as a positive and exciting experience, in line with Pavlenko's intuition (2006). Lastly, LX dominants talked about the discovery of a 'new identity' (cf. Olivia), something that also emerged in previous studies focusing on the cognitive embodiment of a language (Dewaele, 2016; Hammer, 2016; Pavlenko, 2013). Migrants who more consciously instilled the new language into their minds (cf. Frances) also embraced a novel cultural identity and developed a stronger sense of belonging to the host society (cf. Hammer, 2017; Kanno, 2003; Ożańska-Ponikwia, 2013; Panicacci & Dewaele, 2017), consequently feeling more 'at home' within their new linguistic identity (Chen, 2015; Chen et al., 2008; Choi, 2017; Hammer, 2016; Pavlenko, 2013).

Are migrants' self-perceptions when using the LX linked to the frequency of use of the L1 and the LX with different social networks?

Migrants sometimes mentioned how implementing the use of English helped them feel more confident when using it. The contact with LX users determined a shift in both the cultural and linguistic repertoire, as research often illustrated (Bourhis et al., 2012; Hammer, 2017; Panicacci, 2019, 2020). However, participants' reports mostly centred on their efforts in allowing the language

in their thoughts, private lives, intimate conversations with friends, and not on mere frequency of use. Research evidenced how personality traits and emotions crucially interfere in this process, explaining the discrepancy between cultural assimilation and the maintenance of heritage linguistic practices (Ożańska-Ponikwia, 2013; Panicacci & Dewaele, 2017), as observable in Frances's experience with Italian swearwords. What seemed to weaken these feelings of difference, also emphasised by Panicacci and Dewaele (2018) and Dewaele and Salomidou (2017), especially if perceived as an alienating experience, was the use of the language in affective relationships with familiar interlocutors. In other words, the fact that the new language became a 'language of attachment' (Hammer, 2017). Socialising in the LX and, above all, bringing emotions into the picture, changes the way multilinguals perceive their languages (Bourhis et al., 2012; De Fina, 2007; Dewaele, 2008, 2010, 2017; Ożańska-Ponikwia, 2013), and this, in turns, affects their perceptions of themselves when using those languages (Dewaele & Nakano, 2013; Lahiri, 2015; Pavlenko, 2013).

Limitations

In response to research design constraints, the distinction between the heritage and host dimensions has been controlled for. However, studies based on less homogenous samples, such as the BEQ, highlight how these perceptions of difference seem to be unrelated to the types of LXs (Dewaele, 2010; Pavlenko, 2006). Multilinguals typically report feeling more authentic when speaking the L1, regardless of their degree of multilingualism (Dewaele & Nakano, 2013) or level of dominance and socialisation in the target language (Dewaele, 2004, 2008). Previous literature showed how affective socialisation can challenge this inclination (Hammer, 2017). In the light of these considerations, relying on a sample of late migrants might have affected results. Further research should address these limitations, by focusing on less linguistically and culturally homogeneous populations to investigate individuals' self-perceptions when using any LX known, including the L1 (cf. Venturin, 2020). Likewise, new studies should investigate the impact of factors such as social status or migration history on self-concept changes when switching languages. Research confirmed that

exposure to host culture as well as migrants' affiliation with their heritage do not automatically predict any shift towards the dominant culture (Ożańska-Ponikwia, 2013; Panicacci, 2019). Yet, this could differ when focusing on different generations of migrants (cf. Venturin, 2020), migrants from marginalized backgrounds, or ethnic minorities (cf. Rzepnikowska, 2019; Schroedler et al., 2022; Wang & Dovchin, 2022; Yağmur, 2017). Clearly, the complexity of multilinguals' self-perceptions makes it an exciting and still relatively unexplored area of research.

Conclusion

This research explores multilinguals' reflexivity intended as self-awareness and regulation specifically in relation to language use. The analysis highlights how different linguistic dimensions are interacting in migrants' minds from an emotional, cognitive, and social perspective, and how this regulates their subjectivity when using the language of the host society. The analysis evidenced that migrants' attitudes towards all of their languages deeply intersect with the way they perceive themselves when using them. In this context, the emotional significance of the L1 vividly emerged as the main ingredient influencing migrants' feelings of difference when speaking the LX. Participants seemed aware of how their languages can prime their feelings and alter their identity, reporting a strategic use of them, according to what they may or may not be willing to reveal or experience, being it estrangement, excitement, or emotional liberation. Demographic aspects, such as social status or degree of multilingualism, might have contributed to make this experience more unique and subjective.

The findings have pedagogical and social relevance as they can inform researchers, instructors, and members of multicultural societies about the dynamics of multilinguals' identities, potentially inspiring better policies regulating language teaching, education, language use, or integration, specifically orientated to improve multilinguals' well-being.

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Reflexivity and New Metanarratives. Contemporary English-language Retellings of Classical Mythology

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Katarzyna Szmigiero

Abstract: The turn of the millennium has brought a revival of interest in the ancient Greek and Roman texts. Obviously, the legacy of antiquity is a permanent feature of Western literature and visual arts; yet, its contemporary manifestation has taken a novel form, that of a retelling. It is a new trend in which a well-known text belonging to the canon is given an unorthodox interpretation, which exposes the ethnic, class, and gender prejudices present in the original. Mythological retellings are often written in an accessible manner containing features of genre fiction, which makes the revised version palatable to ordinary readers. A characteristic feature of mythic fantasy is the shift of focus from heroic exploits to private life as well as putting previously marginal characters into limelight. The retellings are a consequence of new, reflexive research angles that have appeared in the field of the classics.

Key words: classics, feminism, mythology, retelling

Introduction

The prefix 're-' implies doing something again in order to improve the current situation. The action indicates dissatisfaction with the *status quo* – things were better in the past or they are no longer adequate to present conditions. The need to adapt may refer not only to a material object but also an idea or interpretation of past events. Revisionism is a popular tool within the academia as established narratives reflected upper class, male, and Eurocentric ideologies. They are being supplemented, or even replaced, by looking at history and cultural traditions from the point of view of the previously marginalized people. The ability to reflect upon the past with a critical eye demands from the scholars a double status, they must simultaneously be insiders and outsiders in the field. Their academic credentials must be impeccable, yet their background should make them suspicious towards the mainstream research. The destabilizing interpretation can only come from a person who is capable of "disciplinary reflexivity," noticing the unfairness of the established modes of thinking and

seeing it as a result of the narrow gaze of the previous generation of scholars (Dean, 2017, p. 2). With the inclusion of individuals of lower class background, women, non-Westerners as well as people of colour into the academia, some fields of study have undergone a dramatic shift in attitudes and a rising level of reflexivity towards the production of knowledge and power dynamics within the discipline. Such is the case with the so-called classics – the study of ancient Greek and Roman history, philosophy, literature and language, mythology and art. The aim of this article is, however, not to look at the novel trends in classical scholarship but rather their popular applications – the rapidly growing genre of mythological retellings within the context of reflexivity understood as a constant circular relationship between the ancient heritage and its reception. How literary output is interpreted and evaluated is influenced by our current cultural values; simultaneously, the interpretation itself can reinforce or challenge these values. It is the "back-and – forth process whereby an account of reality depends on preexisting knowledge of that account. This sense of the concept acknowledges that the knower and the knowledge cannot be fully separated" (Morawski, 2014, p. 1653).

Traditional Approach to the Classics

Sarah B. Pomeroy observes that for a long time the classical research has been dominated by 'masculinist' topics, especially "political and military history" as well as "intellectual history" (2015, p. ix). Moreover, biological essentialism would be used to explain the gender divide of the ancient societies, so women's subjugation to the domestic sphere was seen as natural. Frequently male academics did not dwell on the subject at all nor did they notice that various ancient societies perceived gender differently. Furthermore, researchers often remained blind to the blatant misogyny of many ancients texts – either due to convenience, not to write about a controversial subject, or, more likely, paying lip service to assumptions about women's 'natural' inferiority.

Even now, some female classicist or historians face accusations of being too feminist for their own good. Carolyne Larrington's *The Feminist*

Companion to Mythology (1992) was republished as *Women's Companion to Mythology* (1997) as the publisher, without consulting the editor, probably decided the word 'feminist' may discourage some audiences.[1] Likewise, Natalie Haynes admits hostility of the academia towards feminist classicists is one of the reasons she never considered a university post.[2]

Much of classical scholarship also focuses on seemingly gender – and class-neutral 'high-philology' issues such as translation of ancient texts, their composition and transmission, questions of influence and authorship. The scholars engaged in it believed in the illusion of absolute objectivity and universality of their inquiry, forgetting that

> when we approach a literary text – and the analysis and interpretation of texts is at the core of any literary-critical project, even the "purely" theoretical one – we inescapably approach it from the point of view of readers embedded in particular historical and cultural frameworks, as well as scholars endowed with certain information (Šebek, 2022, p. 210).

They lacked reflective awareness that to what they paid attention in their study reflected their background and values but excluded a multitude of other viewpoints, equally justified. In other words, the discipline failed to acknowledge "the limits of knowledge specifically associated with the analyst's membership and position in the intellectual field" (Bourdieu & Wacquant, 1992, p. 39), presenting its findings as unbiased and unrelated to the identity of the scholars. Shelley P. Haley notes, for instance, how racial and gender prejudice of the academics has often impacted their apparently objective research. Comparing the established translation of Roman poems into English with the Latin original, Haley observes how neutral adjectives used in antiquity become racist slurs (Haley, 1993, pp. 30–31). In the most recent translation of the *Iliad* (2023), in the fragment where Helen reproaches herself

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[1]   Personal communication with the author.

[2]   Haynes, Wednesday lecture at Leventis Gallery, 3.0 5.2 0 2 3, Nicosia, Cyprus.

for the carnage of war, Emily Wilson decided to render the enigmatic phrase employed by Homer as "dog-faced" (Wilson, 2023). Other translators, all men, chose to interpret it in terms of sexual immorality without any justification but their own values and assumptions. Helen thus calls herself a "wantom," "a slut" or a "whore" (Wilson, 2023). It is obvious that the reader is getting a conservative male viewpoint here – the translators assume a woman should not leave her husband and child for a lover and if she does, she is a whore. The term may mean wretched or miserable.

Even a casual glance at contemporary textbooks on ancient literature proves that harmful stereotypes are still entrenched in the field. For instance in Blackwell's introduction to Homer from 2004, a student may read:

> Hector, Andromache, and Astyanax are a family, contrasted with the fruitless union of Paris and Helen, built on lust, leading nowhere except to death. Their self-indulgence, their slavery to selfish pleasure, will bring the death of the city, a collection of homes and of the families that reside therein (Powell, 2004, p. 79).

Thus, childlessness (whether chosen or involuntary) is perceived as morally suspicious while the economic motivation of the siege is ignored. A personal opinion of the male author of the study is presented as a universal truth expressed by Homer. Michael Silk's guide to the *Iliad* (2004) does not mention gender or sexual violence even once. Powell's and Silk's books are good examples of scholarly works which, apart from information and sound analyses, smuggle biased opinions. Since Greek and Roman mythology and elementary knowledge of classical literature are taught at schools, many androcentric assumptions about class and gender are still transmitted without much reflection.

Page duBois has argued that classics have been held hostage by conservatists, who use ancient history or mythology to support their "reactionary ideas," such as militarism, imperialism, and misogyny (2001, p. 4). The discipline, for a long time, failed "in attracting women or people of color" (Rabinowitz, 1993, p. 4). It influenced which aspects of the field were highlighted,

which suppressed. Rabinowitz notices that female classicist were acknowledged as long as they did research within the classical mainstream, employing standard methodological tools and working on ideologically neutral subjects (1993, p. 6). If they had already established their credentials, in a gender-neutral areas, they were allowed, occasionally, to deal with gender issues.

Yet, the classical tales themselves contain many rebellious characters or examples of transgression. Also, some classical writers, most notably Euripides, are ambiguous in their attitude to ethnicity and gender. These texts have the potential for a much more radical metanarrative yet such approaches used to be silenced or dismissed.

Metanarrative of Classical Legacy

The accepted manner of approaching works belonging to the literary canon is sometimes referred to as metanarrative – an established way of reacting to a text and its message, a time-honoured interpretation rooted in Western culture. The term is derived from Jean-François Lyotard's *The Postmodern Condition* (1984). The French critic claimed that:

> the 'great narratives' that underpin Western civilization – religion, Marxism, the idea of progress through the application of rational principles, the belief that a completely free market will ultimately benefit us all – have at least theoretically been discredited. All those 'metanarratives' are guilty of having declared themselves universally valid and they have all contributed to the West's oppression, if not actual enslavement, of a good deal of the world. What we need, Lyotard tells us, is 'little narratives' – small-scale, modest systems of belief that are strong enough to guide us, but are always aware of their provisional nature and their local rather than universal validity (Bertens, 2001, pp. 142–143).

Yet, the traditional conviction that Homer's epics express timeless values of honour, codes of proper behaviour, ideals of masculinity, etc. – now

seems preposterous. The *Iliad* and the *Odyssey* were deeply grounded "in social assumptions which were masculinist, misogynistic, socially elitist, imperialistic, and often militaristic and violent" (Stephens & McCallum, 2013, p. 9). Ignoring these aspects of the texts or dismissing their criticism as ahistorical only corroborates them.

Robert Fowler, in the Introduction to *Cambridge Companion to Homer*, says that "for centuries these poems have stirred the emotions, enlightened the minds and ennobled the spirits of their readers who, however much their interpretations differ, all recognise their fellow human beings, hear and comprehend a sublime voice, and feel the redemptive power of civilization" (2006, p. 3). Indeed, raping, plundering cities, and murdering infants and pregnant women are highly ennobling for the spirit – Vladimir Putin's forces in Ukraine will surely identify with Homer's heroes. Likewise, Gilbert Highet opens his monumental work, *The Classical Tradition. Greek and Roman Influences on Western Literature* (1949/1985), as follows:

> Our modern world is in many ways a continuation of the world of Greece and Rome. [...] But in most of our intellectual and spiritual activities we are the grandsons of the Romans, and the great-grandsons of the Greeks. Other influences joined to make us what we are; but the Greco-Roman strain was one of the strongest and richest. Without it, our civilization would not merely be different. It would be much thinner, more fragmentary, less thoughtful, more materialistic—in fact, whatever wealth it might have accumulated, whatever wars it might have fought, whatever inventions it might have made, it would be less worthy to be called a civilization, because its spiritual achievements would be less great (1985, p. 1).

Yet, we have also inherited gender and class inequality, leniency towards sexual violence, and confusion between love and desire. As Pomeroy reminds her readers "the past illuminates contemporary problems in relationships between men and women" (2015, p. xii). "The way the Greeks conceptualized [women and non-Greeks] has echoed down the ages" (Rabinowitz, 2008, p. 86), often with disastrous consequences. Thus, a critical look at the classical

heritage is necessary. Stephens and McCallum see the clichés about the "timelessness and universal significances" of myths as well as their forming a "part of 'our' heritage" as "deeply problematic" (2013, p. 63).

Realizing how dominant metanarratives affect the reaction to the classics is connected with the notion of reflexivity as it implies continuous questioning of previous assumptions (that is, established models of interpretation) as new generations of scholars and artists are exposed to classical legacy. Their background and sensitivity undermines the established metanarratives in a constant "boomerang effect," to use Pierre Bourdieu's apt term (2004, p. 4). Yet, the boomerang is slightly different with each throw and return. As the way the society changes, our response to the classics is adequately modified.

Feminist Criticism and the Classics

The most conspicuously offensive aspects of Greek mythology are the manner in which women are presented and the attitudes to sexual violence. First of all, female characters are predominantly marginal: they might assist the hero to be abandoned by him when they are no longer needed or are a trophy received for heroic exploits. Second, they are also limited to their sexual functions as objects of erotic desire and mothers of future heroes. Finally, women are often depicted as monstrous. Innumerable terrifying creatures of Greek mythology are female: Hydra, Scylla, Gorgons, Harpies, Sirens, or the Furies. The first woman ever, Pandora, is an artificial creature made by the gods to bring misery into the world. Apart from the frequent depiction of female monsters, there are a few 'monstrous' women in Greek mythology – that is individuals or whole societies that defy the social norms and transgress gender roles. In the Greek imagination, women opposing their traditional functions were a fearful abomination. The best example is the society of Amazons, fierce female warriors living outside male control, who take lovers for pleasure yet do not want to be wives, who hunt and fight like men and make their own laws (Haynes, 2020, pp. 113–114). For the Greeks, the Amazons were an example of a hypothetical society, "a negative illustration of what might happen if warrior

women were in control" (Lefkowitz, 1986, p. 19), "a perversion of all that is proper and correct, a threat to the family" (Powell, 2002, p. 165). If individual women are concerned, the most terrifying are the depictions of Medea or Clytemnestra. They "express different notions about their primary role in life," act upon their dissatisfaction and bring destruction not only to themselves but their entire families (Lefkowitz, 1986, p. 52). A woman should not criticize her husband for any infidelity, assume his hegemony as the head of the household or follow her passions.

Another important aspect of classical mythology that attracts the attention of feminist critics is the treatment of sexual violence. Mark Morford and Robert J. Lenardon admit that ancient texts do not differentiate between abduction, rape, and love (2003, p. 20). They give numerous examples in which the word 'rape' signifies ordinary courtship in which both partners willingly participate as well as those in which violence or trickery is employed. It can be argued that this distinction, fundamental for modern readers, reflects the customs prevailing in antiquity. Brides often met their husbands on their wedding day, were taken to their grooms' homes and subjected to an intercourse with a stranger (Doherty, 2003, p. 25). A carefree childhood reached its irrevocable end and the obligations of an adult woman had to be embraced, though initially a girl might have been reluctant. Many scholars argue that the abduction/rape myths should be interpreted figuratively as female rite of passage stories (Doherty 2003, pp. 24–25).

Accusations of Ahistoricism

Those opposing feminist ways of looking at the classics often accuse the new generation of scholars of ahistoricism. They claim imposing contemporary values and sensitivities to a remote culture which cherished different norms of behaviour is inappropriate and leads to biased judgments. Yet, it must be remembered that Homer's works as well as the poems belonging to the so-called Epic Cycle described events that supposedly took place in the Bronze Age, yet were composed and transmitted orally several centuries later, to be

finally written down not by their original authors. Furthermore, the myths about the Trojan war were undertaken by playwrights of the classical period and later Roman writers. They were also an immensely popular subject in the Middle Ages and Renaissance. Needless to say, the first book ever to be printed in English was *The Recuyell of the Historyes of Troye* (1464), a French romance translated and published by William Caxton (Hughes, 2006, p. 7). Each period added its own interpretations, explanations, events and characters, not to mention the understanding of the moral aspect of the tale. As Josef Šebek explains, analyzing the role of reflexivity in literary studies, "In Bourdieu's theory an object can only be understood on the basis of its relationship to the human agent who produced it (typically its author), or to the successive agents who surround it with further discourse (critics, but also publishers, etc.)" (2022, p. 215). In case of classical heritage, we deal with multiple layers of authors, critics and interpreters. The way the story and its protagonists is depicted reflects the values and preoccupations of the period in which myths were re-adapted, not the original 1200–1300 B. C. E. Sometimes these moral assessments contradict one another. The shifting attitudes to gender roles are of primary importance here.

The way we look at female mythological characters mirrors our ideas about female sexuality, gender roles, fidelity and motherhood as well as human agency. Contemporary authors do not attempt anything more scandalous or sacrilegious in their retellings, as each period took their liberties with the ancient tale, adding its own flavour. They simply hijack Homer and his successors once again – but since they themselves retold older stories, they cannot complain.

Retellings

The growing dissatisfaction of modern readers, writers and educators with the dominant metanarrative of the classics has recently resulted in a rapidly growing number of retellings, which are generally understood as novel ways of telling a known story, making familiar unfamiliar through shifting points

of view, giving voice to marginal characters, focusing on different events or suggesting different motivation for characters' actions. Last but not least, "the potential moral impact on audiences" must be mentioned (Stephens & McCallum, 2013, p. ix). The aim of the retelling is to subvert the traditional metanarrative and offer new interpretative frameworks. Thus, their great majority is revisionist in character. They are often written in an accessible manner and contain features of genre fiction, especially fantasy and romance, thus making the revised version palatable to a reader without classical education. It is the "attitudes and ideologies pertaining at the cultural moment in which the retelling is produced" that give each new version its unique dimension (Stephens & McCallum, 2013, p. ix).

Though the term retelling is far from precise, as any new version of a familiar story can be labelled and marketed as a retelling, it should be seen as different from adaptations. Adaptation suggests a change of medium or genre while the modification of the metanarrative is of secondary importance. Thus, Wolfgang Petersen's film *Troy* (2004) is definitely an adaptation. Yet, despite many major changes in the plot and the elimination of supernatural agency, it is still rather reactionary in spirit. For instance, it omits several notable female protagonists, gives an insipid portrayal of Helen, and focuses on political and military themes. It also idealizes the relationship between Achilles and Briseis. Some adaptations of the Persephone myth, like GoofyGodCartoons or *Lore Olympus* comic, are both adaptations and updates, moving the action to modern times. The musical *Hadestown* (2006) is also an example of an update adaptation.

The enormous popularity of *Troy* rekindled the interest in new versions of classical mythology. In 2005, a Scottish book publisher, Canongate, initiated a series of myth-inspired books, commonly referred to as Canongate Myth Series.[3] Most of the novels are based on Greek mythology, but there are also a few Bible retellings as well as stories inspired by other world mythologies.

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[3]   https://canongate.co.uk/collections/the-myths/ The idea behind the project was later imitated by the Hogarth Shakespeare series (2016) or The Austen Project by HarperCollins (2011). Though called retellings these books were all commissioned as contemporary updates based on similar motifs, not retellings in the narrow sense.

Nevertheless, the term retelling might be misleading here – the texts inspired by Greek myths are modern stories based on similar motifs, loosely inspired by the classics. Had Ali Smith's *Girl Meets Boy* (2007) been not published under the Myth Series label, few readers would be aware of its similarity to the Iphis myth. Only Margaret Atwood's *Penelopiad* (2005) meets the criteria of a retelling understood as presenting a cherished story from a different point of view, offering a novel interpretation as it challenges the metanarrative of Penelope as patient, loyal, loving, yet a little boring. The retellings I will focus on in this article are all set in the Bronze Age and follow, more or less closely, the versions of myths known from Homer, Greek and Roman drama or Ovid's poetry. They drastically depart, however, from the established interpretation of these stories, challenging the traditional metanarrative. Thus, I use the term retelling in a narrow sense of the word, as a text closely based on earlier sources yet infused with modern sensitivity. The authors of the retellings consciously engage themselves with challenging the traditional approach to the classics, introducing contemporary concerns and their own experiences as women. They do not pretend to be neutral transmitters of objective knowledge but reflexive interpreters and re-evaluators of the cherished tales.

Retellings of mythology had appeared earlier – for instance the German author Christina Wolf published *Cassandra* in 1983 and *Medea* in 1996. Italian writers have also taken up mythological themes, often giving them unorthodox treatment like Luigi Malerba in *Itaca per sempre* (1997, translated into English in 2019). There were also a few romances dealing with the love life of Helen of Troy, such as John Erskine's *The Private Life of Helen of Troy* (1925). Yet, the launch of the Canongate project renewed the interest in new versions of mythology. There is a constantly growing demand and supply for them. Many retellings are marketed as trilogies: the *Golden Apple Trilogy* by Emily Hauser, the *Grecian Women* seri*e*s by Hannah Lynn, *Homer's Wives* by Naouma Kourti, *Homeric Chronicles* by Janell Rhiannon and the yet unfinished Songs of Penelope by Clare North can serve as examples. Stephen Fry's non-fiction retellings of mythology, *Mythos* (2017), *Heroes* (2018) and *Troy* (2020), also come as a trio, yet the books are more like a chatty introduction to various myths, not a coherent narrative. The author's celebrity status contributed to

the books' popularity among ordinary readers unfamiliar with the classics. Some authors, like Madeline Miller or Jennifer Saint do not write cycles but specialize in the genre.

Some of the retellings are penned by classicist, such as Emily Hauser, Natalie Haynes, Madeline Miller, and Claire Heywood.[4] Hauser combines a career as an academic with creative writing, while Haynes writes, apart from fiction, also books popularizing the ancient world. Their views and sensibilities, visible in the retellings, depart from the conventional approach to classical heritage. Ironically, feminist classicists act as a Trojan horse, dismantling the conservative discipline from within. A few retellings were written by authors with established reputations (Margaret Atwood, Ursula K. Le Guin, Pat Baker) yet many authors are little known and publish independently. Some of these books are masterpieces, many are 'disposable' pulp fiction for lovers of historical romances and fantasy.

The most popular retellings deal with the Trojan war and its aftermath. Yet, there are also notable versions of the canonical accounts of the story of Medusa, Medea, Atalanta, and the Amazons. Retellings of myths are a unique mixture of fantasy, period romance, and alternate history fiction. Sometimes they are referred to as mythic fiction or mythological fantasy, yet popular literature tends to be fluid – and ephemeral – if generic conventions are concerned (Murphy, 2017, pp. 1–11). These novels are not particularly original and seem to be commercially driven. Even their covers follow a certain pattern to signal to the readers that they belong to the same category of fiction: there is usually a stylized picture resembling a classical sculpture or a relief, showing a woman or a group of women, sometimes a vase, columns, olive or vine leaves with a Greek border pattern.

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[4]   Male classicists also write popular accounts of ancient history or mythology. It is worth mentioning here Valerio Massimo Manfredi, an Italian writer whose *The Last Legion* became a popular film in 2007. Mark Knowles, the author of the *Blades of Bronze* trilogy (*Argo* published in 2021, *Jason* and *Hades* in 2023), studied Classics and worked as a teacher. Their focus, however, is more on action/adventure/heroic fantasy, not revisionist retelling.

What all these novels have in common is that they retell a known tale from the perspective of marginal female characters (or male, in the case of Miller's *A Song of Achilles*) presenting their plight in a manner consistent with contemporary feminist sensitivity. They focus on family ties, especially the experience of sisterhood and motherhood, relationships with men, who are often abusive, and an attempt to find a safe haven within a deeply misogynist society. Though the literary value of some of these text may be questionable, they meet the emotional needs of their readers in accessible prose. After all, most readers are not academics, not to mention classicists, and their expectations towards what constitutes a good reading matter differ from those of professional scholars or critics. Retellings aptly voice contemporary anxieties regarding gender roles and cultural conditioning of women towards passivity and men towards aggression linking them to myths.

Needless to say, the authors of the most recent retellings are women with strong feminist sympathies. The ancient versions of myths were written down predominantly by men. In fact, only a handful of ancient poetry written by women has survived till our times (Doherty, 2003, p. 21). The major recipients of literary texts, actors performing on stage as well as the members of the audience, were male. These texts are a product of "an androcentric community" (Stephens & McCallum, 2013, p. 64). Many aspects of female experience must have eluded the male writers. Thus, the contemporary trend of rewriting the myths attempts to fill that gap.

To illustrate how the modern authors from English speaking countries reflect upon the classical mythology, I will take a closer look at a few notable retellings as they enter into dialogue with Homeric texts exposing their masculinist military ethos, objectification of women and attitudes to sexual violence.

