

# *Tweet Bodygraphies*

#

Your performed online identities



~

This research is an attempt to understand online identities through the use of written language on the social platform Twitter. Exploring the loss of corporeality. The disconnection between our mind which is existing and being absorbed into the sphere of the virtual and our bodies staying in our physical world. The virtual space becomes the new reality and our physical environment becomes a flat background.

Online identities are therefore performed rather through written words than spoken. We write ourselves into beings.

#

*“Words, language, and discourse continue to serve as key resources in the presentation of self online and in the construction of identities in social media.”*

The language of social media, edited by Philip Seargeant and Caroline Tagg  
chpt 3 : ‘Usually not one to complain but...’ constructing identities in user-generated online reviews,  
by Camilla Vasquez

~

Microblogging (short messages posted and shared on social platforms) is highly relevant for the analysis of self-presentation and performance of identities. With the size restriction of contents, users are carefully - consciously composing their posts : words to use and how many, which tones of voice, context, time, etc. All of this to be finally scanned within few seconds by its audience. This restriction also allows us to quickly update our identities, as we don't have a fixed identity. Identity is fluid, malleable. Influenced by interactions with its environment.

There are three domains of the self: the 'actual self' ( aspects of identity that one possesses ) ; the 'ideal self' ( what one wants to possess ) ; the 'ought self' ( what one should possess ).

E.T Higgins (1987) 'Self discrepancy : a theory relating Self and Affect' Psychological Review

#

*"We don't have access to our 'selves' through mere introspection, rather we come to know about us through mediation."*

Paul Ricoeur (1992) theory of narrative self-construction

~

### Ludic Identities

Jos De Mul establishes the notion of the Ludic Self as a creation of our imagination that creates real life effects in our daily lives.

We generate multiple kinds of worlds through our online actions.

We project ourselves in future possible beings in opposition to the narrative identities which are being anchored in the past.

In offline realities, our identities are often constrained by our physical appearances. While in online contexts, anonymity gives us the possibility to shape and portray ourselves in many varied ways. Performativity is implied by the different 'masks' we adopt in particular contexts. We perform roles and character traits to construct and communicate some kind of image of what is our Self.

#

*“Rather than searching for a hidden true self, one should attempt to shape one’s life as a work of art, proceeding without recourse to any fixed rules or permanent truths in a process of unending becoming.”*

Varga, Somogy and Guignon, Charles, “Authenticity”, The Stanford Encyclopedia of Philosophy (Fall 2017 Edition), Edward N. Zalta (ed.)

~

***Impersonation*** : An act of pretending to be another person for the purpose of entertainment or fraud.

With impersonations there is no need for correlation between your online and offline identities. This implies notions of authenticity, trust and reputation.

The concept of authenticity comes mainly from Heidegger, *Being and Time* (1927). The word we translate as 'authenticity' is a neologism. 'Eigentlichkeit' comes from an 'eigentlich' meaning 'really' - 'truly', and is built on 'eigen', meaning 'own' - 'proper'. The word can be then translated as 'ownedness' - 'being owned' - 'being one's own'.

The authenticity of the Self evolves from one moment to the next, it is an on-going narrative construction. What is judged authentic of someone's Self can't be truly decided by the audience as there is no pre-given definition - nature of what is authentic or not.

#

*"As in any social environment, participants in social media need to reflexively conceptualize and performatively construct themselves, and navigate as particular kinds of personae in relation to their surroundings. Identity is thus both actively 'done' and contractually 'achieved'. Following Brubaker and Cooper (2000, pp. 14-21), we argue that such complex (dis)identification work is best conceptualized as a dynamic and multifaceted process involving affinity, alignement, emotional attachment and ideological notions of togetherness.*

~

This is where lie the ambiguity of the nature of authenticity, trust and repuion which are essential to the concept of impersonation in online contexts. Trust and reputation depend on how the authenticity of the speaker's identites is being valued by the audience.

The construction of the Self is closely bounded to the audience and how it will be perceived.