The first issue that must be addressed is style. Homer's epics as well as the majority of Greek tragedies (with the exception of Euripides) were written in deliberately archaic, inaccessible language and most translators attempt to duplicate the lofty diction. Yet, Pat Barker in *The Silence of the Girls* (2018) and *Women of Troy* (2021) de-inflates the loftiness of the *Iliad* using "demotic register" (Stephens & McCullum, 2013, p. 11) – every-day, mundane,

occasionally obscene vocabulary and shot sentences. The word 'fuck' is more often employed than the fixed epithets of 'rose-fingered', 'swift-footed' or 'mighty'. English in most translations of Homer is a language that was never spoken, and "was written only for the purpose of translating Homer and retelling Bible stories" (Petr Dickinson, quoted in Stephens and McCullum, 2013, p. 30). As Sophie Gilbert noted, on the surface Barker's tone clashes with the noble, lofty expressions found in Homer (Gilbert, 2018). Simultaneously, however, the two epics "were not composed in a single Greek dialect, but in an artificial hodge-podge of dialects transcending any specific local culture" (Blondell et al., 1999, p. 6). His diction glamourizes war and glosses over its brutality: sweat, fester, blood, excrement, rotting bodies… Though, in Gilbert's words, Barker's "anachronisms that can be jarring" they "also force readers to compare the misogyny of ancient Greece with the misogyny of the present" (Gilbert, 2018). The words Briseis hears, being inspected as a captive, is "Hey, will you look at the knockers on that" (Barker, 2019, p. 20). She feels reduced to being flesh – like innumerable contemporary women having their bosom inspected by males in the street, pub, beach, swimming pool or male students in a school corridor. When Achilles calls his Myrmidons "lads" (Barker, 2019, p. 22) he behaves like a football hooligan talking to his mates on a Friday night. Yet, as Barker recalls in the motto to the first novel, taken from Philip Roth's *The Human Stain* (2000), the story of the *Iliad* is like a barrroom brawl, with two most beefy men fighting over a girl. "We do not find in the *Iliad* or *Odyssey* low or indecent language" (Griffin, 2006, p. 158) but it is hard to imagine common soldiers or their commanders using dactylic hexameter during feasts or intercourses with slaves. It is Homer's diction that defies the realities of war, not Barker's. Other novelist, such as Miller or Atwood, use less colloquial language, but definitely reject the bombastic tone associated with the classics. Fry's language is also filled with contemporary colloquial expressions often creating a humorous breach of decorum between low style and subject matter traditionally viewed as sublime.

Another important modification is connected with the notion of the hero. Traditionally, mythological warriors are seen as embodiment of bravery, fitness, military skill, loyalty to their country and leader, etc. They fight

for eternal glory and honour but also the spoils of war. Women, with their mundane domestic tasks are too passive to be seen as heroic. But who is a hero, asks Calliope in Natalie Haynes' *A Thousand Ships* (2019):

> Is Oenone less of a hero than Menelaus? He loses his wife so he stirs up an army to bring her back to him, costing countless lives and creating countless widows, orphans and slaves. Oenone loses her husband and she raises their son. Which of those is the more heroic act? (Haynes, 2019, p. 177)

The quiet ability to endure and care about others is juxtaposed with murderous rage. Haynes also observes the impact of men's eagerness to fight on the life of their wives. According to Homer, Helen is embarrassed by Paris' cowardice after he runs away during his duel with Menelaus. He survives but his lack of courage is seen as unmasculine. In many retellings women question the use of their husbands' valour. Leodamia, the widow of the first Greek casualty in Troy, ponders: "Who could love a coward, she had once heard a woman say. Laodamia knew the answer. Someone for whom the alternative is loving a corpse" (Haynes, 2019, p. 117). Miller also challenges the notion of the hero presenting the modest Patroclus as honourable and protective.

Last but not least, contemporary retellings question the omnipresent objectification of women and connect the ancient misogyny with contemporary feminist concerns such as attitudes to unwanted sexual advances, rape and pregnancy. For example, myths do not say whether Zeus raped Leda or seduced her as a swan. Her feelings about the act itself, her attitude to her semi-divine child and the reaction of her husband are never mentioned. It is assumed being chosen by Zeus is always a rare privilege and the mortal woman must feel proud. Yet, in Amanda Elyot' *Memoirs of Helen of Troy* (2005) Leda's husband shuns her, blaming her for the rape, so Leda eventually commits suicide. In Claire Heywood's *Daughters of Sparta* (2022), little Helen carves her mother's affection but Leda is unable to love the child whose presence constantly reminds her of the sexual trauma to which she was subjected. On the other hand, Fry's account trivializes the experience. Leda is relaxing with her eyes closed after her husband has made love to her. When

she feels being touched again, she assumes her husband is "very frisky," which is rather out of character as apparently he is not known for being an ardent lover (Fry, 2020, p. 68). Yet the body on top of her feels unfamiliar – "Tyndareus was hirsute, but no more hairy than the average Greek male. He certainly wasn't furry. But no, this wasn't *fur* that she could feel all over her flesh, it was something else. It was… Surely not?… Could it be *feathers*?" (Fry, 2020, p. 68, emphasis in the original). He does not devote even one line to Leda's reaction – shock? disgust? pleasure? Fry does not approach the scene realistically as a real act of an animal forcing itself onto a woman. For him it is yet another quirkiness for which those crazy Greeks were known, not an act of violence.

The most powerful example of neglecting female experience in ancient texts is the famous scene in which Priam, heartbroken after the death of Hector and by the bestial manner in which Achilles mutilates his son's corpse, sneaks into the Greek camp to beg for the return of Hector's body. The old king says:

> "That I am wretcheder, and bear that weight of miseries
> That never man did, my curs'd lips enforc'd to kiss that hand
> That slew my children" (The *Iliad*, book 24, lines 449–451).

For him, his act of submission is unique in the history of humanity. Yet, as Briseis observes "And I do what countless women before me have been forced to do. I spread my legs for the man who killed my husband and my brothers" (Barker, 2019, p. 267). For Priam, women do not count as human even though he probably realizes slavery will soon be the fate of his wives, daughters and daughters in law.

Homer does not mention the fate of Briseis in the *Iliad* since when the poem finishes Achilles is still alive. Barker assumes she is pregnant with his child – most Trojan 'brides of the spear' ended up impregnated by their captors. She discusses the issue of pregnancy which erasers the woman's identity making her a container for the child she is to bear. As soon as it becomes obvious Briseis is expecting Achilles's child, she observes that "people's attitudes to [her] shifted." The Myrmidons "who apparently could see inside [her] womb" are certain it must be Achilles's son she is carrying.

> At times [she] had the feeling that what [she] carried inside [her] was not a baby at all, but Achilles himself, miniaturized, reduced to the size of a homunculus, but still identifiably Achilles; and fully armed (Barker, 2021, p. 19).

The pregnancy changes her status, from a disposable whore who can be swapped between men to an object of veneration – strangers touch her stomach "not in a sexual, predatory way, but as a mark of [their] loyalty to the bloodline of Achilles" (Barker, 2021, p. 57). Previously she was groped for sexual thrills, now she is "the casket that contained the crown jewels" (Barker, 2021, p. 57). Though Briseis benefits from it, she is aware it is the unborn child that matters to everyone, not her. Her observations echo the contemporary discourse of anti-abortionists, who often value the fetus over the rights of the mother, even if the child is the result of rape. Barker reflectively imposes contemporary sensitivity on the ancient myth, yet her approach is psychologically plausible. Briseis calls the fetus a "a parasitic infestation" that has taken over her body and identity (Barker, 2021, p. 57). Her pregnancy also makes her painfully aware she as a person hardly matters, she is just a container for a life that even before birth is so much superior to her own. If it had not been for her womb, she would have been given away as a prize during Achilles's funeral games. Instead, she was married to a Myrmidon of Achilles' choice (Barker 2021, p. 171).

The discrepancies between the traditional accounts of the Trojan war and the contemporary retellings incorporate previously absent female perspective into the narratives. The authors focus on marginalized characters as well as non-military exploits, showing how war affects women's lives, subjecting them to slavery, rape and unwanted pregnancy. Simultaneously, however, the experience of fictitious characters from mythology uncannily echoes realities of contemporary life, entering into a dialogue with the past. According to Rabinowitz, "some will continue to look to antiquity for the origins of the glory of Western civilization, while others [like authors of the retellings] will look to antiquity as a formative moment of misogyny" (1993, p. 7).

Conclusions

Women writers, "outsiders and latecomers" (Stephens & McCallum, 2013, p. ix) in the myth re-production, have offered a novel angle from which they look at the classical heritage, giving myths a degree of "contemporaneity" (Purkiss, 1992, p. 441). Using mythological contexts to discuss contemporary issues also reminds the readers of the oppressive continuity of gender expectations. The classical ideals of femininity (submissiveness, unquestioning loyalty to a male guardian, devotion to motherhood and domesticity) as well as depictions of behaviour seen as transgressive does not depart from contemporary norms.

The recent popularity of mythological retellings raises several questions about the place of the so-called 'canonical' literary texts. On the one hand, new generations of readers need to be familiarised with them. After all, they are a part of "social heritage, transmitting many of a culture's central values and assumptions and a body of a shared allusions and experiences" (Stephens & McCallum, 2013, p. 3). Simultaneously, however, the very values seem not only to be dated but also blatantly cruel, arbitrary and morally wrong. They are deeply offensive to women, whose sheer humanity is questioned. They glorify physical violence and blind obedience to superiors, who are defined in terms of birth and wealth, not ability. They endorse theft and plunder. Furthermore, since they have been revered for millennia, they have undoubtedly contributed to acceptance of some behaviors. Why raping captives and murdering civilians is an heroic act if committed by Agamemnon, but a war crime if the victims are Bosnians or Tutsi? How to fight sexual harassment if reading lists at schools and galleries are literally filled with eroticized rape scenes? "Our ideas about sexuality are not natural or inevitable; they are the legacy of a particular historical development, always in the process of change" as duBois argues (2001, pp. 75–76). The same applies to the reluctance of seeing women take prominent roles in the public sphere and men becoming more involved in domestic affairs (Rabinowitz, 2008, p. 87). The way we reflect upon such themes now interpreting and appropriating mythological themes – whether eroticizing them, sanitizing them or exposing their cruelty – influences everyday life.

Thus, we not only need new metanarratives with which to interpret the old texts but also new versions of the classic stories that supplement the biased narratives of the past. In 2013, Stephens and McCullum speculated that a shift in interpretative frameworks might change out perception of literary classics.

When the new metanarratives are acutely incompatible with the older metanarratives that have shaped a given story, the outcome can be a moment of cultural crisis. For example, the modern women's movement, and feminist social and critical analysis in particular, has produced a bundle of metanarratives so incompatible with the metanarratives which have informed many traditional stories in the past that if feminist metanarratives become socially dominant – and hence implied and invisible – many traditional stories will be rendered unreadable and beyond recuperation (2013, p. 9).

Their forecast has been proving correct. The number of popular retellings of mythology as well as new approaches to the classics from the academia are a proof one cannot ignore. They try to replace the traditional masculinist values with more humanistic, inclusive ones. Though the retellings are authored by women with feminist sympathies, it would be a simplification to suggest they focus only on women's point of view. Most narratives show the negative impact of the militaristic message of the Bronze Age also on men.

Though retellings reverse the moral order of the ancient tale, the very fact that contemporary writers chose the classical topic stresses the importance of the original. Retelling is both an act of rebellion but also a homage. It helps to "construct, preserve, and perpetuate particular forms of cultural knowledge, [thus], in their assumptions and reassertions of canonicity retold stories are deeply implicated in this process" (Stephens & McCallum, 2013, p. 21). Retellings do not try to push the classics out of the canon but, acknowledging their indisputable position in the Western heritage, yet propose a less obsequious attitude to the values expressed in mythological tales, especially their role in upholding "national, gender, and class hegemonies" (Stephens & McCallum, 2013, p. 22). In order to do that a reflective look at the classics in needed, one that does not fear accusations of ahistoricism or inaccuracy, as these are often the tools that help to gloss over misogyny and injustice.

Interpreting myths as allegories or accepting their views on violence as simply reflecting the values of their times blind the readers to the injustices inherent in them and, consequently, to their legacy in modern times. The need to reflect on established metanarratives offers new interpretations of mythology but also proves the constant fascination with myths and their incredible malleability.

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Reflexivity in Translation: A Multi-layered, Dialogic, and Self-reflexive Process

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Abstract: Translation theory and practice cannot be separated since the selection process implemented while translating implies a certain level of reflexivity that reflects the translator's approach to practice.

This article aims at investigating the different types of reflexivities categorised by Lynch and their application to translation practice. In particular, the English into Italian translation of the report on theatre From Live to Digital performed by the writer will be analysed, and examples of the translation process will be presented in light of the many layers of reflexivities involved.

Specifically, hermeneutic and standpoint reflexivities will be explored considering the issue of ethnocentric violence and the quest for foreignization. Furthermore, conceiving reflexivity as an inward turn and a dialogic process, translators come to know their "Self" and the "Other," which results in the creation of something creative. Translation being a form of creative writing resulting from a dialog is referred to as responsive translation, implying the translator's unique sensitivity and interpretation.

In conclusion, a reflexive approach in translation practice generates an ethical response to the source text because of a thorough self-investigation of the translator's stance, differently from translations performed by software that don't undergo a reflexive process at the time being.

Key words: self-reflexivity, reflexivity in translation, performative reflexivity, responsive translation

Introduction

The practise of translating dates to ancient times but only in the 21st century scholars rejected the idea of translation being a mere act of transferring words from the source to the target language, which had caused distress on translators who have always been well-aware of the untranslatability of the verbal meaning of some culture-specific phrases and words (Del Carmen África Vidal Claramonte & Gómez, 2009; Osimo, 2010). In the last decades, translation scholars have delved into the concepts of intersemiotic translation and creative writing, which in turn have raised issues such as creativity, visibility, and ethics (Kadiu, 2019).

Even though reflexivity is not commonly debated in the translation field, translation practice itself is a reflexive act (Meschonnic, 2007, p. 43).

Translators are called to overcome the signifier-signified binary opposition of language (Caputo, 1997) undergoing a process of performative reflexivity (Meschonnic, 2007, p. 43).

It should not be forgotten that translators are themselves readers of the source text. As such, they interpret the source text applying their own background knowledge and experience. Therefore, based on Michael Lynch's classification of reflexivity (Lynch, 2000), the very first category applying to translation is hermeneutic reflexivity, which is an active interpretation of the source text.

Moving further from the reading step, a reflexive process is also the mean translators can use to reduce the influence of their own culture and the systems of values and beliefs they have grown in while interpreting the text. Indeed, in *The Translator's Invisibility*, Lawrence Venuti (1995) argues that translation implies a certain degree of ethnocentric violence, unless the translator is aware of this and embarks on a journey of self-exploration. This allows translators to get a thorough understanding of their own stance through the process defined as standpoint reflexivity by Lynch (2000).

Finally, arriving at the actual writing stage into the target language, Susan Bassnett (2008) explores the reflexive process as a dialog between the Self and the Other, whose result is a responsive translation that creates something new, confirming the idea of creative writing also in translation practice. The translator's Self is evident in Hermans' (1996) theory according to which translators co-produce the final text, acknowledging them the right to be co-authors and have their own authorial voice.

Lately, machine translation and artificial intelligence have posed new challenges to the profession and simultaneously raised concern about the possible implications in terms of reflexivity and ethics (ANITI, 2019; Galati & Riediger, 2023; Kadiu, 2019; Karpińska, 2017). It is understood that machines are still subject to the signifier-signified binary opposition and don't go through any process of reflexivity nor undecidability, which is the condition of possibility of acting and deciding, as theorised by Derrida (1982).

In the following sections, the author will analyse the different levels of reflexivity in the translation practice also by presenting her translation

from English into Italian of a report about the state of live and digital theatre entitled *From Live to Digital* (AEA Consulting, 2016). AEA Consulting is a global firm that helps cultural and creative industries to improve their performances through market analyses and studies. The report was written in 2016 as a result of a research study commissioned and funded by Arts Council England (ACE), UK Theatre, and the Society of London Theatre (SOLT) to investigate Live-to-Digital and online options for theatre and cinemas. In 2021, a renowned theatre foundation in Milan – whose name I am not allowed to report here since I am bound to our professional code of ethics – assigned me the translation into Italian of this report. The Italian translation was needed for internal use by the foundation that was probably assessing the viability of holding remote shows given the strict anti-Covid restrictions existing at the time.

For the purposes of this paper, I will analyse this translation assignment focusing on the decision-making process and the reasons for the choices made in the light of the forms of reflexivity mentioned. This report was assessed as an appropriate text for this analysis considering its marketing nature mixed with some technicalities, thus combining the features of semi-literary and technical translations. Indeed, the report presents an informative style – alternating descriptive and technical parts, cases of *realia*, technical terms from the entertainment industry and economics, and interviewees' quotations, resulting in many linguistic variations. These factors raised an interesting challenge while translating, thus calling for a multi-layered reflexive approach that will be examined below.

Performative Reflexivity in Translation Practice

In the early 20th century, translator scholars described translation as an impossible task, focusing on the limits and challenges of this practice and arguing that no translation could be "faithful" enough to the source text. This intra-semiotic approach only focused on the verbal meaning of words, which could indeed be untranslatable in another language (Eco, 2003; Osimo, 2010).

As Eco (2003) explained in his *Dire quasi la stessa cosa*, the actual act of translation doesn't focus on words only. It is indeed an intersemiotic approach

that embeds different levels: musicality and rhythm, cultural references, and creative writing.

Nowadays, the intersemiotic approach is widely accepted and taught in translation and interpretation courses. This implies that translators are trained to apply a reflexive approach to their practice, even if the concept of reflexivity is not often mentioned in translation courses.

In his *Ethique et politique du traduire* (Meschonnic, 2007, p. 43), Meschonnic delves into his concept of translation as a reflexive act, unless it's performed by machines:

> On peut donc considérer […] que le problème majeur de la traduction est sa théorie du langage. Ce qui est bien, d'emblée, impliquer deux choses: l'inséparabilité entre ce que l'on appelle une théorie et ce qu'on appelle une pratique, c'est-à-dire qu'une pratique n'est pas une pratique si elle n'est pas réflexive ou réfléchie, ce n'est qu'un ânonnement de recettes apprises, et si elle est cette réflexivité, cette pratique implique nécessairement une théorie d'ensemble du langage ; et réciproquement une théorie de la traduction qui ne serait pas la réflexion d'une pratique ne serait que de la linguistique de la langue appliquée sur du discours, c'est-à-dire de la non-pensée.

> We can therefore consider that the main problem of translation is its theory of language. From the outset, this implies two things: the inseparability of what is known as theory and what is called practice, that is to say that a practice is not a practice if it is not reflective or thoughtful, it is just a hesitant repetition of pre – existing codes [un ânonnement de recettes apprises]; but if it is reflective, such practice necessarily involves a comprehensive theory of language; and conversely, a translation theory that is not also a reflection on a particular practice would just be linguistics applied to discourse, that is to say non-thinking (Kadiu, 2019, p. 72).

Meschonnic concept could be defined as performative reflexivity (Kadiu, 2019): the act of translating leads any translator to start a reflexive process in order to choose the words in the target language. The decision-making process is inevitable in translation practice, thus confirming the performative character of reflexivity theorised by the scholar.

Moreover, from this extract it is understood that Meschonnic conceives translation theory as part and parcel of translation practice as the first couldn't exist without the latter. This idea of theory and practice being interwoven is echoed by Osimo (2010) and Kadiu (2019).

In his *Exploring Translation Theory*, Anthony Pym (2023) explains the interdependency between theory and practice in translation, analysing the Greek etymology of the term "theory" which is very close to the term "theatre." According to this similar etymology, Pym defines translation theory as the scene where the generation and selection processes take place. The simple fact of generating a translation by formulating various alternatives and then choosing the final version is itself the process through which translators define their approach and view of the practice.

In accordance with these principles of interdependency between theory and practice, I will present an example of performative reflexivity applied during the translation of the report *From Live to Digital* by AEA Consulting. The source text presented the following sentence:

Exhibitors surveyed are keen to continue to present both Live-to-Digital and live performances […].

According to Cambridge Dictionary, an exhibitor is "a person who provides an exhibit for a display," for which the equivalent Italian word would be *espositore*. However, this Italian word is not commonly associated with cinemas and theatres, as it's usually used in the context of art exhibitions and trade fairs; the word *espositore* was therefore excluded.

In this specific case, context dependency played a major role in the choice of the final translation. Later in the report, theatre companies, art venues, cinema owners and creators are all mentioned, and it was clear that, by using

the word exhibitors, the authors meant to group all these categories. Finally, the translated sentence was:

Gli esercenti intervistati sono desiderosi di continuare
a proporre sia spettacoli dal vivo sia Live-to-Digital […].

The word chosen was *esercenti*, which, according to Cambridge Dictionary, is the equivalent of shopkeeper. In this specific case, performative reflexivity led to this translation that is not "correct" if we merely consider the verbal meaning of the source text. However, the solution chosen encompasses the comprehensive meaning of the English word conveying the idea of "anyone running a business/any operator in the entertainment industry."

This is a clear case of performative reflexivity because, as Meschonnic explains, while translating, the translator is forced to make a reasoned choice going through the process of undecidability, which is the condition of possibility of acting and deciding, as theorised by Derrida (1982).

From Hermeneutic to Standpoint Reflexivity

As theorised by Lynch (2000), hermeneutic reflexivity is one of the two subcategories of interpretative reflexivity, and is based on the reader's active interpretation of the text. Can translators be considered readers? They are, both because they do read the source text before translating, and, more importantly, because they interpret it as any other reader would do. According to Lynch, this type of reflexivity is an active interpretation, but I argue that most of the times we, as humans, give our first interpretation of the texts we read almost unconsciously while reading.

Undoubtedly, translators are trained to analyse the text and search for possible interpretations and different layers of meaning. However much one might endeavour, each translator will always give their personal interpretation that depends on the translator's stance.

For this reason, hermeneutic reflexivity, which is the mere act of interpreting the text, is not sufficiently reflexive since it doesn't guarantee an unbiased interpretation.

Before even starting to translate, each translator should start a process of standpoint reflexivity, defined by Lynch (2000) as a reflexive critique of dominant discourse. According to the definition of dominant discourse as the way of perceiving, framing and viewing the world, it is evident that, in the case of translators, this implies not only being aware of their stance inside their own society, but also being aware of their culture's perspective on the source language culture. It is understood that each person's standpoint is a set of elements influenced by the society and times they live in, as well as their origins, upbringing and their own personal experiences and values.

Why is it important for translators to undergo a process of standpoint reflexivity? According to the author, this process could go beyond the limits of hermeneutic reflexivity and avoid the risk of an unconscious, biased interpretation of the text. Being aware of their own standpoint, translators would have a clear understanding of the position of themselves, and their culture compared to the source culture. This is essential to avoid the implementation of the so-called ethnocentric violence (Venuti, 1995), creating a translation to please the target audience, adapting it to its values yet mortifying the source text.

According to Venuti, translating always implies a certain degree of ethnocentric violence, being itself an act of displacement from one language to another. However, domestication, which is the strategy for which a translation is closer to and more comprehensible for the target audience, has been replaced by foreignization, which is exactly the opposite. For instance, proper names of famous people were once translated from their source language into Italian while today they are not, e.g., William the Conqueror is known in Italian as *Guglielmo il Conquistatore*, whereas Prince William is known as *Principe William,* translating the title but keeping his name in English. Another common example of foreignization applies to *realia*, a Latin word that is used in translation theory to describe terms and expressions referring to culture-specific material elements. Nowadays, translators are trained not to translate *realia* since they are untranslatable based on the fact that they represent

unique elements that can't be found in the target language and culture. For instance, if we analyse the concept of a country house, we could have the English term cottage, the Russian term *dacha*, and the Italian *agriturismo*. The three places have different features that characterise each of them, making them unique. Therefore, it would be inappropriate to translate any of the three terms into the other languages.

This is possible thanks to the training acquired but also the selection process at the basis of each translation. It is evident that the choice is not only whether to apply a foreignization approach. It is also extended to the avoidance of a paternalistic tone and a self-centred interpretation, acknowledging the differences thanks to a full awareness of your own standpoint.

In performing the translation of the report *From Live to Digital* by AEA Consulting, I underwent a standpoint reflexivity process that brought me to the following considerations:

1) Theatre in the UK is much more popular than in Italy. Drama is a common subject in British schools and the tradition of theatre is stronger than in Italian culture. This was evident from the many research studies about theatre and performative arts carried out and cited in the report.

2) The report was published in the UK in 2 0 1 6 but the translation was assigned to me only in 2 0 2 1; this means that the interest in Digital Theatre and Event Cinema was first shown in the UK and only later in Italy. This proves that the British approach is more innovative while the Italian tends to be more conservative. However, the Italian market might have been forced to explore some digital and alternative options after Covid pandemic and the strict restrictions applied to events and public places in Italy.

3) Both British and Italian businesses operating in the theatre and cinema fields have suffered a severe revenue decline due to streaming platforms. This crisis was already reported in 2 0 1 6 and escalated during Covid pandemic due to the restrictions, leading to the closing of many venues.

Having assessed the Italian and the translator – therefore, my – stance, the actual translation and selection process could begin. My analysis focused on the peculiar features of the British industry and the innovative solutions that were not known in Italy.

The examples I will analyse here are the rendering of the strings "Live-to-Digital" and "Event Cinema," the core topics of the report. "Live-to-Digital was born in the UK, but not in the theatre sector. Commercial music and opera led the way. In 2003, David Bowie launched his album, Reality, to 50,000 fans in 88 cinemas in 22 European cities, via a satellite link to a live performance in London's Riverside studios. The success of this event, orchestrated by New York-based BY Experience, inspired the Metropolitan Opera to develop, in 2006, its Live in HD series in collaboration with the same distributor. Dubbed 'Event Cinema', the simulcasting of live performances into cinemas and outdoor spaces (including Lincoln Center Plaza and Times Square) proved to be a game-changer that spawned the 'Live-to-Digital' category. Within two years, other opera companies followed in the Met's footsteps, including, in the UK, the Glyndebourne Opera, that in 2008 screened its productions of *Giulio Cesare, Tristan und Isolde* and *Così Fan Tutte* into ODEON cinemas" (AEA Consulting, 2016).

Given the profound connection between Live-to-Digital and Event Cinema and the British culture where they appeared and were developed, the strategy applied while translating the report was to treat them as *realia*. Indeed, some research proved that there weren't any equivalent in Italian – and there aren't at the time of this article either. The choice was to apply the principle of foreignization, highlighting the British nature of these experiences by using the English terms. At the time of the translation, it was considered that this could have created a sense of distance in the Italian audience; however, this choice took into account the fact that both expressions contain common English words that could be intelligible to most of the Italian readers, especially the target readers interested in this specialised report. Moreover, throughout the report these phrases are explained, and examples are given. Therefore, the names kept in English don't hinder the general comprehension of the text; instead, translating them would have implied the use of ethnocentric violence (Venuti, 1995).

Self-reflexivity and Creative Writing

At this point, it is worth analysing Susan Bassnett's dialogic metaphor regarding translation (Bassnett & Bush, 2008). Bassnett considers the translation process as a dialog between the author and the translator. She even details it further and divides it into two different levels: first, self-discovery and self-perception – understanding your own standpoint by comparing it to the other's – second, a conscious interaction with the source text from which something different is created. It is evident that she combines Lynch's standpoint reflexivity with Meschonnic's performative reflexivity, adding the concept of "something creative." In Bassnett's theory, translators embark on a self-exploration journey thanks to the encounter with the Other. It is correct to say that the Self comes to light as an opposition to the Other. Moreover, Bassnett defeats the long-standing idea of the "faithfulness" in translation, speaking about this practice as "creative writing." This is due to the inward turn of her theory that focuses on the translator's consciousness and subjectivity in response to the source text, thus performing a responsive translation.

This poses an ethical question: can a responsive – therefore, subject – translation be acceptable? As Susan Petrilli (2003) suggests in *Translation Translation*, responsible translators should respond to the original and, to do so, they should interpret, react to, and transform the text.

According to Hermans, translators should be seen as "constantly co-producing the discourse, shadowing, mimicking […] but occasionally – caught in the text's disparities and interstices; and paratextually – emerging into the open as a separate discursive voice" (Hermans, 1996, p. 43). It could be said that in the last few decades, translators have been promoted from mere message conveyors to authorial voices. Like actors interpreting a character, translators interpret the text expressing their subjectivity. This process has also been possible thanks to the many reflexive processes applied more or less consciously, thanks to which translators could become more and more aware of their own positioning and role.

Going back to the ethics of a responsive translation, it should be noted that the response in the translation process does not go back to the author but

addresses another reader, the actual final reader of the translation, so the dialog itself is not a reflexive operation. Antoine Berman argued that translation fulfils its ethical aim when it creates "an opening, a dialogue" (Berman, 1992, p. 4).

Furthermore, Berman's view of reflexivity in translation encompasses all the above illustrated theories conceiving reflexivity in translation as a form of criticism. Like criticism, translation is a form of reading and commenting on the original work that reveals its hidden side. Throughout all his works but especially in *L'épreuve de l'étranger* (Berman, 1984), he theorised a reflexive objectivation in translation, calling for reflection and self-reflection in a practice that had long been analysed by non-translators. This philosophy was based on his idea that it was not possible to practise translation without reflecting on it. At the same time, only scholars would reflect on translation without practising it.

Berman promoted a psychoanalysis of translation in the sense that ethics in translation derives from the fact that translators are aware of their own positioning in relation to the source text. To achieve that, self-reflexivity is essential. Commenting further on this, he spoke about retranslations as an analytical process in the psychoanalytic sense of uncovering the hidden truth. Indeed, retranslations are an excellent exemplification of the idea that different translators do interpret and render the same text differently.

In the case of my translation, the report *From Live to Digital* by AEA Consulting could be considered a technical paper since it describes the creation, progress, and diffusion of the digital phenomenon in the theatre and cinema industry citing surveys and other papers. It is commonly believed that the so-called technical translations, namely those dealing with technical sectors and specialist terminology such as medicine or law, are only concerned with accuracy and not style. Indeed, all the theories mentioned so far were based on literary translations only. However, translators agree on the fact that even technical translations have a certain style, therefore allowing translators to create a responsive translation.

In the report, apart from technical terms that have a more defined equivalent in a specific field (for example: EN sample = IT *campione*) some more literary expressions allowed me to translate the source text in a more responsive and stylistically personal way. Below are a couple of examples from

the report with my translation into Italian and a back translation into English for your convenience:

1) "understanding […] is in its infancy": IT *La comprensione* […] *è ancora agli albori.* Back translation: understanding […] is at an early stage.

2) "Commercial music and opera led the way": IT *Sono state la musica commerciale e l'opera a spianare la strada.* Back translation: Commercial music and opera opened the way. It should be noted that in Italian the verb has been positioned before the subjects to emphasise them even more instead of using the standard subject-verb-object structure. The same sentence could have been rendered using the SVO structure keeping the same meaning but with less emphasis.

These examples prove that even in technical translations there could be expressions that leave some room to translators for stylistic choices that highlight their voice and personal interpretation of the text. It's in these cases that the translator's separate discursive voice could emerge, as theorised by Hermans.

Technologies and the Future of Reflexivity in Translation

The use of technology in translation has been studied since the 1950s but only in 1996 machine translation was made available on the web for small texts (ANITI, 2019). Since then, the use of machine translation has spread thanks to the advances in technology and the improved accessibility to the Internet, also through mobile devices. As described by Wang and Sawyer (2023), machine translation could be classified based on the method or methods applied:

1) Ruled-based machine translation (RBMT) retrieves linguistic information from dictionaries and grammars and performs the translation from the source to the target language on the basis of those pieces of information.

2) Statistical machine translation (SMT) uses mathematical models to translate in the language pair using prior collections of text known as corpora. After having analysed them, the software chooses the translation with the highest level of accuracy.

3) Neural machine translation (NMT), the most recent one, uses an artificial neural network to predict the likelihood of a sequence of words.

Technical translators do use computer-assisted translation software, commonly referred to as CAT tools, to help them with specific terminology. However, even if it is possible to pre-translate the text, the final decision is always made by human translators (Han, 2020). As Karpińska (2017) suggested, the use of CAT tools is one of the minimum requirements for professionals wishing to deal with technical translations given the numerous advantages in terms of terminology coherence and accuracy and, from the clients' perspective, also in terms of cost reduction. Indeed, CAT tools are suitable for technical texts because of their high level of standardness and predictability, two key factors on which the functioning of CAT tools is based.

More recently, with the emergence of artificial intelligence and the launch of ChatGPT, the ethical implications of the use of these tools in translating have been fiercely debated. This applies both to translators, who perceive these tools as potential competitors, and especially to end-users, who show excitement in not depending on translators any longer. As Brusasco (2018) explained, in the last few years, having immediate access to a number of everyday-life activities through the Internet has reduced the clients' patience, also when it comes to waiting for a translation to be delivered. This has led to lay people resorting to machine translation – and now OpenAI – because they are seen as time and cost-saving. However, a post-editing phase is always necessary at the time of this article since technology is not able to deliver ready-to-use translations yet.

How will this affect the future of reflexivity in translation? Considering Derrida's (1982) reflection on reflexivity and translation, only if an experience of uncertainty, indeterminacy and undecidability is possible, a real ethical translation is achieved. According to his definition of undecidability not as the impossibility but indeed the condition of possibility of acting and

deciding, machine translation doesn't perform any reflexive process. Indeed, machine translation is not independent as it's based either on dictionaries or on corpora. Moreover, the fact that machine translation replicates the same model based on the same sources could lead to the constant reproduction of mistakes or inaccuracies and, generally speaking, to linguistic impoverishment (Brusasco, 2018).

Artificial intelligence might be able to undergo a selection process by scanning and comparing previous texts to provide a less automated and more well-suited translation. However, in my opinion, this would eliminate the personal interpretation and consequent discursive voice of each translator. Is this the price to be paid for a completely unbiased translation?

Moreover, users of OpenAI, such as ChatGPT, are at risk of data breach. It is known that this software processes the information loaded to improve the model's performance and conduct research (Vaccino-Salvadore, 2023). Users resorting to AI to have their texts translated may not be aware of this risk, as opposed to professional translators who are subject to a code of ethics, which also implies protecting their clients' privacy. For the same reason, translators using OpenAI could run into legal – or at least ethical – issues.

As for now, as Kadiu (2019) highlighted, it's important to integrate machine translation into translation theory and study programs to raise the awareness of scholars and future professionals on this matter that will inevitably dominate any debate on translation. The ultimate question should be how translators can implement technological advances rather than rejecting them. As suggested by Galati and Riediger (2023), the profession is likely to focus on transcreation and post-editing tasks, thus providing the unparalleled human sensitivity where machines are still lacking behind.

Conclusions

This article shows the many reflexivities involved in intersemiotic translation practice and the link between reflexivity and ethical translation. Performative reflexivity is always present in translation practice even unconsciously, since

translators always undergo a selection process. Having shelved the idea of fidelity in translation, scholars have focused on the translator's position and responsibility. Consensus has been reached that reflexivity is the mean through which translators can really aim for an ethical translation. Indeed, ethical translation doesn't require the translators to be invisible and to reject their subjectivity. Instead, it's a matter of self-exploration and position awareness, juxtaposition between the Self and the Other, acknowledging that interpretation is always a personal act and can't be completely unbiased. Through the intentional processes of standpoint and self-reflexivity, translators are able to create a unique responsive translation. This avoids trampling on the source culture while also providing an enriching experience for final readers. It can be concluded that various forms of reflexivity are at the basis of a well-informed human translation process. However, machine translation is more and more used, and it is evident that software doesn't adopt a reflexive approach at the time of this article. The issue of the future of translation and its reflexivity is subject to the development of technologies applied to this practice and remains open.

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Dark Side of Institutional Entrepreneurship in Latin America: Vistas from Reflexivity

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Abstract: Entrepreneurial development in Latin America is varied and complex. The concept of reflexivity can be used to investigate the complexities of the entrepreneurial system in Latin America; however, it has rarely been used in entrepreneurship, which refers to finding strategies to question our attitudes, thought processes, values, assumptions, prejudices, habitual actions, and understanding how we relate to others. To explore reflexivity and how this area can provide support to reimagine Latin American entrepreneurial dynamics, a literature review was conducted, and two theoretical models were proposed that show the complexity of the region and routes where reflexivity can foster a path for the region to change and advance its entrepreneurial efforts.

Introduction

Entrepreneurial development in Latin America is complex and varies. One of the challenges facing entrepreneurial development in the region is the economic orientation that governments have given because entrepreneurship is perceived as creating companies. This is how they have been integrated into public policies and promoted in society.

Coupled with the fact of not providing adequate systemic conditions for this purpose, provides the individual with a dissonance towards entrepreneurship, exacerbating their resistance to trying to start an entrepreneurial project and try it again in case of failure, which contributes to generating inequalities (financial breakdown), obstructing the social

emancipation that these individuals would probably have achieved had their entrepreneurial project survived (Soria-Barreto et al., 2021).

Therefore, promoting entrepreneurship subscribed only to this economic dimension in areas where the mortality rate of companies is extremely high, as is the case in Latin America (LATAM), is irresponsible. This is the negative aspect of Latin American institutional entrepreneurship.

The dark side is multidimensional (Montiel et al., 2020), such as entrepreneurship (Montiel & Rodriguez, 2016). Recently, an emerging topic to address this and provide a more robust foundation for this construct has been the reflexivity research stream (Fayolle et al., 2018). The Reflexivity approach has rarely been used in entrepreneurship; for example, the practice in entrepreneurship studies often 'forgets' to inscribe the notion of reflexivity (Sklaveniti & Steyaert, 2020). Reflexivity refers to "finding strategies to question our attitudes, thought processes, values, assumptions, prejudices, and habitual actions [...] understanding how we relate with others, and between us shape organizational realities' shared practices and ways of talking" (Bolton & Delderfield, 2018, p. 13). Throughout our paper, we followed Olmos-Vega et al. (2023), taking on reflexivity as a collection of ongoing, diverse procedures that allow researchers to critically assess, appraise, and evaluate how their subjectivity and context affect the research processes framed as a means of valuing and embracing the subjectivity of researchers.

This can bring into the discussion a fruitful debate in the LATAM region, which has not been able to succeed in the global arena as East Asia has done (Montiel & Almaraz, 2022) and redirect (and most importantly redefining) efforts to promote entrepreneurship more realistically and efficiently (Montiel, 2021), improving its impact in their societies.

Therefore, we have addressed the following question:

- Furthermore, how do these entrepreneurial endeavors generate diverse social effects, and can reflexivity be effectively incorporated into Latin American entrepreneurship to optimize its societal contributions?

The remainder of this paper is organized as follows. The first section introduces economic institutionalism and its relationship with entrepreneurship, while the second section discusses entrepreneurship in LATAM. The document then addresses the dark side of institutional entrepreneurship in LATAM, and later explores the relationship between reflexivity and entrepreneurship. On this theoretical basis, two models are proposed and explained in the section on reflexivity and entrepreneurship in LATAM. Finally, the conclusions are presented.

Economic Institucionalism

Understanding the evolution of entrepreneurship over time necessarily implies visualizing the dynamics marked by institutions, given that it determines, on the one hand, the collective behavior of individuals, and, on the other hand, the success or failure of the business.

Although there is no single theoretical body regarding the work of institutions in the economic system, it is feasible to segment its main precepts into two perspectives: new institutionalism and neo-institutionalism. The first is based on microeconomic notions, where transaction costs, contracts, and opportunism represent the central concepts, while the second emphasizes the actions of the individual in a community, where formal and informal institutions and institutional change assume the core position (Canales & Mercado, 2011).

Institutions define more than a physical space of interaction, as they involve rules, regulations, cultural heritage, and codes of conduct. The central peculiarity lies in the fact that institutions are responsible for guiding or restricting the behavior of individuals in a society (North, 2005; Kingston, 2019). This set of limitations originates from the categorization of formal and informal institutions.

Formal institutions represent written guidelines that are contained in clearly specified rules and regulations. In this area, there are the constitution, property rights, laws, and regulatory frameworks. Informal institutions are characterized by their tacit or intangible nature, as they are transmitted through social interactions reflected in individual and collective behaviors, customs, language, codes of conduct, and cultural heritage (Canales, 2023; Muralidharan & Pathak, 2023).

Owing to the insertion of informal institutions into the economic system, neo-institutionalists are politically oriented and focus on the problems of managed capitalism. For them, economic advancement makes it possible to think about effective planning while considering the problem of values. In neo-institutionalist thought, what guides the economy is not market prices, but the value system of the culture in which it is immersed (Grunchy, 1987; North, 1991; Urbano Pulido et al., 2007).

Columbia and Carnegie Mellon are two precursor perspectives that decisively influence the development of institutionalism to constitute what is called neo-institutionalism (Augier & Kreiner, 2000; De la Rosa, 2019; Scott, 2008).

Columbia's perspective is related to the macro and social aspects of institutionalism (De la Rosa, 2019). One of their main contributions is the distinction between organizations and institutions. According to Selznick (2000), instrumental value organizations are conceived of as serving specific and temporary goals; therefore, they are changing and diffusing. Over time and through processes of social interaction, it is transformed into more stable, agreed-upon, and integrated structures, that is, into institutions.

On the other hand, Carnegie Mellon's perspective focuses more on the study of firms and decision-making from a sociological perspective. Herbert A. Simon is one of its main exponents, who introduces the psychological aspect of economic choices. This constitutes the foundation of his theory of limited rationality in decision-making (De la Rosa, 2019).

It seems that neo-institutionalism does not represent a different approach from institutionalism but an innovative approach that begins to be introduced in the discussion of agency or individual actions. It is important to highlight that, in much of the discussion on entrepreneurship, the agency is privileged over the structure, but it is recognized that institutions can affect the decision-making process and choices of individuals in the business context.

DiMaggio (1988) introduced the notion of the "institutional entrepreneur," an effort to reintroduce agency into the institutional analysis. He argues that new institutions arise when organized actors with sufficient resources see in them an opportunity to realize the interest that they value highly. According to

Garud et al. (2013), Institutional entrepreneurship offers researchers a bridge between the "old" and "new" institutionalisms in organizational analysis.

Therefore, these entrepreneurs create new systems of meaning by tying together the functions of disparate institutions (Garud et al., 2013), constituting a force for change in institutional processes (Hoogstraaten et al., 2020). It is relevant to acknowledge that social interactions between actors and structures are embedded in this notion (Meyer, 2006; Schneiberg & Lounsbury, 2008). These strategies can be elaborated to foster reflexive interactions with actors and structures necessary to produce meaningful outcomes.

Institutional entrepreneurs often produce significant unintended consequences (Ferguson, 2001). Instead of solving the initial problem, they created new problems that were sometimes more dangerous. A dynamic called the dark side of institutional entrepreneurship (DSIE) (Khan et al., 2007), but did not include a frame. It is not clear from the literature that actors are unaware of unintended and undesirable consequences.

The term institutional entrepreneurship refers to the "activities of actors who have an interest in particular institutional arrangements and who leverage resources to create new institutions or to transform existing ones" (Maguire & Hardy, 2006, p. 657). Usually, this term is associated with a positive point of view in the institutional theory literature, symbolizing the ideal of progress and innovation, but there is an aspect that represents a challenge to conventional represents of institutional entrepreneurship: the operation of power rather than the agency of the coalition of entrepreneurs (Khan et al., 2007).

Societies in developing countries are pressured to adopt new practices, from introducing "gender-equity" in organizations to institutionalizing "democracy" (Khan & Munir, 2006); however, institutional entrepreneurs who direct these changes are those who have the resources and power to carry them out, and their vision does not necessarily pose a positive change and with good intentions. Therefore, the limit of the established institutional entrepreneurship analyses is around the focus on the 'agency' and the 'interests' of the key actors which tend to influence the (unrecognized) conditions, as well as the (unintended) consequences of the 'power' attributed to them, these limits being of a political rather than an economic nature.

Lawrence & Suddaby (2006, p. 215) state that "enduring elements in social life… that have a profound effect on the thoughts feelings, and behavior of individual and collective actors." What about international development programs and entrepreneurship practices promoted by different organizations in emerging economies and developing countries? Khan and Munir (2006) reflect on how they have implemented it, sometimes leading to unintended side effects that could be more harmful than what they tried to solve, and what they consider would be the dark side of the institutional arena. This aligns with proposals from Foley & Hunter (2016) on initiatives of this nature in indigenous communities of Australia (Indigenous Entrepreneurship) and its effects that increased inequalities rather than reduced them (Bonacich, 1993).

In Latin America, institutional structures are influenced by historical, political, cultural, and economic factors. These influences often reveal deeply rooted traits that date back to the era of colonization, during which the interests of powerful groups were promoted to the detriment of the majority. The consequent presence of corruption, inequality, and persistent political instability has generated a gap between the positive intentions of international development programs and what is achieved.

Latin America Entrepreneurship

According to the Global Entrepreneurship Monitor [GEM] (2023), Global Report, Latin America, and the Caribbean (LAC) is the region with the highest early-stage entrepreneurial activity rate but also has the highest business exit rate. The report additionally suggests that the entrepreneurial ecosystem in LAC faces several challenges, including limited access to financing, inadequate education and training, and an unfavorable regulatory environment.

Entrepreneurship in Latin America addresses issues related to institutional inefficiencies, as visualized by the lack of job opportunities, low salaries, and low qualifications in business management. Since the end of the 1990s, the Inter-American Development Bank (IDB) has promoted studies on entrepreneurship to analyze the main problems and propose strategies that affect the growth of

companies. The central findings for the Latin American region allude to the lack of a political agenda on innovation and productivity that positively impacts scientific, technological, and business conditions. Additionally, it is impossible to specify the innovation capacity of enterprises quantitatively because of the lack of detailed statistical information (Kantis & Angelelli, 2020).

Additionally, ventures in Latin America face adverse internal and external conditions. It is necessary to highlight the role of culture as a preponderant institutional factor within a company. Family-owned enterprises prevail where, frequently, excess confidence and the hierarchical and rigid nature of decision-making lead to the failure of the incipient company (Trevinyo – Rodríguez, 2010). Likewise, the role of women as entrepreneurs represents a great challenge because men traditionally perform it (Inter-American Development Bank [IDB], 2020). In the external sphere, factors such as rigidity in government procedures, the lack of public policies aimed at the growth of entrepreneurs, the lack of links with national and international productive chains that make it impossible to generate linkage effects, and, fundamentally, the insertion of new companies into the informal economy.

In the Mexican case, entrepreneurs assume similar behaviors to the rest of Latin America, characterized mostly by young people, inserted in the informal economy, lack knowledge about business management, and in an adverse institutional context determined by bureaucracy, corruption, and lack of support for new businesses (Canales et al., 2017). Furthermore, the COVID-19 pandemic deepened inequalities in entrepreneurial activity because it represented a way out of job loss, a situation that translated into a saturation of local micromarkets and a low contribution in terms of added value and innovation.

The circumstances described in the Latin American and Mexican contexts differ, in part, from the theoretical panoramic views of entrepreneurship because, in contrast to the peculiarities of creative individuals who trigger innovation, they show particularities, such as lack of knowledge, little innovation, the inclusion of the informal economy, and the development of businesses in adverse institutional contexts. Entrepreneurs in these regions seek to survive and face a very adverse outlook, which is why innovations and opportunity-based ventures illustrate that structure fails to inhibit their entrepreneurial spirit;

thus, reflexivity can contribute to a better understanding of the entrepreneurial phenomenon in this context (Soria-Barreto et al., 2021; Gollás, 2003).

Dark Side of Institutional Entrepreneurship in Latin America

Based on Montiel et al. (2020), a conceptual model (Figure 1) is proposed as the Dark Side of Institutional Entrepreneurship. It explains that there are two dynamic dimensions to the dark side of entrepreneurship. First, the entrepreneur, specifically in terms of organizational and administrative aspects, is composed of five elements: entrepreneurial personality, egoism, greed and hubris, addiction, bad behaviors, and organizational and entrepreneurship processes. The second dimension, specifically the cultural aspect, comprises four elements: social, criminal, institutional, and public entrepreneurship.

Figure 1. Dimensions and elements of the dark side of entrepreneurship
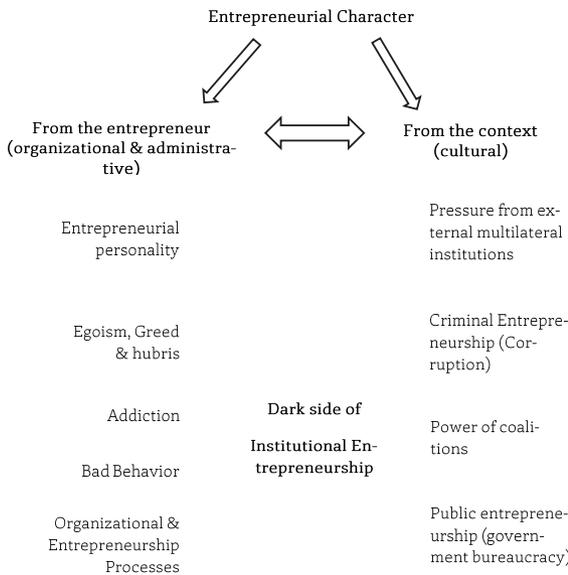
Source: Own elaboration, based on Montiel et al. (2020), p. 77.

This initial model aims to integrate the discussions and findings into a more cohesive vision, so it could be a starting point to see how a conceptualized perspective of the dark side influences institutions oriented towards the economic environment/business.

Thus, based on what has already been covered in previous sections and in accordance with Shane & Venkataraman (2000), who define entrepreneurship as a study of the sources of opportunity, discovery, evaluation, and exploitation by a group of individuals who manage this process, the following definition is proposed: the process under which entrepreneurial activity is carried out by an individual or individuals, directly or indirectly, through an institution or using some formal instance of the entrepreneurial ecosystem, is known as the "dark side" of institutional entrepreneurship. It hurts beneficiaries for whom it has been implemented and results in a decline in organizational, personal, or community-based values, endangering the viability of the original goal.

Reflexivity within entrepreneurial practices empowers individuals and collectives to evaluate their actions critically, consider the ethical implications of their endeavors, and remain vigilant against intended/unintended harm to beneficiaries or the erosion of societal values. By integrating reflexivity into the entrepreneurial process, practitioners can navigate the intricate web of opportunities and challenges, better align their actions with their original goals, and proactively address any deviations that could lead to detrimental outcomes, thereby contributing to more responsible and sustainable entrepreneurial activities.

Reflexivity and Entrepreneurship

Undoubtedly, empirical research is essential for advancing science (Alvarez et al., 2017). However, progress has been made with sufficient reflection on the information gathered and the direction of the empirical journey. Philosophical issues, on the other hand, can only be addressed through careful reflection and argumentation and not through empirical analysis (Fayolle

et al., 2018). Giddens (1990, 1991) claimed that reflexivity lies at the heart of modernity and involves the analysis and reconstruction of social behaviors considering new information. Habitus is a component that is strongly tied to reflexivity, and Bourdieu (1990) suggests:

> The conditions associated with a particular class of conditions of existence produce habitus, systems of durable, transposable dispositions, and structured structures predisposed to function as structuring structures, that is, as principles that generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary to attain them (Bourdieu 1990, p. 53).

Bourdieu's goal of removing the illusory opposition between agency and structure and replacing it with practice, which is controlled by habitual dispositions that shape outcomes without the actors being aware of it, is the key to his project. Also, he pointed out that reflexivity is severely restricted by the habitus. It is "durable" (embodied unconsciously in specific social circumstances) and "transposable," both attributes (sets of logics that govern actions in different fields according to similar patterns).

Then, the ideas derived from the critical realism school of thought (Archer, 1995), the stratified nature of reality, and emergent properties, where analytical dualism is necessary to preserve agency separation and structure to inquire about the connections that shape/are shaped, by one another, what is called Archer's "morphogenetic" approach, agency, and structure over time.

McBride (2018) poses a basic social ontological query to entrepreneurship academics: How do ideas meld in a social setting to become "real" and established? Arend (2018) also critically questions the notion that entrepreneurship research has advanced by evaluating three recently proposed theories (bricolage, effectuation, and creation opportunities), all of which originate in the Anglo-Saxon region and are not necessarily novel or new but are presented as such. Not surprisingly, all of them lack indigenous theories at the core of Latin American traditions and history. encouraging us to

consider the theory development process in entrepreneurship research more seriously and without Western bias.

Pittaway et al. (2018) take a similar stance on the prevalence and application of functionalist approaches in entrepreneurship studies. They contend that these presumptions could lead people to believe that entrepreneurship is a personal rather than a social phenomenon and suggest social constructionism as a potential philosophical subject of study for entrepreneurship.

Furthermore, Wimalasena et al. (2021) contended that although autonomous reflexives align with the conventional interpretation of entrepreneurship, which is driven by wealth and individualism, other reflexive modalities also demonstrate entrepreneurship. For instance, communicative reflexives might exhibit entrepreneurialism by accomplishing goals to uphold a family business or heritage, while meta-reflexives can show entrepreneurialism by living up to their principles. So, it can be conclude that the morphogenetic typology of reflexivity provides a useful framework for deciphering the nuances of entrepreneurial behavior and for settling the long-running controversy over whether the motivations behind entrepreneurship are best understood as coming from individuals, groups, or society.

Bourdieu's theory emphasizes the interaction between agency and structure through the lens of practice and habitus. This theoretical framework addresses the stratified nature of reality and offers a framework for comprehending the intricate relationship between agency and structure, which is essential when looking at reflexivity in entrepreneurship. This is supplemented by concepts from critical realism, particularly Archer's "morphogenetic" approach. In addition, discussions about an inclusive and culturally diverse approach to entrepreneurship research guide a proposal that manages to better incorporate the social aspects of entrepreneurship and introduce various reflective modalities, expanding the understanding of entrepreneurship beyond the traditional approach focused on individualism. and wealth creation.