The information/aspects an audience exctract from our posts may differ from what expected. The image a receiver constructs of someone's Self is filtered by his own personality, culture, context, etc. The Self is then distorted or misinterpreted from what you initially aimed for.

This is why identity management has to be elaborated in defined / analysed contexts. One should consider carefully which identity he wants to perform to which audience.

*First, it entails self-characterization of oneself vis a vis others and external characterization of oneself by others. This characterization can be either relational (with respect to the relationship to others) or categorical (as member of a particular category). Second, identification includes a psycho-dynamic dimension in that individuals align emotionally with another person, category or collectivity. Third, identity also involves self-understanding, a particular perception of who one is and what one's role is in the social environment.*

~

There are three main audience roles: addressee, auditor and overhearer. We understand the speaker's stylistic choices through the addressees. His utterances are shaped because of his perception of/ or response to a specific context. The influence of each will depend on how the speaker perceives the people involved. The audience's response is partly anticipated - expected by the speaker but not guaranteed. There is a part of uncertainty in the way addressees, auditors and overhearers will react.

The diversity of materials at our disposal online enables us to present ourselves in many ways, but leaving our physicality somehow silent.

Our bodies are frozen into images that will be activated online.

The way we judge an online text-based identity is more complex than an image-based. Images in most cases refers to the offline identity of the user. We recognize more easily a fake identity that is using visuals. But when it comes to analyse the veracity of someone's written post we face many aspects of written language that confuse us in our analysis. Words are the most efficient medium to construct stories, myths, tales and lies.

*Fourth, in identity performance, individuals seek - or eschew - commonality (what they share with others) and connectedness (ties linking them to others). Finally, commonality, and to a lesser extent connectedness, are also prerequisites for groupness, a sense of belonging to a group"*

The language of social media, edited by Philip Seargeant and Caroline Tagg

chpt 5 : Entextualization and resemiotization as resources for identification in social media, by Sirpa Leppanen, Samu Kytola, Henna Jousmaki, Saija Peuronen and Elina Westinen

~

To detect emotions behind texts, researchers and scientists developed Sentiment Analysis programs. However, algorithms don't analyze linguistic nuances and the wide variety of contexts inherent to the characteristics of a text.

The classification of a text is mainly based on a bipolar system, categorizing words on a negative or positive scale.

Most of Text analyzer use the five Universal emotions elaborated by Paul Ekman ( American psychologist ) :

Anger, Disgust, Fear, Enjoyment, Sadness.

The detection of emotions by machines is at some levels close to the detection we humans make from a text. Ambiguous writing involving irony, sarcasm, humour can't be detected by algorithms. Researchers are working on systems to make it possible.

#

*“At the same time, however, the disembodied nature of text-based social media interactions means that other physical attributes related to identity - from tone of voice, facial expression and gesture to gender, age and accent - are less salient, if accessible at all.”*

Andy Kirkpatrick, 2010

~

During the research, I was mainly focusing on online identities, language ( written and body related ) and choreography. I wanted to rethink the relationship and the status of the choreographer, the performer/performance and the audience. How could the audience identify itself to the performing bodies.

How words could be used as a tool to generate choreographic systems which would be directly connected to your online identities.

Our textual language would be translated into performing bodies based on the affect analyzed behind our words. Each emotion - tone - action has a graphical notation which corresponds to a specific body movement.

Understand in a different way how our online identities are being perceived and how we can communicate with an online body language. Reconnect to a kind of corporeality while interacting online.

*Collection of quotes*

#

“Key concepts in communication and cultural studies” 1994  
by Tim O’Sullivan

Autonomy/relative autonomy \* The degree to which individuals (agents) and institutions (agencies) while determined by wider socio-historical structures and processes are nevertheless self-controlling, self-determining and able to act independently of those external forces.

(1) The structural: where the problem concerns the interrelationships between elements or ‘parts’ of social structures, the ways in which they may combine or relate historically, especially with regard to issues of social change or transformation. A persistent focus for debate, for example, has been the degree to which ideas, ideologies, or cultural movements can be seen as autonomous from, as opposed to produced and shaped by, other structural forces, such as the economic, the political, the technological and so on.

(2) The institutional: here the concern is with the power relations between and within institutions and processes of social organization. The degree to which broadcasting institutions and their personnel are able to act autonomously of state and commercial control forms a useful example of the problem at this level.

(3) The interactive: here the focus is on the extent to which individual identities, biographies and actions can be seen as products determined by wider social, psychological and historical processes and structures as opposed to the view that they are autonomous, spontaneous, and innovative.

#

Choice \* ‘Where there’s choice, there’s meaning’ is a basic precept in communication. \* All codes involve paradigmatic choices, where the significance of what was chosen can be assessed only by contrasting it with what was not, but could have been. Choice is often paired with chain (syntagm) to indicate how language works.

Language use as Vasquez (this volume) puts it, ‘words, language, and discourse continue to serve as key resources in the presentation of self online and in the construction of identities in social media’. boyd’s (2001, p. 119) suggestion that identities on social media are about ‘writing oneself into being’ is particularly apt, as it highlights the fact that they are, in many cases, performed not through the spoken word but predominantly through the written. This makes available for identity construction a particular set of visual resources, including typography (Vaisman, 2011), orthography (Tagg, 2012) and the creative combining of different scripts (Palfreyman & Al Khalil, 2007; Su, 2007; Tagg & Seargeant, 2012). And with the continued integration of multimedia affordances into social media platforms, these visual semiotic resources extend to the use of photos and images (both moving and still) (Androutsopoulos, 2010), which are becoming an increasingly important aspect of self-representation. Indeed, a fundamental component of the success of Facebook over earlier SNSs such as Friendster was that it was developed at the same time as digital photography saw a popular breakthrough, and was thus able to offer photo sharing capabilities (Kirkpatrick, 2010). At the same time, however, the disembodied nature of text-based social media interactions means that other physical attributes related to identity - from tone of voice, facial expression and gesture to gender, age and accent - are less salient, if accessible at all.

Oneself with different groups, opinions and cultural issues. As Leppanen et al. (this volume) put it, identities are constructed in active processes of identification and self-understanding, seeking or eschewing commonality, connectedness and groupness’.

The implications this has for identity construction are that people must negotiate ways of communicating while presenting themselves in the same way to a variety of potential audiences simultaneously (Jones & Hafner, 2012, p. 152).

The use of social media as a means of communication is interesting in this respect for two reasons; firstly, because the circumstances in which people perform identity online, and the resources they have with which to do this, are in many respects different from offline situations; and, secondly Meaux the novelty and distinctiveness of online interaction bring to the fore many of these contemporary constructivist ideas about the nature of identity. Despite this, as Androutsopoulos (2006a, , 423) has noted, sociolinguistic research into identity on social media remains somewhat sparse. There is also, as Vasquez (this volume) points out, a tendency in the literature to explore online identity through member profiles (the actions on social media sites where users are able to provide short demographic and other personal information), rather than by examining the ways in which identities are discursively and dialogically performed in interaction.

A factor that is often seen as crucial to identity management across online situations is the notion of authenticity - the extent to which an online persona is seen by interlocutors to relate to the person behind it - as well as the social value placed on this perceived authenticity. Expectations about the perceived connection between the online persona and the offline self become very evident when people’s sense of authenticity is violated, as happens in cases of online impersonations and scams (see Page, this volume). One of the reasons that authenticity is considered such an important issue on social media is that it provides an anchor for communication.

Communication operates as a sort of contractual transaction: interlocutors agree to co-operate with each other in exchanging information, be this interpersonal or ideational. They invest in the interaction in terms both of emotion and personal disclosure, and do this on the basis of a belief that the interlocutor is likewise agreeing to the contract (Grice, 1975). Authenticity thus acts as a baseline from which this belief can be built, and plays a pivotal role in the way that people interact.