However, does this leave behind the notion of an institutional entrepreneur? Part of the problem here rests with the meaning of the term 'institution.' It can be argued that change in such embedded forms of organizing

is beyond the efforts of any single actor, no matter how strategic and endowed with social skills. If we apply the term in its broadest sense, however, to encompass embedded practices at multiple levels, the question remains as to whether our change agents are attempting to modify these practices or whether the pursuit of personal projects has resulted in the change, whether intentional or not (Mutch, 2007). However, because of its emphasis on the institutional entrepreneur, it runs the risk of being a strong conservative idea that is good at explaining continuity and change (as in the traditional new institutionalist project), but less good at explaining innovation and change (Callinicos, 1999).

A conceptual model (see Figure 2) is proposed for the Dark Side of Institutional Entrepreneurship based on Montiel et al. (2020, Figure 1). The main differences between the proposed model (Figure 2) and figure 1 are on the right side. In this way, the institutional role materialized in formal (written) and informal institutions is added, exemplified by the culture, language, and ethical values inherent to each social context.

Figure 2. Dimensions and elements of the dark side of institutional entrepreneurship

```
                    ┌─────────────────────────────────────┐
                    │   Entrepreneurial institutional side │
                    └─────────────────────────────────────┘
              ┌───────────────────────┐     ┌───────────────────────┐
              │ From formal institution│     │From informal institution│
              └───────────────────────┘     └───────────────────────┘
```

Entrepreneurial institutional side

From formal institution — From informal institution

Explicit character
Written documents

Intangible character
They are not in written documents.

Cultural context

- Procedures of financial institutions to promote entrepreneurship
- Organizational manual
- Processes manual
- Government entrepreneurship support programs
- Procedures of financial institutions to promote entrepreneurship

Codes of conduct
Ethical values
Cultural heritage
Language
Entrepreneurial culture
Entrepreneurial personality

Entrepreneurial institutional dark side

Misinterpretation of the institutional context

Government bureaucracy   Addiction   Bad behaviors

Corruption   Power of coalitions   Egoism, Greed & hubris

Pressure from external multilateral institutions   Unethical values

Source: own elaboration, based on Montiel et al. (2020).

The model follows Whetten (1989) for what constitutes a theoretical contribution, includes factors considered as part of the explanation of the dark side perspective, and the breadth criteria (i.e., are all relevant factors included?) to judge the extent to which the „correct" factors were included. It also indicates how they are related operationally, and explicitly shows patterns

and causality in the model, so a constant iterative relationship between all its elements is suggested.

Essentially, discerns in which institutional conditions entrepreneurship occurs, in which situations it reduces or exacerbates inequality (Gutiérrez-Romero & Méndez-Errico, 2017), and what effects, in addition to economics, entrepreneurship is generated in the social, territorial, and even public policy spheres (Freire & Gregson, 2019), which is suggested to be the case in the Latin American context.

The prevailing cultural dynamics in Latin America are quite different from those in Anglo-Saxon countries, especially in terms of legality, tolerance for corruption, and opportunism. Popular Mexican phrases that are embedded in the collective memory such as: "*El que no transa no avanza*" (means: who does not cheat does not progress), "*con dinero baila el perro*" (this phrase refers to the power that money has to influence the behavior and actions of people, so an animal like a dog is usually tamed to do unique tricks for a reward, so the literally translate is: with money the dog dances) and "*un político pobre es un pobre político*" (means: a politician in poverty is a pity politician) imply that those in a position of power have achieved it from illegality and, considering the perspective of the Dark Side of Institutional Entrepreneurship, can form collisions o propose initiatives that allow them to perpetuate that power.

Moreover, concerning cultural factors, pressure from external multilateral institutions implies that individuals have personal conceptions of how institutions function in a direct cultural context. Similarly, corruption affects the cultural dimension of the dark side of the institutional entrepreneurship model. In Latin American countries, the corruption practices of public officials are normalized to the extent that it is usual and even expected that they ask you for money to speed up government procedures, something that those who do not live in this reality cannot conceive of (Canache & Allison, 2005; Goldstein & Drybread, 2018).

Corruption has profound consequences for justice administration. Uncertainty in the application of the legal framework is one of the factors that most affects entrepreneurs who live in this context, since there is no certainty that clients, suppliers, distributors, and partners respect their agreements.

People must do business with an elevated risk of being scammed, which is why they integrate their family and very close friends, people they trust, into the firm.

Public enterprises are another cultural dimension that affects entrepreneurial development. Is it acceptable for public officials to have enterprises related to their activities? Is it acceptable for an official to use the classified information to which they have access to start a business? In many countries, the answer is no, but in most Latin American countries, public officials do not have a career development plan in government, and the re-election of government officials is illegal or rare, tied to the instability of governments, which means that public officials do business to have resources once their assignment ends, since continuity in their jobs is not expected (Gonzalez, 2022). This context can influence institutional entrepreneurial initiatives that do not achieve positive impacts, that is, the dark side is unleashed.

As Montiel et al. (2020) point out, public entrepreneurship is often associated with the generation of wealth and social inclusion, but on the other hand, some public officials abuse their power, and can lead to imbalances at all levels, loss of identity, and even life. However, in the previous case, the relevant question might be whether public officials favor corruption. Do the administrative structure, customs, and habits that surround him lead to corrupt behavior?

This is one of the key aspects of the discussion on the effects of institutional entrepreneurship and the relationship between agency and structure. Between the entrepreneur with his initiative and the surrounding social institutions that cause his determinism

It is worth noting that institutional entrepreneurs are aware of the negative consequences of their initiatives. As noted by Khan et al. (2007), disinterest in unwanted consequences can become institutionalized because awareness of certain results is routinely filtered out of consciousness.

A clear example is the efforts to bring education to Latin American Indigenous peoples to improve their reality. The educational model, raises Westernized history, in Spanish, highlighting the achievements of foreign

conquerors, which tends to perpetuate power relations and what has been described by the indigenous themselves as an effort to indoctrinate them (Castillo, 2000; Ramírez, 2006).

However, does functional structure inhibit agency? Is it possible to escape from the structure? To propose a solution to this classic dilemma, we propose a model that presents two aspects of institutional entrepreneurship: dark and bright (see Figure 3). Two faces with a spiral were incorporated between both sides to represent the reflective thoughts of the human being. Reflexivity can give actors agency and allow them to challenge socio-structural norms.

The proposed model (Figure 3) is represented by a series of arrows. The left part starts from the bottom with negative institutional aspects, that is, the structures that impede entrepreneurial development. In developed countries, aspects that hinder entrepreneurial initiatives and people with economic resources can be accessed, such as permits obtained with bribes and useless paperwork for those who are not alienated from the government. The notion of negative entrepreneurial traits, including egoism, greed, hubris, addiction, and disruptive organizational behavior (Montiel et al., 2020), has significant implications for developing entrepreneurial initiatives with potentially adverse consequences. Integrating reflexivity and institutionalism is imperative in this context, as it can aid in critically assessing and understanding such initiatives.

Under these conditions, the dark side of institutional entrepreneurship leads to the emancipation of the coalitions of entrepreneurs with economic power from government control, and they may even be able to position their allies to influence public policies in their favor. Consequently, non-minority minorities and poor people are excluded from the entrepreneurial ecosystem. This is the case for indigenous people, who face exclusion in economic, financial, educational, and social matters, a historical problem that must be addressed (Novelo & Montiel, 2022). Alternatively, public policies for entrepreneurship (Khoo et al., 2023) try to encourage minorities to start digital businesses. If access to platforms and low-cost mobile devices multiplies exchanges and increases benefits in an environment of freedom and flexibility, overly optimistic discourse on the subject is generally observed. Despite

the recent COVID-19 pandemic made it clear that there is no such thing as neutrality or equity in digital ventures, not all entrepreneurs and minorities (Economic Commission for Latin America and the Caribbean [ECLAC], 2023) have access to quality technological infrastructure and resources to incorporate into their platforms and especially knowledge or human capital to run these businesses so that only companies with resources could survive and take advantage of public policies in this regard, again minorities, the poor are excluded.

Figure 3. Two faces of institutional entrepreneurship and the spiral of reflexivity
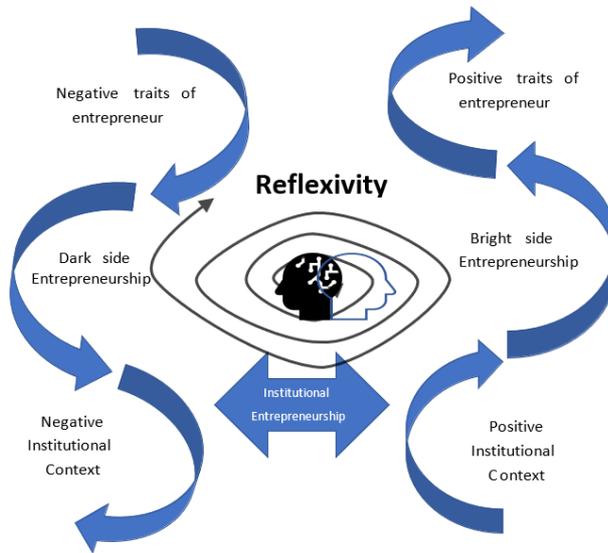
Source: own elaboration.

The right side of the two faces of the entrepreneurship model starts with a positive institutional aspect, that is, an entrepreneurial ecosystem that facilitates startups and offers opportunities for business development, financing, structure, training, and effective public policies for new businesses. In this context, it makes the development of positive initiatives that is,

the bright side of entrepreneurship, and, as in the dark side, personal traits are also important to trigger it.

The bright and dark sides of entrepreneurship imply that any institutional transformation initiative can have positive and negative implications for society, and these may or may not be conscious of entrepreneurs. In addition, entrepreneurial action is not a dichotomy between bright and dark sides. Entrepreneurs' choices can mix both positions, and their behavior is limited by their reflexivity, that is, their apprehension of reality, practical and tacit knowledge, habitus, and perception of their ability to influence the context.

Even if entrepreneurs have the best intentions, paradigms, cultural biases, traditions, and attitudes do not allow them to measure the impact of their actions on all the facets of their initiatives.

The two facets of institutional entrepreneurship and the spiral of the reflexivity model (Figure 3) represent the complexity of the entrepreneurial phenomenon, considering the paradox of agency and structure or institutionalism and integrating a key dichotomy for the human being: the goodness and badness of human or ethical acts, represented by the bright and dark sides that can be observed in entrepreneurship.

Alternatively, this model presents a spiral in the center, which indicates that both faces of the enterprise are related and indivisible. In addition, it integrates the aspects considered (Montiel et al., 2020) on the dark side and the classic factors related to successful entrepreneurs such as proactive, self-efficacy, resilience, and positive thoughts on the bright side.

According to Bordieu (1990), the practice is governed by the provisions continued in the habitus, which regulate the results without the actors realizing it. For this reason, habitus is mixed with reflexivity in a spiral since habitus is formed unconsciously in particular social contexts, but it is also because there are conscious logics that govern these same actions.

Considering this model and directed towards the Latin American region, institutional entrepreneurship can generate inequities and externalities because it excludes minorities and entrepreneurs with limited resources who do not have access to the spheres of power where decisions are made and changes in public policy for entrepreneurship are designed and implemented.

Moreover, other kinds of exclusion faced by minorities and the poor in Latin America are the painful invisibility of their conditions by governments and institutional entrepreneurs who perpetuate the structures that exclude them and impede their development.

Discussion

Martin and Wilson (2018) make a case for serious realism philosophical approaches that, among other things, show the contradictions between theory and practice and encourage action. Their starting premise is that, even if entrepreneurship is a very pragmatic field, it is false to believe that practical issues (i.e., getting things done) should come before theoretical issues (understanding why it works).

They highlight the underappreciated "entrepreneurial project" as the vehicle for realizing opportunities and emphasize how knowledge of the enabling factors can serve as the foundation for an applied theory of the development of entrepreneurial opportunities, providing the framework required to make well-informed decisions.

By considering the application of post-colonial deconstruction to deepen our comprehension of the various facets and meanings of entrepreneurship, Kaasila and Puhakka (2018) advanced the discussion. They contend that by openly acknowledging our epistemological orientation, we as scholars of entrepreneurship should be ready to accept accountability for our role in power structures. Adopting a postcolonial deconstructionist perspective requires self-reflection on how the writer and researcher contribute to the maintenance of prevailing social relations. It also entails challenging the more fundamental philosophical tenets of entrepreneurship research, such as the definition of entrepreneurship, the boundaries and presumptions that drive it, and the appropriate inclusion and exclusion standards.

Entrepreneurial attachment to success ethics, or a legitimation system that gives precedence to norms and behaviors that align with the institutionalized definition of success, was examined by Slutskaya et al. (2018) in relation

to a set of promises found in the enterprise culture. Empirical observations highlight the drawbacks of entrepreneurship. They draw attention to the role that bitter optimism plays in the context of failure brought on by the pressure to succeed as an entrepreneur and the requirement that entrepreneurial identities operate seamlessly. By problematizing the concept of failure through a fresh critique of the ideological foundations of normative enterprise culture, their findings demonstrated that entrepreneurs exhibit a paradoxical desire to participate in and belong to the normative entrepreneurial culture that has failed them. This has significant implications for ongoing debates on reflexivity in entrepreneurship research.

Gordon and McBride (2018) lead us on an intellectual tour and recommend that we reconsider some of the fundamental presumptions, concepts, and definitions in the field of entrepreneurship studies. They examine the characteristics of enterprises in the field of entrepreneurship research and emphasize the significance of acquiring ontological rights. We are unable to produce insightful theories and explanations if the nature of the corporation as an organized social organization is not sufficiently understood. Gordon and McBride (2018) offer us a reconceptualization of this vehicle through a deontic architectural view, given that the dynamic, continuing endeavor to design and develop a vehicle that creates and captures economic and social value is a necessary component of any entrepreneurial initiative.

Reflexivity for LATAM Entrepreneurship

In LATAM, doing business is related to surviving in the face of a lack of opportunities and a precarious employment context. The historical background of Latin American peoples on power and emancipation sheds light on this discussion. The Spanish conquest in Latin America brought with it a policy of economic exploitation and an imperialist mentality that did not promote the creation of wealth by the inhabitants of the region but rather its exploitation based on a feudal system in which land and natural resources were in the hands of a few, which made entrepreneurship and innovation

difficult for the inhabitants of the region. On the other hand, it developed a great capacity for resilience since, even under the adverse conditions of the colonial era, some indigenous groups managed to adapt and create businesses in areas such as trade and agriculture. The traditions in trade and agriculture observed today are examples of family business initiatives that have been maintained for generations.

Generally, reports on entrepreneurial activity in LATAM, such as the GEM (2023), provide evidence that Latin America has a solid entrepreneurial mentality, primarily driven by the need to find new sources of income in the context of high inequality and poverty.

In this context, the entrepreneurial behavior of Latin American entrepreneurs, according to Archer's "morphogenetic" approach, is more related to the reflective communicative who demonstrates his entrepreneurial ability by achieving his aspirations to maintain his family tradition and meta-reflexive entrepreneurs who demonstrate their entrepreneurship in terms of value creation, which is not necessarily economic.

Therefore, a conceptual gap was identified in the generation of knowledge and reflexivity. The academic discourse on entrepreneurship does not contemplate dark factors in institutional entrepreneurship and its consequences, which can influence the development of systems of oppression and privilege that limit opportunities to start and develop business activities equally.

This study makes two fundamental contributions to the literature. On the one hand, it contributes to the state of the art in theoretical terms since it incorporates a conceptualized view of dark factors into institutional entrepreneurship. Institutions are frequently given a marginal role in entrepreneurship studies; however, they have a notable impact on the success or failure of incipient businesses because they represent the framework of business development and a fundamental systemic link to knowledge, creativity, and innovation (North, 2005; Fuentelsaz & González, 2015; Fuentelsaz et al., 2016). On the other hand, this study favors an understanding of entrepreneurial work in Latin America, a region that is granted a secondary position in the global scheme. However, it is necessary to understand the entrepreneurial nature of this geographical area because of its global contribution in economic and demographic terms.

At the same time, this study aims to provide a critical analysis from an institutional point of view of the situation of entrepreneurs in Latin America to provide a theoretical and conceptual framework that constitutes a point of reference for subsequent empirical dissertations that contribute to the elaboration of public policy and a more precise, realistic, and ethnocentrism-free theory for this region.

Similarly, it presents an adaptation of the model of the dark side of entrepreneurship, incorporating institutional aspects and proposing a model of the dark side of institutional entrepreneurship. This model adopts a reflective approach to provide a better understanding of the complex and dynamic nature of entrepreneurship. This approach can also help to uncover the underlying power dynamics and inequities within business contexts. In general, a thoughtful perspective for practice-based entrepreneurship studies can lead to more nuanced and insightful research findings that consider the multiple views and experiences of those involved in entrepreneurial practice.

Conclusions

Latin American entrepreneurs face serious challenges in consolidating their ideas in contexts where they do not have adequate systemic conditions. Furthermore, they face corruption, favoritism, and coalitions of powerful businessmen and public officials, who instead of helping them ask for bribes and copy their businesses. Consequently, promoting entrepreneurship subscribed only under this economic dimension in areas where the mortality rate of companies is extremely high, as is the case in Latin America, is irresponsible. This is the negative aspect of Latin American institutional entrepreneurship, leading to a negative perception of entrepreneurship and drives reflection on the dark side of institutional entrepreneurship.

The present study contributes to the state of the art in theoretical terms as it incorporates a conceptualized view of dark factors into institutional entrepreneurship.

To picture the dark side of the entrepreneur in Latin America and Mexico, this study proposes a conceptual theoretical framework based on an extensive literature review and presents three models to explain the dynamics of the factors and dimensions that affect the dark side of institutional entrepreneurship.

The first model is called the conceptual model for the Dark Side of Institutional Entrepreneurship, which arose from the adaptation of Montiel et al. (2020). Dimensions and elements of the dark side of entrepreneurship highlight the differences in the cultural aspects of the phenomenon, considering that one of the main differences between the Latin and Saxon contexts is their perception of the legality and confidence in carrying out business.

Another model called the two faces of institutional entrepreneurship proposes two spirals that drive entrepreneurship on the dark and bright sides, with institutional entrepreneurship located between both sides. This figure illustrates that any initiative for institutional transformation necessarily has positive and negative implications for society, and these may or may not be conscious of entrepreneurs.

Finally, the model called Two Faces of Institutional Entrepreneurship and the spiral of reflexivity (Figure 3) shows the complexity of the entrepreneurial phenomenon integrating the paradox of agency and the structure and goodness and badness of human or ethical acts, represented by the bright and dark sides that can be observed in entrepreneurship.

Therefore, a conceptual gap is identified for the generation of knowledge and reflexivity since the academic discourse on entrepreneurship does not contemplate dark factors in institutional entrepreneurship and its consequences that can influence the development of systems of oppression. A call is made to explore vistas from reflexivity, which can be incorporated into the entrepreneurship literature.

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Reflexivity in Aesthetic Situation Management

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Abstract: The article deals with reflexivity in the context of the aesthetic situation from two perspectives: self-management and management of the components in the aesthetic situation. All considerations are based on the theory of the aesthetic situation (Gołaszewska, 1984), transcribed into the management field (Szostak, 2023a) with the use of a metaphor of an organisation as a work of art (Szostak & Sułkowski, 2020). Emphasis on reflexivity in specific components of the aesthetic situation – especially

the creator and the recipient perspectives – brings a new light into the process of self-awareness and prediction of potential consequences of activities before their appearance. The following issues are addressed by exploring the intersection between reflexivity and aesthetic situation management: aesthetic decision-making, reception process, cultural and social contexts, transcending aesthetic boundaries, artistic collaboration, ethical considerations, self-critique, and historical context.

Key words: humanistic management, management aesthetics, reflexivity, artistry, creativity

Introduction

Reflexivity – understood as the fact of being able to examine one's feelings, reactions, and reasons for acting (motives) and considering how these issues influence activities and thoughts in a situation ("Reflexivity," 2023) – is a commonly analysed phenomenon in social sciences discourse from different perspectives (Alvesson et al., 2008; Jackson, 2017; Sutherland, 2013).

Many of these considerations can be structured well and receive a new lens by applying the theory of the aesthetic situation (Gołaszewska, 1984) in a broad context and using it as a central component of the metaphor of the organisation as an artwork (Szostak & Sułkowski, 2020) which allow to analyse management and organisations from the aesthetic perspective. Transferring the aesthetic situation theory into the field of management and considering a creator as the manager of an aesthetic situation (Szostak, 2023a), it can be said that reflexivity plays a crucial role in the process of self-management and aesthetic situation management. Adding the lens of aesthetics and my practical experience in performative arts, I would like to look into the reflexivity problem from a new perspective.

The methodology of the following considerations is based on a qualitative literature review (databases: EBSCO, Google Scholar, JSTOR, Mendeley, Scopus, Web of Science) and an autoethnography of my 20-plus-year

experience as a performative artist (instrumentalist performing dozens of recitals around the world annually), a manager (in an international environment), and as a researcher in this area. The literature review results are discussed with the results of empirical research undertaken by me in the last years when the investigations of certain aspects of the aesthetic situation were under my particular interest. The applied research approach is based on an interdisciplinary and multi-paradigm slant in the areas of arts, logic, humanistic management, management aesthetics, psychology, and sociology. Accordingly, the following research questions were set:

1) What are the places for reflexivity in the aesthetic situation?
2) How can the creator benefit from reflexivity in the aesthetic situation management process?
3) What are the intersections between reflexivity and aesthetic situation management?

The Aesthetic Situation Components

Maria Gołaszewska, a Polish philosopher and aesthetic, based on the achievements of Roman Ingarden's phenomenology (Ingarden, 1970, 1981), translated her theory of the "axiological situation" (Gołaszewska, 1986b, pp. 23–38) into the area of aesthetics. The essential components of the aesthetic situation are the creator, the artwork, the recipient, the natural world and the world of values. The fundamental relationships between the listed components can be abbreviated in the following shape: the creator in the creative process creates an artwork; the recipient receives the artwork in the reception process; all these components connect and interact with the world of values, but at the same time they happen in the real world (Gołaszewska, 1984, pp. 27–30). Analyzing every component of the aesthetic situation is crucial for the subsequent considerations on management within this context, and then reflexivity as another level of self-awareness.

Creator

A creator is the central person who plans, organises and creates the basic features of every aesthetic situation. His virtuosity, creativity and artistry are the main competencies that allow him to "tell a story" to the recipient via artwork (Szostak, 2022e).

A contemporary dictionary definition describes virtuosity as outstanding (above average) technical perfection in performing certain activities and presenting eminent craftsmanship in a specific range ("Virtuosity," 2023). Art research shows that virtuosity is still not an unambiguous phenomenon. Professional musicians assess the ease of meeting the artwork requirements and the level of technical skills as the most essential characteristics of virtuosity. Self-identification as a virtuoso, personal qualities, mastery in one's field, self-confidence and uniqueness were graded further down with minor importance. On the other hand, musical arts students explain virtuosity mainly through technical skills, mastery in their field and personal characteristics (Ginsborg, 2018). There is also a relationship between the creator's intelligence and virtuosity, which requires adaptation, anticipation, awareness, imagination, mental navigation, and speed (Stachó, 2018). Research performed on musicians demonstrates how many factors form the phenomenon of virtuosity in the consciousness of the art creator. There are a few main problems and several possibilities within each of them: 1) aspirations: considered as a prerequisite; personal perfection; something that should be achieved but at a later stage; the utter needlessness of aspiration; 2) relationship between virtuosity and "magical" artistry: artistry considered superior to virtuosity; the crucial relationship between virtuosity and artistry; virtuosity as a tool of artistry; a complete lack of relationship between virtuosity and artistry; 3) characteristics of virtuosity: technical skills; component of mastery in its field; constitutive of self-confidence; ease of movement in the matter of the art discipline; virtuosity as an expression of the artist's personality; virtuosity that gives the artist uniqueness; relativity of virtuosity as a function of definition; 4) ways to achieve virtuosity: hard and systematic work; as a natural gift, talent; as a result of an experience in a given

field; as a combination of the above elements; 5) communication: artist with co-performers; the artist with the audience; spectacularity; the critical role of the recipient's activity in the reception process; as carrying a message from the creator to the recipient (Ginsborg, 2018).

The term "artist" has a tighter sense than the term "creator" in the meaning of a creative individual. An artist is a man who produces works of art, while a creator produces scientific, cultural, and artistic results (Gołaszewska, 1986a, p. 7). Artists' creative process may be divided into conceptual, experimental, implementation and post-implementation phases, and it allows the creation of a distinction of creative personalities (Gołaszewska, 1984, pp. 176–189): 1) the intuitive type; 2) the reflective type; and 3) the behavioural type. It should be noted that the distinguished types of creative personality do not appear in pure forms but as a mixture of individual types in various proportions (Gołaszewska, 1984). These facts also imply that looking at the aesthetic theory of **creativity** may be of primary importance here instead of looking for correlations with dimensions of secondary importance. The sources of artistic creativity may result from (Arbuz-Spatari, 2019; Gołaszewska, 1984, pp. 189–198; Jung, 2014): 1) inspiration; 2) the act of creating in the image of nature; 3) discovering timeless ideas and incorporating them into the work; 4) imitation of divine creativity; 5) meeting the needs of a social group; 6) excess energy that remains after satisfying basic needs; 7) the condition of culture and the attempt to artistic ideals at a given stage of human development; 8) the sum of the socio-economic conditions in which the artist lives; 9) expressing the creator's personality. The psychological theories of artistic creativity, which may be crucial in the analysis of the phenomena of managerial creativity, include creativity as inspiration, creativity as a work, creativity as an expression of personality, and creativity as an essential component of wisdom (Dai & Cheng, 2017; Ekmekçi et al., 2014; Gołaszewska, 1984, pp. 189–204; Shi et al., 2017; Sternberg, 1985, 2003; Tarnopolski, 2017). Dictionary definitions of creativity define it as a multifaceted phenomenon that creates new and valuable products. As can be seen, creativity refers to the component of creativity (novelty) and the component of quality (valency of the effect). Creativity applies to both the creation process and the creative

output, i.e., the totality of works created by the creator. Creativity is usually defined from the perspective of its effects, which can be classified according to the specificity of the creator's domain. Four types of values are proposed, which can be assigned to the corresponding domains of creativity (Nęcka, 2000): 1) cognitive values, 2) aesthetic values, 3) pragmatic values, and 4) ethical values. Art, as a domain of creativity, is in this classification related to aesthetic values connected with the search for and creation of beauty. Unfortunately, the perception of these aesthetic values is ephemeral, changeable, and individualized, so their blurred boundaries are not clearly defined (Mendecka, 2010, p. 15).