As well as expectations of authenticity, performances of identity on social media are further constrained by the perceived nature of the online audience. In this reaped, the notion of 'context collapse' is important. This term (first coined by Michael Wesch in his Anthropological Introduction to YouTube video) refers to the almost infinite audience that is possible online, and the way that the different local contexts which give individual utterances of other semiotic acts their meaning all run together in communication via the social web. As Wesch (2008) writes, with reference to videos being made for uploading to YouTube:

The problem is not lack of context. It is context collapse: an infinite number of contexts collapsing upon one another into that single moment of recording. The images, actions, and words captured by the lens at any moment can be transported to anywhere on the planet and preserved (the performer most assume) for all time. The little glass lens becomes the gateway to a blackhole sucking all of time and space - virtually all possible contexts - in upon itself.

#

In sum, if identities are discursively (and semiotically) constructed and dialogically performed, then nowhere is this more evident than on social media, where people have relative freedom to choose how they wish to present themselves, have the opportunity to address new, diverse and potentially global audiences, and have at their disposal a novel set of resources for doing so.

These affordances include, amongst other things: the visible display of ones network of followers or friends; the ability to 'like' posts and for this information to be shared amongst your network; the capacity to comment; and the way one can congregate around issues or concepts by using conventions such as the hashtag in Twitter. A long tradition of research into new media communication (pg. Rheingold, 1094; Herring, 2008; Parks, 2011) has focused on determining the extent to which users exploit then structural affordances to form 'virtual communities', which may or may not be judged to meet the prerequisites of offline communities (i.e. a shared set of cultural references, a regular pattern of interaction, some sense of belonging).

Chapter 4, by Carmen Lee, similarly begins with the premise that the properties of identity are a product of interaction, and looks at how different social media (and the practices around them) lead to the presentation of different selves. Drawing on a study of young HongKongers, she argues that identity is not static, but is related to scenario, which is a mix of technology and its social use. In taking this approach, the chapter takes a step back from the previous three and, rather than focusing specifically on the discursive strategies and practices people use online and how these relate to their social positioning, it considers the language-related practices that people engage in, in relation to new technology and social media in general, and the role this plays in their lives. In other words, identity is not just a product of what people write and share, but of the way they are inducted into various social practices relating to technology.

The authors look at identity via 'acts and processes of identification and disidentification' and argue that semiotic resources and communicative practices on social media allow people in their cases, Finns from a nobby of backgrounds - to align (or dis-align) themselves with groups, thus negotiating identities in relation to community - or as they put it in the chapter: 'identity performances were achieved by the participants in each social media setting by their self-selection as legitimate participants in the social media activities in question, and by demonstrating competence in responding to or crafting the discourse in appropriate ways'. It looks closely at the ways in which people -in this case, multilingual Europeans from various countries - work to actively construct communities through their language choices in the course of unfolding interactions on Facebook, and in this way negotiate the collapsed context of their audience. As with the Twitter affiliations discussed by Zappavigna, these 'communities' can cross geographical, political, and social boundaries. However, unlike hashtag communities, they tend not to orient around a shared topic of interest but around a particular node (a mutual friend) in the network, and this gives Use to distinct communicative patterns.

User: One who uses. Like, you know, a junkie. Generated: Like a generator, engine. Like, you know, a robot. Content: Something that fills a box. Like, you know, packing peanuts. So what's user-generated content? Junkies robotically filling boxes with packing peanuts. Lovely.'

#

He then proposes yet another term for the phenomenon, °authentic media." His deconstruction is intentionally cartoonish, but it expresses its point the term is machine-like and disregards the personal nature of the media these individuals are creating.

Conversely, C. W Anderson, Ashley Dawson, Henry Jenkins, and Felix Stalder argue that the unfettered information flow, without the means to control it, turns into a spectacle that does anything but build meaningful political, social, or labor relationships between individuals.

Cognitive sur-plus is the excess thought power available to society when we convert passive spectatorship into participation in social media.

What unites all the contributions to this volume, despite their diverse fields and methods of study, is an underlying anthropological understanding of the human body that can be found in de Certeau's and Lefebvre's notion of space, as well as in Benjamin's and Agamben's notion of the body as image space based on the concept of bare life. It is the belief that, since images can be interpreted as cultural text, the image of the human body is as malleable as the physical body itself.

In the case of Theatre studies, more so than in newer media disciplines, we begin with the following question: what are we to make of the concept of media? In what follows I will use the term 'medium' in its literal sense: medium, the middle, the middle of that space which yields insight for the witness and for those who act as intermediaries. This middle, medium, is not central or centred.

A significant example for exploring this question can be found in the production of *Medea* by the Japanese theatre group *Ku Nauka*, in which the embodiment of each character is split into a male narrator, who vocalizes the text, and an actress who gesticulates it silently. Since each female character is divided into a male voice and a silent female body, the audience has to search for her 'real' voice. Based on the experimental performance style of early twentieth century European avant-garde theatre, *Ku Nauka's Medea* thus lets the audience experience two different aspects of voice: a loss of the 'real' voice and a utopian and contradictive search for it.

#

A definition of performative body spaces therefore would not only include the idea of space as a relational and discursive (imaginative) category (Gregory, Massey), but also the concept of the body as a malleable (transparent) image space in the arts and sciences (van Duck 15). By allowing a transdisciplinary, critical analysis of body images in-between textual and choreographic technological and performative spaces, all contributions promote a transcultural dialogue on theories of performativity, theatricality and cultural identity for which body and space are relational categories.

The crucial question, however, is: who are the agents of such a performative body space? How do we interact when we assume that we act beyond a dichotomy of body as thing (sculpture, bios) and body as living being (zoe)? In other words how do we create the space in-between our bodies, with our bodies, against other bodies? What allows us to differentiate between artificial and natural body spaces, concrete and representational body spaces, private and public body spaces, female and male gendered body spaces?

There is an immediate relationship between the body and its space, between the body's deployment in space and its occupation of space. Before producing effects in the material realm (tools and objects), before producing itself by generating other bodies, each living body is space and has its space: it produces itself in space and it also produces that space. This is a truly remarkable relationship: the body with the energies at its disposal, the living body, creates or produces its own space.

Motion Capture and other sensor technologies stimulate some of these stages by polarising bodies into notions of virtual and real. And as digital technology introduces new ways of presenting these types of bodies, new performance concepts and sets of practices also appear. Hence, as computation increasingly augments dance, the performer's physical actions, the computer's activities and the performer's thought processes and states of conscious awareness become its most important ingredients. If the performer's physical actions are reduced to almost nothing, the type of performance that results would be one where mental activity and computation are tightly integrated. But since we do not want to remove the physical body altogether from dance, viewers would then have no other choice but to depend on their ability to re-cognize and/or re-member action and behaviours from their store of inherited or learned memories.

In other words, they would have to take on the physicality of the performers and dance themselves. What this leaves us with is the following challenge: how can one involve the audience, as viewers who did not come to the theatre to perform, in an act of performance that needs something from them in order to complete the transaction?

If we take Lefebvre's concept to be valid that our bodies are and have the space they are creating, then we create and constantly re-create and change our bodies by creating and producing our cultural space, then we perform ourselves, we do our bodies, or in the terms of performativity we choreograph our bodies, which then not only means that we control our movements in space, but also that we design and redesign our bodies in space. The human body, thus understood as a physical zone in constant flux, is and has culture (quite literally) as a tool. It creates culture by controlling itself, and it controls cultural spaces by creating and redefining itself.