Artistry, as a third crucial competence of a creator, focuses on incorporating universal values into the artwork. However, the literature does not broadly describe this phenomenon, focusing on the person considered an artist. According to the dictionary definition, an artist is "someone who creates results with great skill and imagination" ("Artist," 2023a). Its synonyms are master, expert, geek, guru, virtuoso, and wizard, while the antonyms are amateur, inexperienced, and non-expert ("Artist," 2023b). The artist's concept has changed over time, and there are opinions about the loss of constant features that allow capturing the essence of an artist's concept in the form of a stable definition (Sztabiński, 2002). Early aesthetics distinguished some key issues that defined the artist: 1) imagination, 2) thought, 3) knowledge, 4) wisdom, 5) idea in mind, and 6) ability to use the rules of art (Tatarkiewicz, 2015). Enlarging this list with the subsequent eras' optics, one cannot forget about such features as 1) creativity, 2) sensitivity, 3) intuition, 4) "getting lost" in the creative process, 5) devoting entirely to the creative process, 6) self-analysis (being the clou of reflexivity) and 7) self-correction (Gołaszewska, 1984, 1986a). Also, the artist's goals have changed over time, although the most unchanging are: 1) materialisation, 2) giving form to universal ideas, 3) conveying values, 4) giving satisfaction and pleasure to the recipient, 5) enabling the recipient of the experience to a state of catharsis, 6) transforming ugliness into beauty. Going further, we can distinguish the features of an artist necessary for the effective implementation of artistic goals: perseverance/consistency, hard work from an early age and throughout life, self-discipline,

mental toughness, responsibility, the ability to set goals, the ability to achieve goals, the ability to observe the world, perceptiveness, openness. A contextual approach may also be used here: to see the artist in the system of all the phenomena that influenced him and those he somehow formed. After all, an artist is an individual from a particular community, subject to the same laws, and at the same time grows into someone separate and unique due to an individual creative personality. An artist can be seen as a model example of a creator (Gołaszewska, 1986a, pp. 5–6). The manifestations of the artist's exceptionality can be characterized by the following issues: making the improbable a reality; knowledge without arguments; generalized sensitivity; absolutized freedom; objectivized subjectivism; self-destructive awareness; functional; rationalisation of the non-rational (Gołaszewska, 1986a, pp. 51–56).

Creative Process

Although the most visible symptom of creativity is the work of art itself, it is in the person (mind, consciousness, subconsciousness) of the creator that the most critical processes that make up the phenomenon of creativity take place. Several conditions influence artistic creativity, collectively called a creative disposition or attitude: personality determinants, social conditions, and richness of experience. In order for a work to be created, there must be a direct impulse to undertake the creative process, i.e., mental stimulation through an external or internal stimulus in the form of 1) lack of perception in a world that allows or requires fulfilment; 2) fascination with the world and reality; and 3) the excess of his own experiences from which the artist wants to free himself (Gołaszewska, 1984).

The sum of the previous components in the form of internal coercion directs towards the ultimate decision to start the creative process; then, there is real preparation for creative work and the first efforts. Sometimes, the artist begins work immediately, but more often, the creation of the work is preceded by three stages: conceptualisation of the work, its artistic vision and crystallisation of the artistic intention. The physical process of realisation begins when the artist begins to objectify his intention by shaping the material

to realize a specific aesthetic value; the critical phases at this stage aim to shape the material so that the work is equivalent to the artistic vision. It is worth paying attention to circumstances unforeseen in the concept of the work (the so-called accidents at work) and resulting from chance, coincidence or even a mistake at the stage of implementation (e.g., unnecessary but irreversible movement of the sculptor's chisel); injecting the unintended result of action as a valuable and immanent part of the work of art requires the artist's reflexes, observational skills and creativity.

After the physical creative process is completed, there is a post-implementation (post-implementation) phase consisting of verifying the work in terms of materializing the intended artistic concept. With time, from the end of the creative process, there is a process of gaining the artist's distance from the work, the purpose of which is for the artist to break the creative bond with the work to become the recipient of his work. This distance of the artist from his work has a twofold character: 1) short-term – a musician hears a piece performed by him/her differently during the creative process and differently when listening to a recording of the same performance; 2) long-term – it usually takes much time for the creator of the work to forget all the analytical activities that he carried out during the creative process (usually it is a catalogue of mistakes, searches, problems and adversities) so that he can give himself over to his work as a creatively unbound recipient.

Work of Art

A work of art is an object made by an artist with outstanding skills, a product of one of the fine arts or something that gives the recipient high aesthetic satisfaction ("Work of Art," 2023). The work is an element between the artist and the recipient. A work of art is a closed whole, separated from the environment (e.g., through a picture frame); it is an object deliberately created by the artist but persists among other objects of the real world, although endowed with a special meaning due to its aesthetic value. Resulting from the essence of the creative process, a work of art concentrates the artist's effort, which aims to give the work the perfect form so that it speaks for itself,

creating its world through the implemented artistic structures (Gołaszewska, 1967, p. 19). The work is separate from the creative process, and the creative process is separate from the creator's basic personality (Gołaszewska, 1984).

The following definitions of a work of art appear in the literature: any creative composition of one or more media (means of expression) whose primary function is to communicate an aesthetically valuable purpose (Lind, 1992); something created with the intention of conveying the possibility of satisfying aesthetic interest (Beardsley, 1983); an artefact that, under standard conditions, provides the recipient with an aesthetic experience (Schlesinger, 1979); physically embodied and culturally embodied being (Margolis, 1986); the object was created only as one of the critical forms of its time to fulfil the function of art at a given time (Gaut & McIver Lopes, 2001, p. 176).

The work is a unique phenomenon, containing a message which could not be formulated in any other way. In order to read and understand this message, a specific attitude of the recipient is needed, which is a function of many factors: knowledge, experience, sensitivity, and openness. A work of art, constituting a closed space filled with specific meanings, is perceived by the viewer who – saturated with his everyday problems – must show an activity that often requires much effort (Gołaszewska, 1967, p. 271). Looking at a work of art only from the perspective of the real world, without embedding the entire process of cognition in contexts, the recipient may have a real problem distinguishing a work of art from ordinary objects – especially when we consider avant-garde art (Danto, 1991).

Recipient

The recipient of art is the one who is not indifferent to art, who – due to the values of art – feels the need to commune with art and strives to realize his aesthetic interests (Gołaszewska, 1967, p. 29). The main interest of aesthetics is the current recipients of art. However, one should not forget about the potential recipients appearing in the future.

From the recipient's point of view, the reception process focuses on the work, which contains the artist's intentions regarding the message of the work (taking

into account specific values) materialized in elements of the real world – depending on the art discipline (colours, movement, stone, sounds, words).

Although the creator stands outside the work of art (except, of course, the performative work), because the work is independent and it is in it that the creator has included everything he wanted to – or managed to – convey, often the recipient does not stop at contemplating the work itself, but tries to get to know the interesting the person of the creator. The creator may also interest the recipient when the work lacks the artistic potential to convey a message, or the recipient cannot understand it. On the other hand, a work that confuses the recipient is incomprehensible, fails the recipient's expectations, and implies the process of searching for reasons for this state by the recipient; here, the list of potential reasons is short: 1) an artist who did not realize his intention, 2) defective work or 3) unskilful perception of the recipient. In such a situation, the recipient has the following options: 1) condemn the artist, 2) reject the work, and 3) undertake the process of understanding the work (Gołaszewska, 1967, pp. 19–20).

Since the recipients of art constitute a large community, it is natural to divide them into smaller groups, which facilitates the possibility of reaching the individual with the artistic message. However, sociological attempts to divide, i.e., based on age, gender, and education, do not work because the individuality of the art reception process is based on more qualitative factors that determine the recipient's attitude towards art. Among these factors should be mentioned: 1) frequency of the recipient's contact with works of art; 2) theoretical preparation and knowledge of the recipient; 3) mental characteristics of the recipient; and 4) the degree of the recipient's activity in the reception process (Gołaszewska, 1967, pp. 68–69). Considering the factors mentioned above differentiating the recipients of art, recipients can be divided into four types: naive recipient, inauthentic (secondary) recipient, critical recipient, and art lover (Gołaszewska, 1967, pp. 69–72).

The psychological distinction assuming the existence of pre-reflective, reflective and secondarily non-reflective awareness in man has significant consequences for explaining the formation of awareness of aesthetic phenomena – in particular, subjective conditions of the aesthetic situation and various forms

of beauty. Depending on the level of consciousness on which the aesthetic experiences of the recipient take place, the aesthetic experience and contact with aesthetic values are shaped in different ways (Gołaszewska, 1984, p. 77).

Reception Process

The reception process of a work of art is complex, which results from the need to meet many conditions for the recognition of the quality and artistic value of the work to be accurate (Gołaszewska, 1967, p. 271). The recipients of a work of art are specific people (when the work was done according to a specific order) or all potential recipients who come into contact with the work intentionally or accidentally. In art, the artist, noticing reactions to his work, can associate his intentions with the actual reception and use this knowledge to create new works or modify the analysed work. The reception process (called the aesthetic process) consists of the sensual reception of the message located in the work. Receiving a work of art begins with ignorance and ends with an interpretation (Woodward & Funk, 2010).

It is worth distinguishing a work of art as a product of the intentional actions of the creator from the concretisation of the work by the recipient, which is a reconstruction of the work which takes place in the process of reception. This concretisation of the work concerns the reconstruction of what the author included in the work, but also partial completion and updating of the work with contexts and meanings contemporary to the recipient. It is through concretisation that the work acquires its full or fuller face; it can be said that each work appears to the recipient in some concretisation. A work of art can be perceived on two levels: 1) non-aesthetically – e.g., scientifically or consumptively, in order to get maximum pleasure from communing with the work or to learn something about a topic; and 2) aesthetically – in the development of aesthetic experience (if concretisation occurs in the aesthetic attitude, an aesthetic object). At both levels, the recipient decides whether the reception process will be directed at concretisation as faithful to the author as possible or at self-concretisation, consistent with one's preferences (Ingarden, 1981, pp. 266–287).

The essence of the process of receiving a work of art is the aesthetic experience, which is the experience of a human interacting with works of art or creations of nature, thanks to which he reaches the aesthetic values inherent in them. Contemplating the quality of sensual things is a necessary condition for an aesthetic experience (Ossowski, 1949, pp. 282–292). The key in the reception process is interpretation, a contextual study aimed at extracting and explaining the phenomenon's inner meaning. It juxtaposes the analysed phenomenon with specific traditions and conventions and considers mutual relations (Ossowski, 1949, pp. 17–22). The selection of the contextual background on which the phenomenon is interpreted depends on the adopted research method. The process of interpretation is related to the deconstruction approach, drawing attention to the multiplicity of possible interpretations of cultural products (Nycz, 2000). Deconstruction can be analytical to understand the meaning of the whole or the nature of the action itself, multiplying the meanings of the interpreted phenomenon, which ultimately does not lead to understanding the whole.

The Real World

The most widely-described component of the aesthetic situation is the real world, i.e., the material side of the aesthetic situation that can be felt with the senses directly. It includes all physical matter used by the creator within a given discipline of art (colours, gestures, movement, sounds, textures, words, visual materials), as well as the entirety of material reality, providing reference points, contexts and inspiration necessary for both the creator in the creative process and the recipient in the process of reception. Before becoming a recipient of a work of art in a specific aesthetic situation, man belongs to the natural world and comes into contact with the world that shapes him physically and emotionally, but also intellectually and spiritually. Some experiences resulting from contact with the real world are accumulated in a person, and some fall into a state of unconsciousness, although they manifest themselves in the form of intuition or consolidated experience (Gołaszewska, 1984, p. 77).

The World of Values

The problem of values in art is not homogeneous and can be considered in various ways. Roman Ingarden distinguished three areas of values: 1) vital values and related utilitarian and pleasure values, e.g., health, age, strength, satiety; 2) cultural values, which include cognitive values (e.g., wisdom, colour, size), aesthetic values (e.g., beauty, ugliness, grace, sublimity, harmony), social (custom) values (e.g., what is appropriate and what is not appropriate), and moral values (e.g., goodness, responsibility, justice, generosity, courage, and nobility). According to Ingarden, none of the listed categories is superior to the other categories, and attempts to determine what distinguishes some values from others are also unsatisfactory. Moreover, value is not the same as the attitude in which the value is perceived (Ingarden, 1970, pp. 220–257).

The objectivistic approach to values says that whatever their categorisation, values are not something in themselves but are the characteristics of something (Ingarden, 1970, p. 228). The primary status of values is their "should-ness" – values are not something that "is" but something that "should be" and at the same time "must not be." Man realizes values; values exist concretely but differ from ideals and ideas (although Plato recognized values as ideal beings) and intentions and intentions. Values and their use distinguish conscious beings from unconscious ones; thus, they are an essential determinant of humanity. Similarly, individuals who reject values (e.g., truth, goodness, beauty) reduce themselves to animal, extra – or anti-human beings. There is also a particular paradox here that a person cannot directly realize values (e.g., being good) because then he focuses on himself (pharisaism) and not on actually doing good; values are realized indirectly, e.g., by recognizing the needs of others and helping them (Gołaszewska, 1986b, pp. 23–26; Ingarden, 1970, p. 242).

In addition to the objectivist approach, there is also a relativistic approach to values. It is characterized by the statement that value is not a property of things but is a relation between one thing and another, for which the first thing performs some services. If the other thing is a person or a society, one can speak of a social sanction that gives value to a worthless thing. In the extreme case, the relativistic approach to values contradicts the objectivist approach

to values and refers to the subjectivity of values (Ingarden, 1970, pp. 229–230). The values' description, analysis and interpretation can be made using dialectics, i.e., opposing thesis and antithesis to emerge the essence of the studied phenomenon based on this discourse (Gołaszewska, 2005, p. 147).

Simplifying the considerations of the world of values, Plato's triad of values (truth, good, beauty) can play the role of fundamental comparisons.

Management in the Aesthetic Situation

Managerial issues in an aesthetic situation can be considered from two perspectives: the self-management of a creator and the whole aesthetic situation management by the creator. The following definition of management places the subsequent analyses on a common denominator: management is the art of achieving goals efficiently (Szostak, 2023a, p. 60).

Self-management

Deliberations regarding managerial issues in the creator's activity can be located in the subject of interest of the so-called "occupy management" concerning self-organisation and self-management, where self-awareness and the capability to reflect play a key role (Kostera, 2014).

The creators' identity challenges the typical notion of creators as disorganized individuals working in chaotic environments. Furthermore, it pertains solely to the surface-level and readily observable aspects of reality without delving into the core of the creative process's organization. To comprehensively understand the artist's organizational aspect, one should analyze the previously mentioned aesthetic situation, its constituent elements, and their interconnections. It is important to note that the sequence of topics discussed below is not intended to pass judgment. According to the aesthetic situation theory, the artist's organisational activities take place on three levels: the world of values (artistry), a work of art (creativity), and the real world (virtuosity) (Szostak, 2023a, pp. 107–109).

Adding the lens of management levels, referring to the time perspective and focus on details, managing at the creator's artistic level within the realm of values (artistry management) can be likened to a strategic approach. It entails establishing the organization's vision, mission, and strategic objectives. Choices made at this level chart the course for ongoing processes. Artists often focus on specific values, dedicating extensive periods of creativity to exploring them, or they may adapt their creative interests based on various internal and external factors. The strategies for attaining these objectives can be enduring or adaptable, tailored to the prevailing circumstances. On the level of a specific work of art (creativity management), the comparison is with tactical management. Defined objectives and strategies are translated into tactical decisions guiding the creative process, culminating in creating the work while considering how the recipient engages with the work. It is vital to note that the artist's intent is not merely to produce the work itself but to influence the recipient consciously through the work, connecting them to the values embodied in the piece. This aspect significantly impacts the artwork's reception, subject to many factors discussed earlier. Managing at the practical, real-world level (virtuosity management) parallels the management of operational activities. It involves making choices regarding the content and form of the work, as well as selecting the specific materials (e.g., sculpture, colours, structures, musical scales, gestures, language) and the techniques employed in its creation. Most literature and didactic processes within the arts primarily concern this management level. This focus is understandable because this level is the most tangible, observable, and amenable to modelling, with measurable outcomes resulting from this modelling.

Management of the Aesthetic Situation

To analyze the management of the aesthetic situation from the creator's perspective, it is crucial to understand the components of the aesthetic situation and how they interact with one another. In this context, the artist assumes the role of the aesthetic situation's manager, as the content of the message (the selection of values and their incorporation into real-world elements) and

its form (utilized patterns, styles, or formal solutions) are contingent upon the creator's choices. To accomplish this, the creator has three avenues of influence: virtuosity, artistry, and creativity. A conscious creator exercises control over these avenues in developing their competencies and, more importantly, their application during the creative process. Not every work necessitates highly virtuosic solutions; creators often employ raw, unrefined materials, such as rough sculptural elements, to draw the recipient's attention to specific issues. Similarly, not every work requires many intricate references to the world of values; often, the simplicity of the message carries more weight. Likewise, creativity need not be a hallmark of every work, as innovative forms are not always more comprehensible than traditional solutions.

The creator, functioning as the manager of the aesthetic situation through work design, also shapes the work's reception process. However, the extent of influence a creator has on the reception process varies across different art disciplines. Playwrights and opera composers have a considerable say in defining the requirements for creating a work, although directors also wield significant influence in its realization. Play/show directors are creators in their own right, managing both their creative process and the reception of the work, often exerting a more significant impact on the outcome than the original playwright or composer. Conversely, in the realm of visual arts, once the work is completed, the creator distances themselves from it and cannot directly influence the reception process. Recipients can determine the circumstances of their contemplation, including factors like the duration of exposure and the context. It is evident that the creator's influence on the reception process is not absolute, as it depends on numerous factors beyond their control, with the recipient's level of engagement being paramount among them.

The results of two broad research can be mentioned as an empirical examination of these considerations. The first research on the role of a creator in aesthetic situation management in the context of the COVID-19 pandemic limitations (or determinants) showed different aesthetic situation strategies applied by the creator knowing about the way the artwork will be perceived by the recipients (in a traditional way or digitally/virtually). Forced virtualisation and digitisation considerably affect the creative process quality within

the aesthetic situation, varying on the form of participation in art. The research results show that exact components of the aesthetic situation are subject to varied modifications by the musical arts creator (Szostak, 2022c) and visual arts creator (Szostak, 2022a) due to the form of participation in the aesthetic situation. Among many factors related to reflexivity being significantly redesigned by musical arts creators were an inspiration to create (7.9% of the difference between traditional and virtual methods), internal motivation to start the creative process (9.7% of the difference), and motivation to continue and finish the creative process (21.2% of the difference) (Szostak, 2022c).

The COVID-19 pandemic context was the axis of a second extensive research on the reflexivity of recipients based on the way they perceive the artwork in a traditional way or digitally/virtually. The form of participation in the arts influences the level of participation quality in the aesthetic situation differently for male and female receivers (Szostak, 2023b), recipients from Poland and other-than-Poland countries (Szostak, 2022b), recipients from post-communist and no-communism-affected countries (Szostak, 2022d), recipients belonging to different generations (Szostak et al., 2023); reflexivity must be applied to assess differences in particular forms of participation in art types.

Reflexivity in the Aesthetic Situation Management

The following issues may be addressed by exploring the intersection between reflexivity and aesthetic situation management: 1) aesthetic decision-making; 2) reception process; 3) cultural and social contexts; 4) transcending aesthetic boundaries; 5) artistic collaboration; 6) ethical considerations; 7) self-critique; and 8) historical context.

Aesthetic Decision-making

In the realm of aesthetics, decision-making is a pivotal aspect of the creative process. Creators often find themselves at a crossroads as managers of aesthetic situations where their choices influence artwork's creation,

presentation, and interpretation via aesthetic experiences. Reflexivity plays a fundamental role in this decision-making process, as it encourages individuals to introspect, engage with their own experiences, and remain cognizant of the multifaceted factors influencing their artistic choices. From this perspective, an aesthetic situation manager plays the role of a leader trying to gather the followers and guide them in a chosen direction (Bathurst et al., 2010; Sutherland, 2013).

Reflexivity in aesthetic decision-making encompasses a dual perspective. On one hand, it involves self-awareness – a deep understanding of one's artistic identity, motivations, and biases. Artists-managers must grapple with their personal experiences, values, and cultural backgrounds when making aesthetic decisions. This self-awareness enables them to tap into their unique perspectives, infusing their creations with authenticity. Artistic choices often emerge from an intricate interplay between the individual and their surroundings. Reflexivity encourages creators to reflect on their roles with their recipients and to seek feedback from them. It opens the door for dialogue and critique, enriching the creative process. By considering external viewpoints and engaging in a reflexive dialogue, managers of aesthetic situations can refine their ideas and adapt their approaches, resulting in more comprehensive and thoughtful aesthetic experiences. Furthermore, reflexivity in aesthetic decision-making extends beyond the creator's internal world and the immediate community. It incorporates an acute awareness of the dynamic relationship between creators and their audiences. Art is not created in a vacuum; it is intended to resonate with and provoke responses from recipients. This understanding calls for an ongoing reflection on how audiences perceive and interact with the artistic work. It might mean adjusting artistic choices based on audience feedback or expectations. However, reflexivity does not imply abandoning the creator's vision; rather, it entails a balanced consideration of personal artistic integrity and audience engagement. By thoughtfully incorporating reflexivity, managers of aesthetic situations can create works that reflect their unique artistic voices and establish connections with diverse recipients, leading to a richer, more inclusive aesthetic experience.

Reception Process

The relationships between managers of aesthetic situations and artwork recipients are dynamic and transformative. The reception process of artistic creations holds profound significance, as it can influence the impact and interpretation of the work. In this intricate interplay, reflexivity emerges as a critical tool, guiding managers of aesthetic situations to navigate the nuances of audience engagement (Ross, 2014). Audience reception is not a passive process but an active and often subjective interpretation of artistic work. This subjectivity can lead to various responses, ranging from adoration to criticism and everything in between. Reflexivity, in the context of audience reception, involves creators reflecting on the diversity of these responses and adapting their approach accordingly. For creators, reflexivity invites them to consider how their work is perceived and its emotional or intellectual impact on recipients (Kjeldsen, 2018, pp. 4–6). This introspective process encourages creators to question their artistic intent, ensuring their creations remain meaningful and relevant. It allows for an ongoing dialogue with recipients, fostering an environment of continuous improvement and adaptability.

Cultural managers and curators (who also act as managers of aesthetic situations) also engage in reflexivity when considering the reception process. They must make informed decisions about how to present and contextualize works of art to ensure they resonate with the intended recipients (Kjeldsen, 2018, pp. 61, 103). This might involve curatorial choices such as exhibition layout, interpretive materials, or interactive experiences. By reflecting on how different audiences might interpret and engage with the art, these managers can create a more inclusive and accessible space for aesthetic experiences. Moreover, the application of reflexivity to audience reception acknowledges that art is not confined to a single perspective. Different individuals or groups may bring their unique backgrounds, experiences, and cultural contexts to their interpretation of the work. Reflexivity fosters an appreciation for this diversity and encourages artists and managers to engage with it meaningfully. This could mean adjusting artistic or curatorial choices based on audience feedback and varying interpretations. Creators and cultural managers, rather than rigidly adhering to

their original vision, become more flexible and responsive. This, in turn, creates a more inclusive and participatory aesthetic experience where the audience plays a role in determining the meaning and impact of the work (Glapka, 2017).

Cultural and Social Contexts

In the multifaceted realm of aesthetic situations, applying cultural and social reflexivity is pivotal in navigating the intricate web of cultural dynamics, identities, and societal contexts. Cultural and social factors play a thoughtful role in shaping artistic narratives and aesthetic experiences. Reflexivity in this context involves acknowledging the intricate interplay between the aesthetic situation manager's background, cultural milieu, and the broader societal landscape (Roberge & Chantepie, 2017).

Aesthetic situation managers can also be considered products of their cultural and social backgrounds. Their experiences, values, and beliefs are deeply intertwined with their artistic choices. In this sense, reflexivity encourages individuals to critically examine and acknowledge how their cultural identities shape their artistic perspectives. This self-awareness is a crucial foundation for creating art that authentically reflects the richness and diversity of cultural experiences (Kjeldsen, 2018, pp. 268–269). Cultural reflexivity also extends to recognising the broader societal contexts in which art and aesthetics are situated. Aesthetic situation managers must consider how their work interacts with and potentially challenges prevailing cultural norms, narratives, and power structures. By engaging in social reflexivity, they can be more conscious of the social implications of their work and how it contributes to more significant dialogues and movements (Holz, 2018). Moreover, cultural and social reflexivity calls for an acute understanding of the complexities of cultural appropriation and representation in art (Emontspool & Kjeldgaard, 2012). Aesthetic situation managers must reflect on the potential impact of their choices on marginalised communities and ensure that their work is culturally sensitive and respectful.

In practice, cultural and social reflexivity might manifest as a conscious effort to diversify artistic narratives, engage in meaningful cross-cultural

dialogues, or facilitate art that challenges social inequalities and injustices. Aesthetic situation managers, when reflecting on their roles within these broader contexts, become cultural agents, actively shaping and redefining the cultural and social landscape. According to the mentioned empirical research on the role of the form of the aesthetic situation (traditional or virtual), musical art creators from Poland assess the difference to immense the topics related to the society as 9.6% different than musical art creators from other (non-Polish) countries (Szostak, 2022b).

Integrating cultural and social reflexivity into creating and managing aesthetics is an ethical imperative and a means to foster inclusivity, diversity, and social awareness (Taliep et al., 2022). It ensures that art resonates with a global audience while respecting and celebrating the multiplicity of cultural identities. By embracing cultural and social reflexivity, art and aesthetics transcend mere forms of expression, becoming powerful catalysts for cultural understanding and social change (Longerbeam & Chávez, 2021).

Transcending Aesthetic Boundaries

An aesthetic situation is a space of limitless creative possibilities, often defined by established boundaries, norms, and conventions. Transcending aesthetic boundaries is an essential aspect of artistic innovation and cultural evolution. Reflexivity in this context empowers aesthetic situation managers to challenge and expand these boundaries, pushing the frontiers of creativity (Harper, 2022). Aesthetic boundaries can take many forms, from artistic traditions and genre conventions to societal expectations and thematic limitations. Reflexivity encourages aesthetic situation managers to self-reflect, critically examining their role in perpetuating or challenging these boundaries. Doing so allows them to identify and interrogate their preconceived notions about what is possible or permissible within their chosen artistic domain (Han, 2022).

One of the key ways in which reflexivity enables the transcending of aesthetic boundaries is by fostering a willingness to experiment and take risks (Thompson et al., 2018). Artists who engage in self-awareness and critical reflection are likelier to step beyond their comfort zones, exploring new

techniques, mediums, and thematic territories. This willingness to embrace the unknown can lead to groundbreaking innovations that redefine traditional artistic categories and expectations. Cultural managers and curators (also belonging to the group of aesthetic situation managers) may play a pivotal role in transcending aesthetic boundaries. They can curate exhibitions, events, or experiences that intentionally challenge preconceived notions of what art or aesthetics should be. By thoughtfully engaging with reflexivity, cultural managers can provide platforms for artists to explore uncharted territories, bridging the gap between established artistic traditions and emerging forms of expression. Moreover, reflexivity can facilitate the fusion of diverse cultural elements and perspectives, resulting in hybrid artistic creations that transcend traditional boundaries. Creators who engage in self-awareness and cultural reflexivity may incorporate various cultural influences into their work, leading to new, cross-cultural aesthetics (Aschieri, 2016).

In practice, transcending aesthetic boundaries might involve artists experimenting with new technologies, breaking free from the constraints of traditional mediums, or creating art that defies established genre classifications. It could also involve cultural managers curating exhibitions that deliberately challenge prevailing artistic norms, encouraging artists to enter uncharted territories and explore the unexpected.

Artistic Collaboration

Artistic collaboration, a harmonious fusion of creative minds, often results in the most innovative and compelling works of art and aesthetic experiences. Reflexivity in collaborative contexts enhances the dynamic interplay between individuals and groups, creating and managing aesthetic situations. It instils self-awareness and adaptability within collaborators, fostering an environment where the collective creative process flourishes.

Reflexivity in aesthetic collaboration encourages each contributor to acknowledge their unique creative identity, strengths, and limitations. Aesthetic situation managers engage in introspective self-assessment in a collaborative setting. This process allows individuals to recognize their role

in the collaboration, appreciate their specific contributions, and communicate their creative preferences and visions. As artistic collaborators embrace reflexivity, they become more receptive to external perspectives and receptive to dialogue. They foster an environment where ideas are exchanged, questioned, and refined. The result is a collective creativity that benefits from the diverse viewpoints of participants. The collaborators remain open to constructive critique, enabling them to adapt and evolve their creative processes to achieve a more comprehensive and cohesive aesthetic vision (Campbell et al., 2022). Furthermore, aesthetic collaboration necessitates a deep understanding of the synergy between contributors, their cultural backgrounds, and their artistic narratives. Cultural reflexivity is vital in collaborative settings, encouraging individuals to acknowledge the group's potential cultural biases and sensitivities. This awareness can guide the collaboration in creating work that resonates with a broad and diverse audience (Smith et al., 2021).

Practically, artistic collaboration and reflexivity may entail regular feedback sessions, open and transparent communication, and collective decision-making processes. Aesthetic situation managers who engage in this type of collaboration may become more adaptable, empathetic, and responsive to the evolving needs of the collective creative endeavour. The synergy of diverse minds, enhanced by self-awareness and cultural sensitivity, leads to more profound and inclusive aesthetic experiences.

Ethical Considerations

Ethical considerations are prominent in aesthetic situations, as aesthetic situation managers are often tasked with navigating the delicate balance between creative expression and ethical responsibility. Reflexivity is a powerful tool for ensuring that the creation and management of aesthetics align with ethical principles, fostering an environment where art can provoke thought, challenge norms, and promote social awareness while maintaining respect and responsibility (Cain et al., 2019).

Aesthetic situation managers practising reflexivity in the context of ethical considerations engage in critical self-examination regarding

the potential impact of their work. This introspective process allows them to explore the ethical dimensions of their artistic choices, mainly when dealing with controversial themes, sensitive subjects, or provocative statements (von Unger, 2021). Reflexivity encourages creators to ask the following questions: How might different audiences perceive my work? Does my art inadvertently perpetuate stereotypes or prejudices? Am I respecting the cultural or personal boundaries of those represented in my work? By reflecting on these ethical dilemmas, creators become better equipped to make informed choices that consider the implications of their creative decisions. They can develop works that challenge societal norms or provoke thought while avoiding harm or insensitivity (Gilbert & Venturi, 2016).

Furthermore, reflexivity can lead to ethical considerations surrounding cultural appropriation (Pearson, 2021). Aesthetic situation managers must engage in introspection and cultural reflexivity to avoid misappropriating cultural elements and experiences. This involves acknowledging the privilege and power dynamics that might influence artistic narratives and, when necessary, collaborating with individuals or communities to ensure accurate representation and mutual respect (Mosley et al., 2023). Ethical considerations guided by reflexivity might involve artists seeking input from individuals or communities represented in their work, conducting ethical impact assessments, or crafting creators' statements explaining their creations' ethical intentions and considerations. Aesthetic situation managers, meanwhile, can develop exhibition and programming policies that reflect ethical guidelines, ensuring that their institutions operate with integrity and responsibility.

Self-critique

In the world of art and aesthetics, the journey of self-critique is a continuous and vital process for aesthetic situation managers. Reflexivity emerges as a powerful tool, facilitating critical self-examination, personal growth, and the evolution of artistic and management practices. Reflexivity as a tool for self-critique involves a deep and honest exploration of one's creative choices,

motives, and practices (Mers, 2013). Aesthetic situation managers engage in introspection, analyzing their work discerningly. This process invites questions such as: What are the underlying motivations behind my artistic choices? How do my personal experiences and biases influence my creative direction? Am I challenging myself to innovate and evolve?

Self-critique guided by reflexivity provides a mechanism for continuous improvement and growth (Krause, 2021). Creators who regularly reflect on their work can identify areas where their creative expression can be refined or extended. This introspection encourages them to acknowledge both strengths and weaknesses, embracing a mindset of adaptability and a commitment to the evolution of their artistic practices.

Cultural managers and curators also benefit from using reflexivity as a tool for self-critique. They can evaluate their curatorial choices, exhibition strategies, and the cultural impact of their work. Reflexive self-critique allows them to question whether their practices align with their cultural and ethical principles. By actively engaging in self-reflection, they can fine-tune their approaches and improve the accessibility and inclusivity of their cultural initiatives. In practice, reflexivity as a tool for self-critique may entail regular portfolio reviews, creators' statements that explain the thought processes behind their work, and open dialogue with mentors, peers, and critics. Aesthetic situation managers may engage in self-critique through audience feedback analysis, evaluation of exhibition design and interpretive materials, and development of inclusive cultural programming.

Historical Context

The appreciation and understanding of aesthetic situations are deeply intertwined with their historical context. Reflexivity offers a unique and illuminating perspective for aesthetic situation managers when applied to the historical dimension. It encourages a critical examination of how creative narratives, styles, and traditions have evolved and how contemporary works fit into this broader historical continuum (Suddaby et al., 2015; Wittrock, 2020). Reflexivity within historical context prompts creators to acknowledge their

artistic predecessors and the cultural heritage from which their work emerges. It encourages them to consider how their creative choices draw from or challenge established artistic movements and conventions. This introspective process invites questions such as: What artistic traditions have influenced my work, and how do I relate to them? How does my work contribute to or disrupt the narrative of art history? In what ways does my work speak to or reflect the historical and cultural shifts of our time?

Creators position themselves within a broader artistic and cultural landscape by engaging with historical reflexivity. They can draw inspiration from historical periods or movements, reinterpreting them through a contemporary lens or challenging them with innovative perspectives. This process enriches the creative tapestry, fostering a dialogue between the past and the present. Cultural managers and curators can also employ historical reflexivity to curate exhibitions and cultural experiences that resonate with the historical narrative. They reflect on how the works they select fit within the broader artistic and cultural history and consider the impact of presenting art within a historical context. This reflexivity can lead to thoughtful exhibition design, contextualisation, and interpretation. In practice, historical reflexivity may manifest as creators researching and referencing historical artistic movements, seeking inspiration from art history, or consciously positioning their work concerning specific historical narratives. On the other hand, curators may incorporate historical perspectives into exhibition narratives, provide historical context for viewers, and consider the historical significance of the artists and works they represent.

Conclusions

A matrix incorporating contexts of reflexivity in aesthetic situation management from the creator's and recipient's perspectives may conclude the above considerations (Table 1). It shows two main perspectives of reflexivity in aesthetic situations: the creator's (within the creative process) and the recipient's (within the receiving process).

Table 1. Contexts of reflexivity in aesthetic situation management from the creator's and recipient's perspectives

Aesthetic situation component	Space for reflexivity	Context of reflexivity in aesthetic situation management
CREATOR and CREATIVE PROCESS	• creative personality type • inspirations for the creative process • conceptualisation phase of the creative process • realisation phase of the creative process • post-realisation phase of the creative process	• aesthetic decision-making and reflexivity • cultural and social reflexivity • transcending aesthetic boundaries • artistic collaboration and reflexivity • ethical considerations and reflexivity • reflexivity as a tool for self-critique • historical context and reflexivity
RECIPIENT and RECEIVING PROCESS	• an optimal time for artwork reception • selection of artworks being optimal for the current mood of the recipient • explanation of the artwork • analysis of the artwork (comparisons, classifications)	• reception process and reflexivity • cultural and social reflexivity • ethical considerations and reflexivity • reflexivity as a tool for self-critique • historical context and reflexivity

Source: Author's elaboration.

Answering the first research question (What are the places for reflexivity in the aesthetic situation?), it can be said that the two main spaces for reflexivity in the aesthetic situation lay in the creator's and recipient's perspectives. A creator – considered a manager of the aesthetic situation – designs an artwork in the creative process but also sets the main rules for the reception process. The reflexivity of a recipient is also central to the perception of values incorporated in the artwork by the creator.

Regarding the second research question (How can the creator benefit from reflexivity in the aesthetic situation management process?), it can be stated that the reflexivity of a creator can be a kind of measure of his qualities.

Self-awareness and the ability to predict the circumstances of the receiving process determines the success of the artwork considered as the efficiency in touching the soul of a recipient.

Regarding the third research question (What are the intersections between reflexivity and aesthetic situation management?), the following issues may be listed: aesthetic decision-making, audience reception, cultural and social reflexivity, transcending aesthetic boundaries, artistic collaboration, ethical considerations, self-critique, and historical contexts.

Among the limitations of this research can be listed: 1) subjectivity and interpretation: while the creator may intend a specific message or meaning, recipients may interpret the work differently, which can lead to a wide range of responses and understandings that the creator cannot fully control; 2) cultural variability: what is considered meaningful, aesthetically pleasing, or significant can vary significantly across different cultures, and the creator's intended message may not always resonate with all audiences; 3) evolving perspectives: the creator's role in shaping the reception process assumes a static intent and message; however, over time, the creator's perspective, as well as the societal and cultural context in which the work is viewed, change; it leads to shifts in how a work is understood and appreciated, making it difficult for the creator to predict or manage long-term reception; 4) recipients engagement: it is a factor beyond the creator's control and its dynamics vary widely, and it affects the reception of the work; 5) evolving art forms: the considerations focused on traditional forms of art (visual arts, plays, and opera)may not fully address the complexities and nuances involved in more contemporary and evolving art forms (digital art, interactive installations, and new media) where the boundaries between creator and recipient are often blurred in new ways.

As the **perspectives** of future research based on the above considerations may be listed: 1) interdisciplinary research: they could explore interdisciplinary approaches, involving fields like psychology, sociology, and cultural studies, to gain a deeper understanding of the multi-layered nature of reflexivity in management of the aesthetic situation; 2) cultural studies and artistic expression: comparative studies of how different cultures and societies perceive and engage with art could shed light on the cultural dimensions of

artistic communication; 3) longitudinal studies: by tracking the changing interpretations and meanings of specific works of art could provide insights into the dynamics of art appreciation, e.g. how societal shifts, changing artist perspectives, and audience reactions impact the reception of art; 4) recipient engagement and technology: it could explore how new technologies (virtual reality, artificial intelligence, social media, interactive platforms) influence recipient's engagement and the creator's ability to shape artwork reception; 5) cognitive and emotional responses: how viewers process and emotionally react to artwork, and how these responses align or diverge from the creator's intent, could provide valuable insights into the aesthetic experience.

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The Role of the Scientist's Personal Brand in
the Reflexive Construction of
Organizational Identity

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Abstract: Our purpose in this article is to explore the phenomenon of scientist's personal brand (SPB) to better understand the relationship between organizational culture, institutional identity, and a scientist's (self-) image. In doing so, we used Hatch and Schultz's model of the dynamic of organizational identity which links culture and image via four processes: 1) mirroring – where identity is mirrored in the image of others; 2) reflecting – where identity is embedded in cultural understanding; 3) expressing – where culture makes itself known through identity claims; and 4) impressing – where expressions of identity leave impressions on others. Qualitative research methods, based on individual In-depth interviews (IDI) with eleven scientists who represented public and private institutions in Poland, allowed the authors to examine and develop the concept of SPB within the context of an organizational identity approach. We found from the IDI four recurring themes: the idea that SPB reflects cultural understanding, mirrors images of others' expressions of identity, leaves impressions on others, and is constructed through scientists' reflexive practices.

Key words: scientist's personal brand, reflexivity, organizational identity, dynamics of identity

Introduction

The transformation of the modern-day university, the evolution of educational strategies and the increased pressure to make research activities more present in the public domain highlights the importance of the organizational identity of academic institutions. Due to these factors we draw upon the multifaceted concept of 'reflexivity,' a term rich in layers and interpretations, especially

within management sciences as a construct through which we analyse scientists' personal brand[1] (SPB). Reflexivity is not a mere academic exercise, but a necessary lens through which the relationships between scientists and their diverse audiences are decoded and understood. The potency of reflexivity in organizational studies has been robustly discussed, particularly concerning how it shapes the dynamic between speaker and audience, suggesting a domain where rhetoric meets self-awareness, allowing a scientist to navigate adeptly through complex ambiguous and contested dialogues. A scientist's personal brand – is a composite of their professional persona, shaped by unique experiences, expertise, and the ability to engage thoughtfully with their community. This article employs the concept of reflexivity in the consideration of SPB and organizational identity within the academic community.

Scientists are part of an esteemed and socially respected profession, and the research they conduct has an impact on the lives of people, organizations, and the environment. However, academics' social importance and their roles are changing and are being re-evaluated. Currently, scientific work has increased possibilities for mobility, interdisciplinarity, and cross-border cooperation, as well as relations with businesses, governments, and the third sector. Scientists are also recognized through an institutional prism; namely, the prestige of scholars can be identified by the university that they work at (Adamski, 2016, p. 399). In scientific circles, the prestige of research is demonstrated through publications, where the value of a given study depends significantly on the rank of the scientific journal where it was published. This has consequences for SPB as the public image of scientists is gaining importance due to a wider dissemination of research results, especially with the advancement of technology such as online scientific. (Sułkowski & Dziedzic, 2020). So too, achievements in research and prestigious publications

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[1]   The term "scientific" refers to a broad spectrum of scholarly activities, research endeavours, and accomplishments, not limited solely to natural sciences. Within this framework, "scientific" encompasses the academic work and research contributions of scholars from various fields, including social sciences, humanities, and technical disciplines.

have fundamental implications for SPB. It's important to emphasize that brand management does not dominate academic life and is not an integral part of its essence but rather scientific and research activities (Hotez, 2018, p. 5). Given the growing importance of communication and information competencies, this discussion about SPB is timely and necessary. For these reasons, this article aims to answer the question – how is the SPB of scientists created in detail?

In this ever-changing academic landscape, reflexivity emerges as an instrumental component in the construction and perception of SPB. Reflexivity, the ongoing practice of self-examination and adaptive response to external perceptions, is paramount as scientists navigate their roles within a shifting milieu that increasingly values interdisciplinary approaches, international collaborations, and multifaceted engagements with various sectors. As scientists operate within this complex web of interactions, their SPB is continuously shaped and reshaped through reflexive practices. They must constantly align their personal brand with their evolving roles and the expectations of both the academic and public realms.

This process of reflexivity is not only internal and introspective but also reactive to the external environment. It encompasses how scientists perceive their impact on society, how they integrate feedback from the academic community and the general public into their self-concept, and how they adjust their public personas in light of this feedback. Reflexivity in this context is about bridging the gap between the individual's self-perception and the collective image as perceived by the university and the wider community. Furthermore, the reflexive nature of the SPB means it is not only a tool for advancing within the academic hierarchy (based on the conventional metrics of publication ranks and scientific merit), but also an avenue for managing one's external image and societal impact. Thus, reflexivity becomes a critical lens through which SPB is analysed and understood, highlighting the importance of scientists' self-awareness and adaptability in crafting their professional identities in the public and academic domains.

Professional Personal Branding within the Organizational Context: A Literature Review

The concept of personal brand in marketing has been well known since the early 1990s. However, because of growing possibilities for international academic communication, including technological advances such as social media which make it possible to make achievements public, this concept needs to be expanded and studied from many different perspectives. Research on the personal brand in organizational terms has been conducted in the context of branding for employees (Dhiman & Arora, 2020; Mollaei et al., 2021), professional reputation (Ferris et al., 2007; Ottovordemgentschenfelde, 2017; Zinko et al., 2007; Zinko & Rubin, 2015), and impression management (Bolino et al., 2016; Dziedzic & Jastrzębowska, 2022; Hooghiemstra, 2000; Leary et al., 1986; Oliveira et al., 2016). A systematic review of personal branding has also been undertaken (Scheidt et al., 2020).

Corporate branding is a process that is built on the dynamics of organizational identity. Branding is based on learning how to influence identity dynamics in a way consistent with a strategic vision. This process involves recognizing how culture and image must influence the vision, and *vice versa*. When vision, culture, and image are compatible, the brand can anticipate and innovate, not just respond to ever-changing environmental demands (Hatch & Schultz, 2008, p. 65).

People who manage their image need an audience; for celebrities, this is the media; for employees, this is primarily organizations and industry. Individual brands resonate both with individuals and with organizations, as represented by the concept of impression management and CEO celebrity (Hayward et al., 2004). Employees who have a strong reputation and position can influence how an organization is perceived; if they become heads of departments, they may gain additional resources because of their prestige (Ferris et al., 2007; Hayward et al., 2004; Zinko & Rubin, 2015). CEO celebrity means that managers can highlight that the actions of the CEO have led to an organization's positive performance (Hayward et al., 2004, p. 639).

Zinko and Rubin presented the Personal Reputation in Organization Domain model, where they demonstrated benefits not only for individuals

(such as autonomy, power, career success, and signalling) but also benefits for the organization (such as predictability, signalling, and basking in reflective glory) (Zinko & Rubin, 2015, p. 223). They also describe the influence of personal reputation as follows: the need for self-esteem, a positive personal reputation and a sense of belonging, a desire for rewards, strategic self-presentation, as well as perceptions of individuals' behaviour and organizational norms. They additionally observed deviations from norms like gossiping (Zinko & Rubin, 2015, p. 223).

A personal brand is distinguished by several qualities which constitute separate analytical categories, which the literature review identifies as personal reputation, status, image, fame, and impression management. It is possible to find direct links between a personal brand and these concepts as each is reflected in some dimension.

Table 1. Terms related to personal brands from the literature review.

Concept	Meaning
Status	Status beliefs are shared cultural schemas about the social status of groups based on gender, race, ethnicity, education, or occupation (Ridgeway, 2001, pp. 637–638). Occupations, possessions, behavioural patterns, demographic characteristics, and associations with others may all acquire value within a society. In turn, these aspects contribute to an individual's status value, to the extent that the individual is perceived to have a connection with them (Ravlin & Thomas, 2005, pp. 968–969).
Personal reputation	At work, personal reputation plays a role in the selection of behaviours that individuals exhibit and the audiences they choose to expose to such behaviours (Zinko et al., 2007, p. 192). Contemporary theory suggests that personal reputation is a perception by others which is collectively agreed upon, and that reputation exists in a vacuum of imperfect information. When an audience attempts to gather information regarding an individual (or organization), reputation is relied on to "fill in the blanks." This is similar to corporate reputation theory in that personal reputation is based upon social norms as opposed to market norms (Ferris et al., 2007, p. 119).

Concept	Meaning
Impression management	Impression management is a conscious process of building expected forms of self-presentation through conscious behaviours suitable to the professional context as well as the needs of the recipient (Dziedzic & Jastrzębowska, 2022, p. 11). It is a field of social psychology that studies how individuals present themselves to others in order to be perceived favourably (Hooghiemstra, 2000, p. 61).
Image	Professionals from many industries aim to ensure the best possible reception which is inherent in creating and managing their image (Dziedzic & Jastrzębowska, 2022, p. 12). Image management implies moving from images as representation towards applying images as productive networked objects (de Groot, 2012, p. 1).
Fame	What may start as fame may become a reputation. If an event that made someone famous is repeated often enough, then it will reduce ambiguity in the future and others will be able to predict a person's behaviour under a certain set of circumstances (Zinko & Rubin, 2015, p. 219). Above, all, to be famous for something means to be talked about. What prompts these discussions – or more precisely, what someone is famous for – is not always obvious or even comprehensible. Indeed, the attribute "famous" always refers to a specific quality, which can either be connected to a regular activity (e.g. singing, skiing, or acting) or to a single occurrence (e.g. a 'one-hit wonder' or a political scandal). It can even be linked to something that is only a rumour (Hausladen, 2018, p. 6).

Source: The authors.

Zinko et al. developed a conceptual model of the reputation development process, which spans the antecedents of reputational aspirations to social comparisons and the self-regulation of work behaviour, as well as including deviations from behavioural norms in the situation as assessed by observers, the search for causes, and the reputation labelling process (Zinko et al., 2007, p. 173). Personal reputation can also be linked to organizational reputation, which can also affect the personal brand. Fearnley considers brand in this context and treats it as a collective experience of employees (Fearnley, 1993, p. 4). Reputation is the sum of employees' experiences, which means understanding the experiences of insiders and outsiders and which must be communicated in design processes involving employees and managers (Fearnley, 1993, p. 7). Sensemaking, as well as the interests of the dominant group, contribute to status expectations and can lead to stereotyping attitudes (Ridgeway, 2001, p. 643).

The value of a brand comes from its intrinsic strength, which is created by aligning different stakeholders and business functions that serve their interests (Hatch & Schultz, 2008, p. 123). Developing a young brand is based on a network of relationships, facilitating the management of challenges in a progressive way (Hatch & Schultz, 2008, p. 123).

In Hatch & Schultz's Vision-Culture-Image model, an essential part of branding is the reflection of culture, which is identified as 'hidden' knowledge. For cultural knowledge to be practical, it must be absorbed into the core essence of the organization (Hatch & Schultz, 2008, p. 131). As Edgar Schein writes, organizational culture is abstract, but it can be understood through the prism of social relationship that is visible in interactions among members the organizations (Schein, 2004). This may be related to the culture of communication: for example, high levels of interruption, confrontation, and debate; excessive emotional responses to proposed courses of action; incredible frustration about the difficulty of getting a point of view across; or a sense that every member of the group wants to win all the time (Schein, 2004, p. 4). This also applies to many issues that directly affect how an organization and its individual employees' function, such as an innovative atmosphere, flexibility, work relationships, interaction, and social responsibility (Schein, 2004). It is the innovativeness and creativity of the employees that increase the artistic processes which allow members of an organization to explore cultural self-awareness (Meisiek & Hatch, 2008, p. 420).

Table 2. The three waves of corporate branding (Mary Jo Hatch and Majken Schultz)

Waves	Meaning
First wave (Marketing mindset)	The brand's manager is expected to understand marketing and consumer psychology.
Second wave (Corporate mindset)	Corporate brand managers are expected to understand organizational behaviour as well as have the cross-functional business perspective of an MBA graduate.
Third wave (Enterprise mindset)	Managers should gain a company-wide perspective and develop an awareness of symbols

Source: The authors, after Hatch & Schultz (2008, pp. 208-209).

The third wave of branding brings a perspective that involves acquiring resources and information beyond core business disciplines such as strategy, financing, marketing, HR, and communication. It also requires being familiar with sociology and anthropology for insight into symbolism and culture, an understanding of stakeholders in society, and expertise in areas such as corporate social responsibility and global economic development (Hatch & Schultz, 2008, pp. 208–209).

Organizational exposure is a challenge for organizational identity because employees talk openly about their organization, and their practices (such as social and political activities) can be observed and criticized by various important individuals or institutions. In a networked world, employees' actions can have a bearing on business practices and affect the external perception of the entire organization (Hatch & Schultz, 2002, p. 116).

Conceptualizing the Scientist's Personal Brand: A Theoretical Framework

After reviewing the literature, it is evident that the concept of the scientist's personal brand (SPB) has been explored in marketing literature, primarily viewed through the lens of personal branding (Adamski, 2016; Hotez, 2018). Nevertheless, in this specific context this concept has not been integrated into the discourse surrounding organizational identity. Sułkowski and Dziedzic previously introduced the notion of Scientific Organizational Identity Orientations (Sułkowski & Dziedzic, 2020, 2021); however, their work did not delve into aspects related to SPB. They considered the question of scientists' identity from the perspective of six orientations: prestige, economic, career, science, power, and human variables (Sułkowski & Dziedzic, 2021). The challenge scientists encounter in exploring their identity is associated with scientific matters tied to self-perception and professional values, such as the pursuit of excellence in one's field and integrity in scientific research. (Sułkowski & Dziedzic, 2021).

The concept of the scientist's brand has been explored in different articles by Adamski (2016) and Hotez (2018), and extensive research on academic

prestige has been conducted by Kwiek (2018, 2021b, 2021a) and Kwiek & Roszka (2022). The scientist's brand represents an individual's self-awareness of who they are as a scientist, what they want to show the public, what is the central problem they want to solve, and what they want to achieve through science. It also addresses the effective utilization of media and the Internet to establish a position in society or in the academic community. Consciously building a personal brand requires expertise and strategic activities (Adamski, 2016); shaping and cultivating the personal brand of scientists is perceived as a necessity because of the expectations of the information society. Hotez points out that this is due to several factors: cultivating a personal brand can contribute to scientific advancement and reshape the workplace. It can also generate strong and diverse role models but there can be a loss of contact with public opinion, and excessive focus on one's immediate environment may intensify a specific anti-scientific trend (e.g., scientific evidence of climate change or anti-vaccine movements) (Hotez, 2018, pp. 3–5).

The authors believe that looking at SPB in a broader context is crucial, adding that expert professional brands need to be created in every field. This is particularly evident in highly prestigious professions, such as doctors, lawyers, and high-ranking representatives of public administration and governments. What interests us are categories that specify a professional brand within the scientific community.

In addition, the role of the university and academia is also essential to discussions on SPB. Historically, there have been different views on academic institutions: from Immanuel Kant (Kant, 1783), who emphasized the importance of using reason and the ability to think independently, to Alexander von Humboldt (Humboldt, 1792) who pointed out that universities are a place of teaching and research. On the other hand, John Henry Newman (Newman, 1852) said that academia should teach social and moral attitudes. Nowadays, scientific branding can be treated as a step towards enhancing the public understanding of scientific endeavors, expanding knowledge about the modern world of science, as well as personal success. Hotez even argues that promoting science as a common good may become indispensable in ensuring the survival of the scientific profession.

Methodology

The concept of SPB is based on a critical analysis of the literature dealing with organizational identity in the context of a personal brand for scientists. The authors have extended the inquiry using qualitative research: individual in-depth interviews (IDI) with eleven scientists (who represented public and private institutions in Poland) allowed us to analyse emotional and motivational belief patterns through the identity model. The collected audio material lasted around 13 hours and took 40 hours to transcribe. The IDIs consisted of in-depth conversations where scientists revealed their deep beliefs and ingrained ways of thinking. Using previously established contacts, the interlocutors conducted thorough scientific interviews.[2]

Table 3. Sociodemographic data of the interviewees

Interview code	Type of university	Gender	Academic rank	Field
DHOP	Public	Female	Associate professor	Economics
DMSSAN	Private	Male	Associate professor	Fine Arts and Management
DMTSAN	Private	Male	PhD	Management
DOISAN	Private	Male	Assistant professor	Computer science
DZSAN	Private	Male	PhD	Engineering
EPASZU	Public	Male	Professor emeritus	Philology
PILW	Private	Female	Associate professor	Philology
PLSUJ	Public	Male	Full professor	Humanities and Economics
PMSSF	Public	Male	Full professor	Fine Arts
PSPWR	Public	Female	Full professor	Economics
PWMUO	Public	Female	Full professor	History

Source: The authors.

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[2] The translations were carried out by the study authors and through their transcriptions of video and audio recordings, ensuring full control over the interpretative process and preserving the integrity of the original statements made by the respondents.

The study involved two PhD holders, one assistant professor, three associate professors, four full professors, and one professor emeritus. They represent the fields of management, economics, arts, history, humanities, philology, engineering, and computer science. The study involved seven men and four women; six were employees of public universities, and five were associated with private universities.

Hatch & Schultz's model of the dynamic of organizational identity was used to conduct the analysis (Hatch & Schultz, 2002). The model explores the idea of the relationship between the "I" and "me" in Mead's theory of social identity (Hatch & Schultz, 2002, after Mead, 1934). This allows us to identify connections between two phases of organizational identity: namely, to associate it with images, embed it into organizational culture, and investigate how identity expresses cultural understanding through symbols.

Table 4. Codes for SPB analysis

Concept	Meaning
Name of code	Description
Expression of own identity as a scientist	Individual identity and self-perception as an academic and as part of a scientific discipline.
Impression management	The image of a scientist in the scientific community.
Opinions on the prestige of scientists	The prestige of academic degrees and the rank of the university, which imposes narratives of how a scientist's prestige could potentially be received.
Organizational brand in science	The scientific brand of academic institutions, expert groups, and professional memberships.
Perception of marketized science	The marketization of science through scientific rankings and pressure related to grant procedures, i.e., obtaining funds for practical institutional, market, social, or political research. Processes detected include: the 'businessization' of the student-lecturer relationship (e.g. student course feedback on the quality of lectures exerts pressure for lecturers to make their lectures their interesting); relationship marketing and teambuilding (professional connections); scientific projects and grant policies (targeting research preferences to the needs of funding institutions).

Concept	Meaning
Positive relationships and emotional ties	Internal needs to build positive bonds and relationships resulting from a belief in the value of the scientific community.
Scientific and academic values	Belief in the scientific ethos and ethics of academic work as extremely socially beneficial, striving for the development of individuals and societies.
Students' impressions and quality requirements	SPB is associated with the promotion of a scientist's image among the student body. There is a need to make lectures more interesting, deepen communicative competencies, develop one's own self-image, and project this image to students.
The prestige of the scientist	The pressure to evaluate scientific achievements, publish, and be highly ranked.

Source: The authors.

Organizational identity connects with culture and image in four processes: 1) mirroring – where identity is mirrored in the images of others; 2) reflecting – where identity is embedded in cultural understandings; 3) expressing – where culture makes itself known through identity claims; and 4) impressing – where expressions of identity leave impressions on others (Hatch & Schultz, 2002, p. 117). We aim to understand the role of these processes in shaping professional identity and creating a professional brand for scientists.

For this research project, we use the definition by Hatch and Schultz: "organizational image, following practices in strategy, communication, and marketing, as the set of views on the organization held by those who act as the organization's 'others.'" By analogy, the organizational "me" results when organizational members assume the images that the organization's 'others' (e.g., its external stakeholders) form of the organization" (Hatch & Schultz, 2002, p. 120).

Figure 1. Research process based on the dynamic identity model
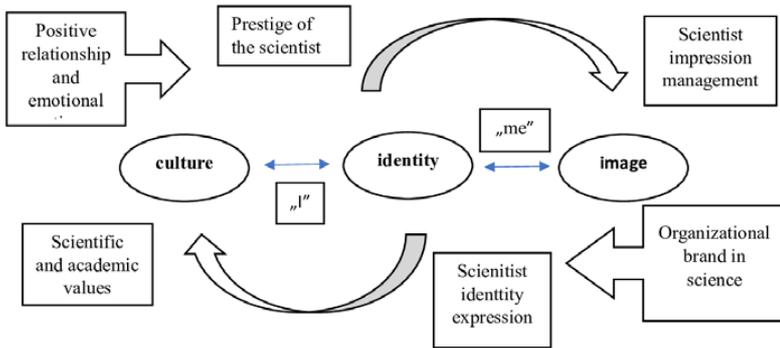
Source: Own study.

Organizational images are reflected in identity and are embedded in cultural understanding; in the process of reflecting deep cultural values and assumptions, identity can be strengthened or changed (Hatch & Schultz, 2002, p. 124). For cultural processes of rooting values, we use Schein's description of three levels of culture: artifacts (those visible organizational structures and processes which can be hard to decipher); beliefs and values (those strategies, goals, philosophies which represent espoused justifications); and underlying assumptions (those unconscious, beliefs which are taken for granted, perceptions, thoughts, and feelings, which are the ultimate sources of values and actions) (Schein, 2004, p. 26). However, the most difficult to recognize level of underlying assumptions, and which we include in this reflection, is what Schein identifies as the condition of the human mind, which "needs cognitive stability; therefore, any challenge or questioning of a basic assumption will release anxiety and defensiveness. In this sense, the shared basic assumptions that make up the culture of a group can be thought of at both the individual and the group level as psychological cognitive defense mechanisms that permit the group to continue to function" (Schein, 2004, p. 32).

Reflexivity and the Development of the Scientist's Personal Brand: Professional Organizational Identity Discourses

SPB is related to four elements of the identity dynamic. For that reason, the authors define codes that exemplify these processes. The first element is related to the idea that identity expresses cultural understanding and is expressed in scientific and academic values. The second is related to the idea that identity mirrors the images of others and is this is revealed through organizational brand science and impression management. The third relates to the idea that expressions of identity leave impressions on others and are demonstrated through opinions on prestige, students' feedback, and requirements. The fourth element is related to the idea that reflexivity embeds identity in culture and is related to the expression of the scientist's identity and prestige.

Identity as an Expression of Cultural Understanding

The first element is related to the idea that identity expresses cultural understanding and is expressed through scientific and academic values. These values demonstrate ideas that show an understanding of scientific work.

Academic work addresses the fundamental questions of why we engage in work, conduct research, and publish our findings. The purpose is to disseminate the results of our work to individuals within our academic community. This is particularly crucial in the case of interdisciplinary research, where scientists from various disciplines should have access to the findings. The broader accessibility of this work is preferable, as it plays a crucial role in shaping intellectual development and expanding scientific potential [PILW].

Values are the foundation of career choices, and academic values are often contrasted with business values. This means that the values prevalent in the academic environment are perceived as distinct or incompatible with those characteristics of business culture. In cultural contexts, academic values – such as the pursuit of knowledge, the development of scientific

thought, or intellectual freedom – may be seen as different from values that often dominate the business environment, such as profit, competition, or economic efficiency.

Ethos and ethics are essential in scientific work so the researcher's brand does not go negatively, like brutal personal PR. Scientific decisions can be fluid, and we often must answer whether an ethical boundary is crossed individually [PŁSUJ].

I am a professor at the university. If this feeling is compared to the identity of businesspeople, it is different because the image and employer branding dominate there. The emanation of academic culture and the university tradition are much broader [PLOUGH].

Even though there is a world of influencers, they are individuals on the ocean's surface in terms of knowledge, and the basis and base, i.e., what is underwater, is higher education. The Internet is a fantastic source of information, but knowledge requires a book and academic work [PMSSF].

Academic values are also linked to students' competencies, shaping their mindset and excellence.

The university is distinguished because it teaches autonomy of independent thinking choices and broadens the student's horizons. I teach how to acquire knowledge and prepare for resourcefulness, independent thinking, and the ability to argue [PSPW].

Academic culture reveals itself through hidden cultural assumptions that concern the belief in the resources of professorial knowledge.

With courage comes competence and substantive knowledge that stands behind me. It is difficult to be courageous because many scientists become submissive, and it is better not to speak on an unfriendly topic. I see the same thing among students. They discuss and try to contest something, but most take what the professor says for granted. Students subconsciously do not accept that I could be wrong as a professor [PSPW].

From a cultural perspective, students accept that a professor at the University is infallible, and they do not question his opinion; without thought practices like the culture of inquiry and discussion, there can be no inventions and innovations.

Identity Mirrors the Images of Others

The second element is related to the idea that identity mirrors images of others and is expressed through an organizational brand in science and by impression management. SPB resonates with the brand of universities; there is a belief that the best scientists are at the forefront of the best universities.

Good scientists work in good universities. I was happy to leave lower-ranking universities for the University. Over time, I understood that university advertising is essential [PEUwt].

I am a professor at Jagiellonian University; this is a more critical identity for me than I would say: I am a professor of management, an economist, or a humanist [PLOUGH].

Cambridge or Harvard are brands; without them, there would be no world of politics and significant awards. I am an academic lecturer from the Lodz Film School. This brand has strong support and strength that makes various doors open wider than if I said that I am a scientist from the Higher School where I started my professional career. This wall is fragile and has no clout, even though I am the same person who was at a less prestigious university [PMSSF].

Organizational identity means to what extent the institution stands behind me, and I identify with this institution. I feel part of it, expressed by saying, "my university" and not "I go to work" [PSPWr].

Critical images of the university's brand expression in SPB are associated with a philosophy of prestige that may not be reflected in individual achievements.

An individual brand is associated with the university; such advertising raises the prestige of those who work there, but this is not always associated with individual quality [PEUwt].

I do not see any benefits from the organizational brand. I don't think that being part of an organization benefits scientists. I work at a private university, and I publish all over the world. Everything I do so far is due to my commitment, not the fact that I belong to a specific institution [DMSSAN].

This scientist's need for impression management reflects the second element of understanding identity that mirrors images of others.

The image created and developed by the scientist makes other academics perceive him in the desired way. Nowadays, one should expect to care for one's attractiveness and value in the scientific labour market [DhOP].

Substantive knowledge alone is not enough. Professors had more prestige because they had a degree, enough for them to be treated with great social respect. In social media, many different people will convey similar content attractively. They may be presented from an incomplete perspective, but it does not matter to the audience [DMSAN].

The scientist's brand is evidenced by their perceived style, conduct of classes, participation in conferences, and whether an academic lecture is attractive. This is developed over years, e.g., work style, participating in various training, improvement, voice emission, and public speaking [PSPWr].

Impression management in science is related to the evaluation of scientific publications through tools like the bibliometric Hirsch index (H-index), Scopus, and Google Scholar. They are used to present the visibility and importance of both individuals and groups, and so are relevant to SPB; the H-index has also been implemented in the ISI Web of Science database. In addition, scientific networking sites such as ResearchGate and Academia.edu are essential in creating contacts and access to publications.

Competition has become immense, involving researchers worldwide who can be compared through scientific portals and social networks [PLOUGH].

In social contacts and the sociocultural space, storytelling is a dynamic interpersonal process which gives meaning to human relationships. People can gradually refine their stories about new events, allowing them to interpret cultural meanings (Boje, 1991).

We can cultivate an elitist culture where people engage in gossip and seek to interfere in others' private affairs. The use of narratives is crucial, as stories play a key role in depicting the character of specific individuals with whom we socially interact, for example, during a conference, complemented by regular, convenient online interactions [PŁSUJ].

Scientists' awareness of the dominant narratives regarding scientific work directs their academic activity. Boje and Sanchez have pointed out the importance of awareness in storytelling because it provides important information for those

interested in strategic leaps; it accelerates innovations and fosters sustainable and ethical ways of working and organizing (Boje & Sanchez, 2018).

Expressions of Identity Leave Impressions on Others

The third course is related to the idea that an expression of identity leaves an impression on others through opinions on prestige, students' feedback, and institutional requirements. Lecturers are subject to the opinions of their students, who become a force of influence, i.e., creators of the academic space.

The student is a highly demanding client, and his role as a listener is secondary. I do not undertake cooperation with non-public universities because they want to carry out classes in an attractive and not demanding way so that the student in the evaluation survey gives a favourable opinion [DhOP].

Reflexivity Embeds Identity in Culture

The fourth element relates to the idea that reflexivity is embedded in cultural identity. It is also related to the expression of a scientist's identity and the prestige of the scientist; when expressed, SPB is related to individual identity and its external reflection.

A personal brand is an individual identity, although an employee may benefit from affiliation with an organization with a good reputation (or significantly lose out on a bad company reputation). Corporations try to limit the importance of the personal brand by ensuring that no single employee is irreplaceable, thus reducing the risk of project failure [DOISAN].

A personal brand in the modern world is essential, although building it should not be the most crucial goal of a scientist. It mainly results from individual identity, but for some recipients, it is much easier to assess through the prism of organizational identity. The main task of a scientist should be to seek and communicate the truth, establish facts, and identify errors, not to sensationalize or seek fame [MTSANDr].

Individual identity is related to organizational identity. This identity should be understood socially, as a distinct identity not only within the university,

but also within the academic discipline. This individual identity is closely intertwined with the social sphere, referring to the reference group as "significant others." (Hatch & Schultz, 2002) In sociology, this typically denotes the primary group, but in this context, it extends to include the secondary group, namely the academic discipline, and even the university itself.

The prominent others are those in power, those who are influential and have authority. In this coupling, the level of individual identity, i.e., organizational identity, also emerges, to what extent our identification with the group, a given scientific discipline, with the university is strong, and confident this identification is a measure of the strength of organizational identity. If we identify ourselves in a permanently substantial way if this is a more critical identification than another, then I would say that identity, using the analogy – is a solid and weak organizational culture [PLOUGH].

Academic culture shapes SPB, directing professional efforts towards obtaining scientific prestige in the academic profession. The individual scientist's prestige – and competition for it – are inherent in the university as an institution. For centuries there has been a perpetual quest among researchers, characterized by the unending pursuit of knowledge and understanding. This reflects the intrinsic human curiosity and determination that have propelled scientific advancements across generations.

A scientist's brand is built by publications, things that allow someone to stand out from the crowd [DhOP].

Researchers compete through networking, influencing the pace, scope, and recognition of scientists. A simple assessment of their scholarly achievements is based on collected publications, which are then indexed and verified, for example, through e.g., by Google Scholar. Each person who dares to make their achievements public has a profile on the social network for researchers [PLOUGH].

The cultural determinants of scientific prestige play a key role in shaping SPB, influencing not only opinions within the community but also professional relationships. These cultural factors can manifest themselves as either constructive or challenging, including – at times – stereotypical opinions. *I have such a [strong] professional brand that I [can] write negative reviews* [PEUwT].

During the construction of a scientist's brand, distortions and potentially offensive stereotypes may emerge. However, negative opinions from the community may stem from a rigorous approach to science and a commitment to maintaining high scientific standards.

Results and Discussion

Consideration of SPB reflects its dynamic complexity, as identity undergoes a constant process of creation, change, and maintenance. Identity processes take place between different constructions of the organizational "me" and "I," where the self is socially constructed (Hatch & Schultz, 2002, p. 128). We presented the conclusions derived from IDI, where we noted that SPB is related to four elements: the idea that identity expresses cultural understanding, mirrors images of others' expressions of identity, leaves impressions on others, and through reflexivity embeds identity in culture. The authors found that SPB is related to scientific and academic values, which is reflected in the central question: "Why do scientists work at all, why do they conduct scientific activity, and why do they publish the results of their research." The dissemination of research results and the sharing of knowledge encourages the development of scientific thought and academic potential. SPB is rooted in academic values and scientific ethos, and is established within the operational framework of higher education institutions and their hierarchical structure.

SPB does not exist in a vacuum, but is based on broad interactions about a university's brand, which resonates with the personal brand and the student body – academic culture and a university's tradition are much broader than employer brand and image management.

Narratives concerning academic culture are rooted in social awareness and concern relevant knowledge, the esteem of the scientific community, and substantive professional competences. Thus, SPB is associated with academic advancement and qualifications; there is a belief that the best scientists work at the best universities. Identifying with a university means identifying with its

values and engaging with its prestige. In SPB, critical images of a university's brand expression are associated with a philosophy of prestige that may not be reflected in individual achievements. An individual brand is associated with a specific university where scientists work; their affiliation increases the prestige of those who work there, but this does not have to be associated with individual quality.

The perception by others are reflected in the scientist's need for impression management. The image created by the scientist makes other academics perceive them in the desired way. Expectations include taking care of their attractiveness and value in the scientific labour market; in addition to scientific achievements, this also includes how scientists are perceived, what work style they have, how they communicate, and whether they can convey their knowledge effectively.

Impression management in science is related to evaluating scientific publications through bibliometric indexes such as the Hirsch index, Scopus, and Google Scholar. The Internet has expanded possibilities for comparison with other researchers worldwide, and scientific and social networking sites are used to create contacts and access publication databases (e.g. ResearchGate and Academia.edu).

"Organizational identity is not only the collective's expression of organizational culture. It is also a source of identifying symbolic material that can impress others and awaken their sympathy by stimulating their awareness, attracting their attention and interest, and encouraging their involvement and support" (Hatch & Schultz, 2002, p. 126). Individual identity is related to organizational identity, which should be understood socially. The degree of scientists' identification with a group, a specific scientific discipline, and a university serves as a measure of the strength of organizational identity. For this reason, we believe that further exploration of this problem could be facilitated through quantitative studies on SPB, as our research is limited due to the number of IDIs. The issue of scientists' identity and awareness of their image may be of particular interest.

Reflexivity, as an ongoing practice of self-examination and adaptive response to external perceptions, is paramount as scientists navigate their

roles within a shifting milieu that increasingly values interdisciplinary approaches, international collaborations, and multifaceted engagements with various sectors. As scientists operate within this complex web of interactions, reflexive practices continuously shape and reshape their SPB. They must constantly align their personal brand with their evolving roles and the expectations of both the academic and public realms.

This process of reflexivity is not only internal and introspective but also reactive to the external environment. It encompasses how scientists perceive their impact on society, integrating feedback from the academic community and the general public into their self-concept, and adjusting their public personas in light of this feedback. Reflexivity in this context is about bridging the gap between the individual's self-perception and the collective image perceived by the university and the wider community. Furthermore, the reflexive nature of the SPB means it is not only a tool for advancing within the academic hierarchy, based on the conventional metrics of publication ranks and scientific merit, but is also an avenue for managing one's external image and societal impact. Thus, reflexivity becomes a critical lens through which the SPB is analysed and understood, highlighting the importance of scientists' self-awareness and adaptability in crafting their professional identities in the public and academic domains.

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Book Reviews

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Book Review of *The Reflective Leader: Reflexivity in Practice*, by Ian Robson. Bingley: Emerald Publishing Limited, 2022

The Reflective Leader: Reflexivity in Practice is the latest book by Ian Robson, full professor at the University of Dundee (United Kingdom) and expert in strategy and reflective practice. As noted in the work's "Acknowledgements" (p. xxi), the inspiration for the book emerged from interviews conducted

by the author with the coaches of several top-flight Scottish football clubs, where the importance of the practical applications of reflection were highlighted. Appropriately, given its title and subject matter, the volume itself is structured as an extended theoretical reflection enriched with practitioner insights. As Robson states in the Introduction (pp. 1–3), his research interest in the topic is something he has pursued in his three decades as a business and management scholar, and which has also been informed by his own life experiences (including as a promising junior sportsman). Accordingly, he writes of his indebtedness to the ideas of American theorist Donald Schön, whose 1983 volume *The Reflective Practitioner: How Professionals Think in Action* was and continues to be a catalyst for much of Robson's research. Thus, he observes that the current volume aims to ask questions centring around the aims of determining whether "firstly, if leaders consciously reflect on their past decisions and, secondly, to pin down the role of reflection in the process of making decisions and investigate what potential there might be to more fully exploit it as a decision-enhancing technique" (p. 2). Indeed, this deeper focus highlights the important interrelated but discrete aspects of reflection and reflexivity, with the former outlined by Bolton & Delderfield (2018, p. 13) as "learning and developing through examining what we think happened on any occasion, and how we think others perceived the event and us, opening our practice to scrutiny by others, and studying data and texts from the wider sphere" and the latter as "finding strategies to question our own attitudes, thought processes, values, assumptions, prejudices and habitual actions, to strive to understand our complex roles in relation to others" (Bolton & Delderfield, 2018, p. 13).

The four main chapters of *The Reflective Leader: Reflexivity in Practice* each revolve around a specific facet of reflexivity within the chosen context. To briefly centre first on theoretical aspects, the first chapter, "Reflection and Learning," details the intersection of leadership, learning, and reflective practice, examining the role of knowledge and the importance of systematising it for decision-making purposes. After delving into the linkage between knowledge and organisation learning, models for reflective practice are

introduced, including the author's relevant up-to-date pictorial adaptations of the works of Argyris (1974), Kolb (1984), and Gibbs (1998/2001).

In Chapter 2, "Professional Reflective Practice," the structure of reflective practice is outlined, including the importance of emotions, and how to respond to critical and problematic incidents, before providing pointers towards moving to the development of a reflective mindset. The third chapter, entitled "From Reflection to Reflexivity," examines epistemological and leadership perspectives and outlines the development of a "practicum" (pp. 53–55) for aspiring reflective leaders, which Robson delineates as "as a context of practice-based learning where practitioners reflectively apply formal and informal learning systematically for the purpose of incremental personal development" (p. 53).

In Chapter 4, "Reflection, Reflexivity and Creative Writing," the author turns to the potential of creativity for reflective practice and its impact for leaders in a global environment "characterised by uncertainty, ambiguity, complexity and transience" (p. 69). In this regard, attention is devoted to the important role that creative writing and particularly poetry (pp. 75–77; see also Morgan, 2010)[1] can perform for enhancing and developing reflective skills. The final chapter provides a concluding summary, where Robson reflects on his own reflective practice through the writing of the volume. This expertise is distilled into tabular format on page 94, which sums up the book's valuable findings.

To move on towards the practical aspects, each chapter also contains valuable practical insights from accomplished practitioners in different fields. In Chapter 1, the links between reflection and learning are underscored by the contribution from Paul Collingwood, England cricket coach and former international professional cricketer. He sums up relevant techniques utilised in his coaching practice relating to the impactful role that reflection and analysis can have on players and their performance.

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[1]   Readers may also find this journal's recent thematic issue on "Literature, Art and Management: Insights, Perspectives and Synergies" of interest (for more information, see e.g., Lehman & Morgan, 2 0 2 1).

In the second chapter, senior NHS healthcare manager Claire Copeland centres not only on how important professional aspects of reflective practice and debriefing are for her own development through her reflective blog, but also in post-qualification training for medical doctors, especially with regard to fundamental concepts of honesty and integrity. This chapter also contains a second contribution, by Martin Svensson, a Swedish management professor who offers insights based on his dual profile as a scholar conducting researching on the emergency services and as an erstwhile professional handball player. Regarding reflective practice, he highlights crucial aspects relating to memory and perception, as well as its temporal and emotional importance.

The practitioner perspective in Chapter 3 is given by Joe Lafferty. A business consultant and coach, he underscores the important role of reflection in the at-times challenging field of change management, illustrated with examples from his own experience. And with creativity the focus of the fourth chapter, the necessary input is given by two artistic professionals. In the first, the late Eddie Small – writer, poet, and former creative writing lecturer at the University of Dundee – describes how creative writing practice can be fostered and developed, as well as also mentioning the reflective implications of expressing oneself by writing in first person vis à vis in third person. In the second contribution, prize-winning author Kirsty Gunn, who is professor of creative writing at the University of Dundee, details the interlinkage of creative writing and business and its potential as a problem-solving tool, as well as how creativity can be applied to reflective writing.

Though separated here for the purposes of this review, the theoretical parts and the practitioner perspectives are in fact intricately interwoven into the fabric of this concise 128-page book. Indeed, in examining the role of reflexivity in broader decision-making, it successfully melds the theoretical, practical, and the personal, ensuring its appeal to broad audiences. In addition, mindful of busy schedules, the well-structured chapters mean that each chapter is self-contained and thus suitable for use on a standalone basis. In summary, this volume will be a welcome addition to the bookshelves of managers at all levels, undergraduate and postgraduate students of management, freelance professionals, and academic scholars from a wide

range of disciplines. Indeed, *The Reflective Leader: Reflexivity in Practice* is suitable for anyone whose work or activities invite sustained reflection on their day-to-day professional practice.

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Book Review of *How to Use Conversational Storytelling Interviews for Your Dissertation* by David Boje and Grace Ann Rosile. Cheltenham: Edward Elgar Publishing, 2022

This review discusses "Relational Process Ontology" (RPO), a central theme in the book by David Boje and Grace Ann Rosile. RPO is about understanding complex ideas through participation, ethics, and inclusivity. The book applies this concept to organizational history and entrepreneurial strategies. It suggests that Boje and Rosile's approach could revolutionize scientific research by making it more inclusive and ethical. The book offers a comprehensive guide for doctoral students on using storytelling in their dissertations. It explores various philosophical backgrounds and stresses the importance of open-mindedness and critical reflection. The authors introduce RPO as a method that combines wisdom, logical analysis, and ethical considerations for a more responsible form of science. RPO advocates for a science that harmonizes intuition and logical analysis. It encourages researchers to immerse themselves in their study areas, combining intuition with empirical analysis to ensure ethical and practical research outcomes. To conclude, the book presents RPO as a method that unites intuitive and scientific approaches, aiming to contribute positively to society and the environment. It encourages scientists to blend intuition with critical analysis for the greater good, offering a new, more inclusive, empathetic, and sustainable scientific methodology.

In their book, *How to use conversational storytelling interviews for your dissertation*, David Boje and Grace Ann Rosile take readers on a journey through the ways a doctoral student can usefully centralize their dissertation on conversational interviews that get at a story – without overwriting the conversationalists own stories. This comprehensive guide covers a wide range of insights grounded in key philosophical schools, from positivism to indigenous research, summarizing lifetimes of work dedicated to moving beyond the qualitative methodological assumptions of the last century.

The authors skillfully explain the complexities of storytelling interviews, pointing out their potential and the important aspects to consider when used alongside techniques like ethnography and autoethnography. They also delve into important links between the ways scholars often generate data and stories that live through conversationalists. As a follower of Boje's work, I was particularly struck by how their emphasizes the importance of moving beyond

traditional approaches and adopting a mindset of openness and critical reflection.

This book sets the stage for discussing Relational Process Ontology (RPO), a concept the enthinkment circle has been driving at for many years (see also to Boje et al., 2024a). Boje and Rosile's focus on methodological mindfulness subtly leads to a deeper understanding of RPO, advocating for a mindful, ethical approach to research that calls for a paradigm shift towards participatory and inclusive methods, where researchers not only study but also experience the dynamics of ecological systems firsthand. Their book sets a new standard for scientific exploration, one that is deeply rooted in ethical responsibility and a commitment to understanding the interconnectedness of all elements within ecological systems.

Relational Process Ontology: Harnessing Collective Wisdom for Ecological Flourishing

Addressing social and ecological challenges requires a fundamental change in how we approach scientific research. This change is embodied in Relational Process Ontology (RPO), a guiding framework for science that combines various modes of inquiry: abductive, deductive, and participatory. RPO emphasizes the importance of cultivating wisdom and being attuned to the myriad relationships that exist within our planet's ecosystems. It encourages researchers to trust their intuition, engage in logical analysis, make ethical decisions, and actively participate in their field of study. This approach advocates for a harmonious blend of unrestricted wisdom and structured investigation (Svane, 2018; Boje et al., 2022). What I present here is my own reading of RPO as we've been developing it over the years (Boje & Saylors, 2014; Boje et al., 2024b).

In studies of ecology, using intuition helps us see complex connections that standard scientific methods might miss. This kind of insight is crucial, as it leads to new paths for exploration and discovery. Relational Process Ontology (RPO) combines this intuition with logical analysis, turning initial ideas into hypotheses that can be tested. Moreover, to truly understand ecological

systems, researchers need to be in the natural environment itself. This direct experience turns theoretical ideas into real-world observations, making science more hands-on and inclusive.

But RPO goes beyond just intuition and analytical thoroughness. It strongly focuses on ethics that are compassionate. This means that scientific work is not just about thinking and analyzing; it's about contributing to social justice and the health of our planet. The real measure of truth in RPO is how it affects the well-being of society. RPO's philosophical principles influence its approach to understanding reality, knowledge, and values. It treats every experience as unique and beyond full understanding, embracing life's mysteries. Knowledge is seen as something that comes from being actively involved in our social and ecological systems. By sharing experiences, researchers can build empathy and work together, leading to discoveries that matter.

Ultimately, RPO aims to direct science towards the betterment of our planet and all its inhabitants. The goal of scientific research, under this approach, is to foster inclusion, justice, and sustainability. This ethical perspective helps turn our collective understanding into practical solutions that have a real impact, making theoretical ideas useful in everyday life.

RPO bridges the gap between intuition and formal science. It suggests that scientific research should be a joint effort that brings together different ways of understanding for the benefit of society and the environment. This shift in how we do science aligns individual work with the greater good, creating a balance between intuitive insight and careful analysis. This results in a science that is both empowering and responsive, with researchers contributing to our understanding of the complex world we live in.

For social scientists, RPO is more than just a theory; it's an invitation to be part of a more inclusive, empathetic, and sustainable approach to science. It encourages using intuition to find connections, using analytical skills to examine them, and relying on the scientific community to refine these ideas. This combination of creativity and discipline leads to impactful science that helps our environment thrive. RPO isn't just a concept; it's the foundation of science, now and in the future. The question is, how will you engage with it?

Relational Process Ontology: A Definition

Relational Process Ontology is a normative theory of science that recognizes the scientific process as the participatory practice of carefully nurturing wisdom and attunement to the multidimensional relationships within the living Earth community. It integrates intuitive sensing, logical analysis, compassionate ethics, and embodied action to advance collective flourishing.

Relational Process Ontology reconciles intuitive ways of knowing with analytical rigor through a creative interplay of abductive, deductive, and participatory modes of inquiry grounded in compassionate ethics. This holistic integration of diverse epistemic approaches provides a paradigm upgrade for science by balancing open-ended wisdom with critical discipline in service of social and ecological flourishing.

As Charles Peirce explained, abductive reasoning forms explanatory hypotheses about the world through creative intuition and inference (Peirce, 1931–1958). These abductive leaps propose conjectures about potential relationships between phenomena that can be tested and refined. Abduction thus initiates inquiry through speculative wisdom. As Peirce noted, abduction is the only logical operation that expands knowledge (Peirce, 1933–1937). It generates the novelty of new theoretical connections.

However, unconstrained intuition risks logical inconsistency, bias, and inaccuracy. Therefore, Relational Process Ontology employs analytical rigor to refine abductive conjectures. Formal techniques like Bayesian probability, sensitivity analysis, and hypothesis deduction constrain and extend intuitive insights through logical scrutiny (Trafimow, 2017). Deductive implications are derived, assumptions probed, and alternative models compared to evaluate explanatory power. Analytical methods thereby provide constructive criticism, tempering creative wisdom with disciplinary constraints.

At the same time, overly conceptual approaches lose touch with concrete realities. Hence, Relational Process Ontology emphasizes participatory testing and grounding of hypotheses through embodied experience and intersubjective confrontation with the world (James, 1907/1975). Individual

intuition opens into communal understanding developed through shared action, observation, and experimentation. Participation in relational networks interweaves concepts with somatic, emotional, and collective ways of knowing.

Moreover, while analytical methods enhance explanatory rigor, not all that is technically possible is prudent or ethical. As Indigenous scholars like Love (2018a) argue, rational intellect alone risks objectification and disruption of living systems. Thus, compassionate ethics are needed to guide science toward inclusive and ecologically sustainable goals. Relational Process Ontology therefore orients analytical efforts toward pragmatic outcomes that enhance collective wellbeing and justice.

In sum, intuitive wisdom generates creative theoretical possibilities; analytical rigor refines and tests these conjectures; participatory grounding integrates conceptual and embodied knowledge; and ethical discernment guides appropriate application. The synergistic interplay of these diverse modes of understanding enhances the sophistication, benefit, and responsibility of scientific inquiry. Analytical rigor thereby complements and potentiates collective intuitive insights toward elucidating our complex cosmos.

Philosophical Commitments

Relational Process Ontology is founded upon an ineffable ontology that recognizes the ultimate unknowability and mystery of being (Sternfeld, 1966). While positivist science assumes an objective reality governed by immutable laws, Relational Process Ontology embraces the unquantifiable uniqueness of each moment of experience (James, 1907/1975). As Peirce (1933–1937) explained through synechism, reality is continuous, evolutionary, and shot through with spontaneity. Thus, Relational Process Ontology accepts an ineffable ontology that exceeds full conceptualization.

Epistemologically, Relational Process Ontology is based on a relational view of knowledge as participatory and intersubjective. As theorists like Boje (1995) describe, understanding emerges through embodied embeddedness and social sensemaking within fluid ecologies. Knowing is an ongoing co-creation, not

an extracting of absolute truths. As such, Relational Process Ontology cultivates wisdom through intimate attunement and careful nurturing of relations within the living Earth community (Savall & Zardet, 2011). It recognizes all beings as co-constructing a shared, albeit partial and pluralistic, understanding of the world.

Axiologically, Relational Process Ontology orients science toward collective flourishing within the planetary ecology. Drawing from Indigenous relational ethics (Cajete, 2000; Love, 2018a), it sees scientific insight as inseparable from compassionate responsibility. Understanding must serve inclusion, justice, and sustainability for all beings. Thus, truth is tested against its pragmatic effects for mutual wellbeing (Peirce, 1958). Relational Process Ontology aligns scientific discovery with moral intuitions developed through care, community, and embodied spirituality.

In summary, the ontology of Relational Process Ontology embraces ineffable uniqueness, its epistemology recognizes relational intersubjectivity, and its axiology prioritizes ecological flourishing. This participatory, compassionate, and holistic paradigm offers a new foundation for scientific inquiry that integrates intuitive wisdom with analytical rigor in service of our shared world. Relational Process Ontology thereby provides a timely upgrade to outdated positivist assumptions that reduce reality to lifeless objects governed by immutable laws.

Theoretical Framework

The Relational Process Ontology framework is a novel approach to scientific inquiry that integrates diverse epistemic approaches and aims to promote social and ecological flourishing. It consists of four key elements: intuitive wisdom, analytical rigor, compassionate ethics, and participatory grounding. These elements interact and complement each other in a dynamic and holistic way, fostering a balance between open-ended wisdom and disciplined inquiry.

Intuitive wisdom refers to the ability to access and apply intuitive ways of knowing, such as insight, creativity, and embodied sensing. It enables scientists to generate novel hypotheses, explore new possibilities, and overcome cognitive biases. Analytical rigor refers to the ability to apply logical and empirical

methods of inquiry, such as deduction, induction, and experimentation. It enables scientists to test hypotheses, validate results, and ensure reliability.

Compassionate ethics refers to the ability to integrate moral and social considerations into scientific practice, such as justice, wellbeing, and responsibility. It enables scientists to align their research with the broader goals of social and ecological flourishing and avoid harmful consequences. Participatory grounding refers to the ability to engage with diverse perspectives and stakeholders in scientific inquiry, such as local communities, indigenous knowledge holders, and policy makers. It enables scientists to enhance the relevance and impact of their research and foster collective decision-making.

The Relational Process Ontology framework proposes that by integrating these four elements in a harmonious way, scientists can achieve a more holistic, inclusive, and ethical approach to science. This approach can potentially lead to more nuanced understandings, innovative solutions, and meaningful impacts on social and ecological wellbeing.

In what follows I outline how RPO, which again is a general explanation of the underlying philosophy within the book *How to use conversational storytelling interviews for your dissertation*, stands in relation to, and as an advancement of, the thinking of others. Clearly entire books could be written on the integration of these ideas, thus it is best to think of these as stubs to future studies that might advance our collective understanding and prove useful to various conversations with in the organizational discourses on culture.

Weick's Sensemaking in Relational Networks

Individual sensemaking and Relational Process Ontology's pursuit of collective wisdom may seem disconnected. However, Weick's work on organizing provides theoretical grounds for intuition emerging through shared meaning-making.

As Weick (1995) descRPOed, sensemaking is an ongoing process of constructing plausible interpretations retrospectively. People intuit coherence and causality among events and cues. However, this intuition relies on

intersubjective concepts, language, and norms (Weick, 2012). Our disjointed experiences only make sense in relational context.

For Weick (1979), enactment posits that we partly create the realities we seek to understand. This co-constitution of subject and object parallels how Relational Process Ontology sees science as participatory nurturing of wisdom about ecological networks we dwell within.

Weick (1995) also showed how small local interactions can generate large-scale patterns through emergence. This echoes how Relational Process Ontology sees intuition as both sensing systemic interrelations and enacting them through embodiment. Our intuitive, imaginative agency shapes reality's becoming.

Thus, while not equivalent, Weick's organizing perspectives resonate with collective intuition. His work substantiates intuition emerging through distRPOuted sensemaking in relational networks. In this way Weick's sensemaking scaffolds Relational Process Ontology.

Popper and a Critical Rationalist Perspective

Relational Process Ontology may appear antithetical to Popper's philosophy of critical rationalism. Popper (1959, 1994, 2008) long advocated falsificationism – the view that scientific theories can only be tentatively corroborated through rigorous empirical attempts at refutation. This contrasts with the pursuit of intuitive wisdom proposed by Relational Process Ontology. However, Popper's critical rationalist approach can incorporate the valuable insights of this new perspective.

Science is indeed a quest for truth about the relational workings of reality. As Popper (1963) argued, we can only approximate truth through conjectures and refutations, not attain absolute certainty. Our intuitions and interpretations of relations between phenomena form conjectures. Logical analysis deduces testable hypotheses from those conjectures. Empirical investigation puts the hypotheses to the falsification test. Embodied participation in the world

aids empirical observation. And compassionate ethics guide us to useful problems that affect human dignity and flourishing (Popper, 1963).

This process aligns with Popper's (1972) corroboration model of scientific progress. Initial relational intuitions gain credibility by surviving rigorous deductive scrutiny. As theories withstand further rounds of conjecture and refutation, we incrementally augment our understanding of reality's relational intricacy. Popper (2008) only cautions against complacency – we must remain ever vigilant against confirmation bias and premature certainty.

Relational Process Ontology resonates with Popper's (1956) qualified embrace of metaphysical realism. Popper argued reality exists objectively, but our knowledge of it remains perpetually fallible. This dovetails with recognizing science's participatory nurturing of collective wisdom. There are relationships in the cosmos waiting to be discovered through human inquiry (Popper, 1978). Yet our intuitions and theories about them must be held tentatively.

In this sense, Relational Process Ontology represents no affront to critical rationalism. It provides a broad, humanistic framework wherein Popper's falsificationist methodology operates. Intuition proposes conjectures, deduction tests them, and collective scrutiny corrects them, all aimed at comprehending reality's relational intricacy (Popper, 1963). This framework for science is both socially empowering and ethically grounded. With apt caveats, Popper's critical rationalist views can thereby be held by those who contribute meaningfully to Relational Process Ontology.

Butler and Relational Intuiting Flourishing Futures

Butler's theories on performativity, precarity, and ethics of encounter may seem incongruous with the scientific realism implied in Relational Process Ontology. However, Butler's postmodern views are not antithetical to this new perspective when interpreted on a meta-theoretical level. Butler's work can shed critical light on how Relational Process Ontology constructs its objects and modes of inquiry.

Butler (1993, 2004) sees reality as performed rather than innate. Scientific knowledge enacts the phenomena it discovers through situated practices and discourses. This resonates with the participatory nurturing of wisdom in Relational Process Ontology, which co-produces understandings of ecological relations. For Butler (2009), ethical practices emerge through openness to the Other's unknowable alterity. This echoes the attunement to multidimensional relationships in Relational Process Ontology.

Butler (1993) also cautions science against seeking false universality and fixity. Relational intuitions must remain aware of their partiality and plurality. Critical reflection and contestation keep scientific knowledge contingent, localized, and responsive to excluded voices. This prevents premature theoretical closure and leaves space for alternative modes of ecological relating (Butler, 2004).

For Butler (2009), precarity reminds us of life's vulnerability and unchosen co-dependency. Relational Intuiting for Flourishing Futures must foster care and collective action to reduce precarity for marginalized beings and sustain ecological networks. Science becomes an embodied ethical and political intervention (Butler, 2011).

In these ways, a Butlerian meta-perspective can enrich Relational Process Ontology, preventing scientific objectification and grounding knowledge in social justice. With apt caveats, Butler's postmodern theories can guide science toward an agonistic pluralism that nurtures multispecies flourishing (Schneider, 2005). Relational intuiting thereby becomes an unending project rooted in ecological solidarity and response-ability.

Shiva and Weaving Earth Wisdom through Relational Intuition for Holistic Science

Relational Process Ontology's aim to nurture collective wisdom may seem at odds with the instrumentalist view of knowledge in mainstream science. However, Shiva's work reveals deep resonances between this new perspective and the holistic wisdom of ancient indigenous traditions.

As Shiva and Opel (2008) show, mechanistic science divides intellect from intuition and prizes only analytical knowledge. In contrast, indigenous cultures intuit the profound interrelationality between humanity and nature (Shiva, 2013). For them, wisdom inheres in paying heed to the living Earth's existential messages (Latour, 2011).

Relational intuition thus aligns with the goal of weaving diverse ways of knowing. As Shiva (2016) argues, storytelling intertwines spiritual insights with scientific discoveries. Holistic science blends logical deduction with embodied participation and contemplative attunement. It honors emotive and somatic modes of ecological perception (Cajete, 2000).

For Shiva (2013), monocultures of the mind undermine the Earth community's resilience. Weaving Earth Wisdom promotes critical reflexivity and epistemic diversity. It fosters collective responsibility and care for the entire Web of Life (TwoTrees, 2000; TwoTrees & Kolan, 2016).

Through holistic science guided by relational intuition, humanity can rediscover its kinship with Mother Earth. Weaving intuitive and analytical knowing mends the broken dialogue between nature and culture. Shiva's work substantiates that nurturing collective wisdom fosters multispecies flourishing.

Love and Intercultural Relating for Planetary Wellbeing

Relational Process Ontology's scientific realism may seem disconnected from Love's advocacy for indigenous relationality. However, deeper examination reveals potential for fruitful dialogue between Western and indigenous ways of knowing.

As Love argues, Western science tends to objectify nature and prize analytical knowledge over holistic wisdom (Love, 2017b). In contrast, indigenous cultures nurture an intuitive, embodied sense of interrelationship with the living environment (Love, 2017a). Relational Process Ontology's participatory pursuit of collective wisdom mirrors this indigenous approach.

At the same time, Love (2019) cautions against romanticizing indigenous knowledge. Western and indigenous systems have limitations and biases.

Combining logical analysis with intuitive attunement fosters more rigorous, inclusive science (Love et al., 2017).

Intercultural Relating for Planetary Wellbeing suggests that weaving diverse epistemologies enriches understanding of our shared ecology. Science guided by relational intuition bridges indigenous and Western values. It connects analytical knowing with empathetic care for the Earth community (Love, 2018b).

With apt caveats, Love's work substantiates the potential of collective relational intuition that integrates diverse cultural gifts. This intercultural relating can help science better serve social and ecological justice for multispecies flourishing.

Savall and Relational Intuition for Organizational Transformation

At first glance, Relational Process Ontology's participatory approach may seem misaligned with Savall's rigorous socioeconomic methods. However, a closer look reveals potential for synergy between nurturing collective wisdom and Savall's unveiling of hidden organizational knowledge.

As Savall's research shows, mainstream management science often disregards experiential insights from those immersed in organizational realities (Savall & Zardet, 2008). Yet intuition and tacit knowledge contain rich understandings of relational dysfunctions and inefficiencies (Savall, 2010). Tapping this collective wisdom can catalyze organizational transformation.

Savall's socioeconomic approach combines qualitative intuition with statistical analysis for holistic diagnosis (Savall & Zardet, 2011). Similarly, Relational Process Ontology interweaves intuitive, deductive, and participatory modes of inquiry. Savall's iterative investigation of ill-defined problems parallels the attunement to ecological complexity espoused by Relational Process Ontology (Savall, 2010).

Unveiling Ecological Insights suggests that melding SEAM with relational intuition can help organizations internalize their environmental externalities. Analyzing hidden costs exposes unsustainable patterns (Savall

& Zardet, 2008). Intuitive wisdom envisions restorative alternatives. These complementary ways of knowing foster ethical and ecological accountability.

Savall's unveiling of organizational blind spots substantiates the potential of collective relational intuition. His rigorous participatory methods can be extended beyond organizations to the Earth community. Relational intuition then catalyzes transformative systemic changes for multispecies flourishing.

Trafimow's Critical Analysis Framework and Probing Relational Conjectures

At first glance, Relational Process Ontology's reliance on intuition may seem at odds with Trafimow's critical perspective on scientific inference. However, closer examination reveals potential synergies between relational intuition and Trafimow's proposed analytical techniques.

As Trafimow argues, intuitive judgments alone are vulnerable to bias and logical fallacies (Trafimow, 2014). While relational intuition can propose productive hypothetical connections, these conjectures require rigorous empirical scrutiny (Trafimow, 2009). Logical analysis and probability calculus help determine the evidentiary validity and explanatory power of conjectured relations (Trafimow, 2017).

Probing Relational Conjectures suggests auxiliary analytical frameworks to complement relational intuition. Bayesian logic clarifies how new data updates the probability of conjectured relations. Improved measurement quantifies the strength and reliability of proposed connections (Trafimow, 2014). And sensitivity analysis probes how inferences depend on speculative assumptions (Trafimow 2023, in press). Ultimately, however, the end product must be that scientists come away from any scientific endeavor with a useful intuition, be it to re-affirm their existing intuitive beliefs or to challenge and update them.

Integrating these tools within a critical analysis framework can sharpen the scientific investigation of relational intuitions. Trafimow's work substantiates that analytical probing enables sound collective intuition and advances robust relational understanding. In sum, relational intuition

proposes connections, critical analysis probes them, and collective scrutiny corrects them. This synergy of intuitive creativity and deductive discipline supports a directed impactful science that assembles multidimensional insights required for ecological flourishing.

Boje's Quantum Relating for Flourishing Futures

At first glance, Relational Process Ontology's assumptions may seem fundamentally realist and thus speak across purposes with Boje's quantum perspective. However, Boje's quantum storytelling approach resonates with collective intuition of ecological interrelationship.

As Boje argues, mechanical science privileges detached analysis over participatory wisdom (Boje, 2014). In contrast, quantum relating recognizes that our knowing is entangled with what we seek to know (Boje & Henderson, 2014). Relational intuition aligns with this reflexive, collective sense-making.

For Boje (2019), antenarrative bets express possibilities for alternative futures. Relational intuiting nurtures transformative becomings within living systems. Science is an ethical co-creation of worlds, not mere mapping of an external reality (Boje, 2017).

Boje's ensemble approach foregrounds plural standpoints (Rosile & Boje, 2003) and situates facts within participative values (Boje, 2019). Similarly, collective intuition builds shared understandings to advance collective flourishing.

Boje's quantum ontology substantiates relational intuition's co-constructive inquiry. Science guided by collective wisdom becomes a joyful, compassionate celebration of our planet's interconnected multiplicities (Saylors & Saylors, 2014). In this way Relational Process Ontology can incorporate Boje's quantum relating that enables the nurturing of flourishing futures.

Peirce's Abductive Relating and Scientific Inquiry as Participatory Growth

At first glance, Relational Process Ontology's reliance on intuition may seem at odds with Peirce's logic-driven philosophy of science. However, Peirce's conceptions of abductive reasoning and synechism provide grounds for reconciling intuitive wisdom with scientific rigor.

As Peirce explained, abduction is the creative act of forming explanatory hypotheses through intuitive inference (Peirce, 1931–1958). Science relies on abductive conjectures about relations between phenomena. Testing then refines these relational intuitions. This aligns with the "careful nurturing" of collective wisdom in Relational Process Ontology.

Peirce also proposed synechism as a metaphysical theory that reality is continuous, evolving, and bound together by relations (Peirce, 1933–1937). He argued that knowledge arises from participatory immersion in the interconnected world. This resonates with the "attunement to relationality" in Relational Process Ontology.

For Peirce, truth is the destination of inquiry (Peirce, 1934). His pragmatic maxim evaluates ideas based on their practical effects. Similarly, Relational Process Ontology values lived utility towards collective flourishing.

Thus, Peirce's concepts integrate intuitive, experiential knowing with logical analysis focused on participatory growth. In this way Peirce's work substantiates cultivating collective wisdom about ecological interrelationship through abductive relating.

Discourse on Imaging History

The evolving study of history within organizational contexts now includes not just factual recounting but also the strategic and rhetorical construction of the past (Suddaby et al., 2010). This discourse aligns seamlessly with the principles of Relational Process Ontology (RPO), which advocates for

a nuanced, participatory, and ethical approach to understanding complex phenomena.

Concepts like "rhetorical history" (Suddaby et al., 2010), "organizational re-membering" (Foster et al., 2020), and "historicizing" (Hatch & Schultz, 2017) resonate with RPO's emphasis on collective wisdom and ethical insight. These approaches scrutinize how organizations craft narratives that link their past to their current identity and future aspirations (Foster et al., 2011).

Moreover, the strategic use of imagined histories for legitimizing change (Suddaby et al., 2010; Maclean et al., 2014; Foster et al., 2017) aligns with RPO's focus on ethical considerations and participatory involvement. RPO could serve as a framework for understanding how rhetorical history establishes continuity, legitimizes change, and even delegitimizes alternatives during uncertain times (Foster et al., 2017).

Critically, some scholars have examined rhetorical history as a form of political and ideological work (Aeon & Lamertz, 2021; McGaughey, 2013). This critical perspective is integral to RPO, which calls for an ethical and inclusive approach to research. Alternative forms of history, such as antenarratives (Boje et al., 2016), also find a natural home within the RPO framework, which values multiple perspectives and collective wisdom.

The role of materiality and space in sustaining institutional history (Schultz & Hernes, 2013) can be further enriched by RPO's emphasis on inclusivity and participatory values. Critics who argue for a more critical approach to history (Durepos & Mills, 2012) would find RPO a useful ally, as it inherently questions hegemonic narratives and power structures.

In summary, the emerging research on imagined histories offers valuable insights into the discursive processes that shape organizational understanding of the past (Suddaby et al., 2010; Ybema, 2014). Integrating these insights with the principles of RPO can provide a more nuanced, ethical, and inclusive understanding of how and why different versions of the past are constructed and mobilized within organizational settings. This integration not only enriches the discourse on imagined history but also exemplifies the transformative potential of RPO in advancing the philosophy of science.

The Science of Imagining in Entrepreneurial Pivoting

The literature on entrepreneurial pivoting offers a rich tapestry of insights that can be synthesized through the lens of Relational Process Ontology (RPO). Pivoting, the act of making a fundamental change to a business model or strategy, is a common phenomenon in new ventures (McDonald & Gao, 2019). The literature reveals that the success of a pivot often hinges on how it is communicated and justified to stakeholders (Hampel et al., 2020; Burnell et al., 2023).

Communication and Justification

McDonald and Gao (2019) emphasize the importance of carefully staging and justifying pivots to maintain stakeholder support. This aligns with RPO's focus on the role of communication in building relationships. Hampel et al. (2020) extend this by discussing "identification reset work," which involves managing relationships with stakeholders through exposing struggles and mythologizing the venture's devotion. Here, RPO can offer a framework for how entrepreneurs can effectively manage these relationships over time, especially when pivots are involved.

Identity and Flexibility

Kirtley and O'Mahony (2020) provide a grounded definition of a pivot as a reorientation strategy, which is particularly useful when considering RPO's emphasis on flexibility and adaptability. Snihur and Clarysse (2022) discuss how organizational identity can both enable and constrain pivoting, a point that resonates with RPO's focus on the role of identity in relational dynamics.

Strategic Considerations

Pillai, Goldfarb, and Kirsch (2020) highlight that strategic pivots were crucial for survival and innovation in the early auto industry. This aligns with RPO's

emphasis on strategic intuition, where understanding the broader landscape is key for making informed decisions. Berends, van Burg, and Garud (2021) discuss how entrepreneurs rework the past into a new timeline, making actions contingent and complex, which can be understood as a form of Relational Process Ontology.

The Dark Side of Pivoting

The literature also reveals a "dark side" to pivoting. Too much experimentation can impede learning (Chen et al., 2022), and entrepreneurial framing can lead to deception and legitimacy loss (Garud et al., 2014). These insights can be integrated into RPO by emphasizing the need for balance and ethical considerations in relational building.

Gender and Identity

Arshed, Martin, and Knox (2022) discuss how women entrepreneurs' identities shape their acceptance or rejection of gendered support spaces. This is particularly relevant for RPO, which can offer a nuanced understanding of how identity factors into relational dynamics and decision-making processes.

Rhetorical History and Institutional Work

Finally, the work by Suddaby, Israelsen, Bastien, Saylors and Coraiola (2023) on rhetorical history as institutional work provides a theoretical lens that complements RPO. It focuses on how the strategic use of the past can influence audiences and shape institutional outcomes, which is in line with RPO's emphasis on the importance of history and narrative in building relationships and intuition.

In summary, the existing literature on the science of imagining in entrepreneurial pivoting offers numerous points of intersection with Relational Process Ontology. RPO provides a holistic framework that can integrate these diverse insights, offering a more comprehensive understanding of the complexities involved in entrepreneurial pivoting.

Conclusion

In conclusion, Relational Process Ontology (RPO) reflects the deep insights from Boje and Grace Ann Rosile's book, "How to use conversational storytelling interviews for your dissertation." This approach advocates for a holistic view of scientific inquiry, moving beyond traditional divisions. RPO, which I have endeavored to simplify, promotes a balanced method that combines analytical thinking with intuitive understanding, all aimed at ecological well-being. My goal has been to distill these complex academic ideas into more accessible terms, maintaining their value for both scholarly discussion and practical application. While capturing every detail of Boje's rich work is challenging, the essence of RPO remains clear: it encourages a shift in scientific thinking, emphasizing open-mindedness, ethical insight, and inclusivity. This approach not only preserves the core merits of the original work but also paves the way for a radical reimagining of scientific methodologies, fostering collective flourishing through transformative expression.

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