The body itself is not a given, natural (spatial) unit, but rather becomes configured, as it were, through images and myths which postulate it as a symbolic force and as a rhetorical figure. In this way, concepts of the body in space arise as topographies and choreographies (both meaning the description of space) a body realisation which at the same time describes a mnemonic space. (Brandstetter, Reddenberg 20)

Since etymology suggests that body - understood as a set of tissues - and text are related (Lat. *texere*), there is only a subjective, metaphorical, textual understanding of the human body. If we further draw an analogy between "nature" and "body" we can use the word "body" as a textual metaphor without having to refer to the physical body. As Derrida pointed out in "White Mythology", the concept of "nature" has been used without reference to the reality of nature, and the same should be applied to the use of the concept of "body". The Enlightenment, for instance, has used the "sun" as a figure of speech in a double sense. It is a metonymically derived metaphor of physical nature and nature as metaphor. Thus, based on the double understanding of "sense" as perception and meaning, Derrida showed that both literal and textual dimensions of "nature" or "sun" are implicated in one another. He went even further and deconstructed any metaphor, in its paradoxical dialectic, as metonymy. The same can be claimed for the "body" in that the organic body is always already textual, or is woven and articulated (or disarticulated) like a text as any text has a corporeal or cognitive dimension built into it. While there might be an illegible "body" beyond the metaphorical and metonymical double bind of being and constructing a textual image, we can only cognitively grasp text in bodily terms and vice versa (see Hallensleben).

Medium and mediality — it is in the field of translation that the structure of media resides in this act of transformation, in a process of 'creating difference'. Given the turbulence of the translation process, medium and mediality should always be seen from the point of view of movement. Movement is a constituent part of the performativity of media. But even before the performance of the relevant media and media processes, movement also determines the media element itself: in the differential movement, in the interstice, in the interval of transmission.

"In every strategical critique, the essential thing is to put oneself exactly in the position of the actors; it is true that this is often very difficult." The difficult thing is to know "all the circumstances in which the actors find themselves" at a given moment, in order to be in position to judge soundly the series of their choices in the conduct of their war: how they accomplished what they did and what they might have been able to do differently. So, above all, it is necessary to know what they wanted and, of course, what they believed; without forgetting what they were ignorant of.

And what they were ignorant of was not only the result still to come of their own operations colliding with the operations that were opposed to them, but also much of what was even then making its weight felt against them, in the disposition or strength of the enemy camp — which, however, remained hidden from them. And basically they did not know the exact value they should place on their own forces, until these forces could make their value known precisely at the moment of their employment — whose issue, moreover, sometimes changes that value just as much as it tests it."

## *Tweet Bodygraphies*

The Whorfian hypothesis by Benjamin Whorf

Our perception of reality is determined by our thoughts processes, which are influenced by the language we use.  
In this way language shapes our reality and tells us how to think.

“The ecstasy of communication” 1987  
by Jean Baudrillard

“The ecstasy of communication” wherein “all secrets, spaces, and scenes [are] abolished in a single dimension of information.”

“Anthropologie du corps et modernité” 1990  
by David Le Breton

“Nos perceptions sensorielles [...] dessinent les limites fluctuantes de l’environnement où nous vivons. [...] La chair est toujours une pensée du monde, une manière pour l’acteur de se situer et d’agir à l’intérieur d’un environnement intérieur et extérieur qui fait plus ou moins sens pour lui.”

#

“Key concepts in communication and cultural studies” 1994  
by Tim O’Sullivan

After-image : the visual or auditory after-effect of a stimulus as perceived by the viewer or listener.

Attitude : opinion, belief or value judgement which is based on experience or shared knowledge. Developed either through direct experience or are learned from others through socialisation. Stereotypes, bias, prejudice, persuasion.

Three main components : The cognitive or intellectual, the emotional or affective, the behavioral. Two fundamental dynamics : presentation of the Self (issues of identity), building and maintenance of networked relationships (issues of community). People actively and repeatedly construct and negotiate their identity (within the constraints afforded by a range of social and individual factors).

Social media as including any digital environment which involves interaction between participants.

### *CONTEXT COLLAPSE*

Derek Powazek : "user : one who uses. Like, you know, a junkie.  
Generated : like a generator, engine. Like, you know, a robot. Content : something that fills a box. Like, you know, packing peanuts. So what is user-generated content?  
Junkies robotically filling boxes with packing peanuts. Lovely."

D.P proposes an other term 'authentic media'  
On user-generated content : the term is machine-like and disregards the personal nature of the media these individuals are creating.

#

### *TECHNO-UTOPIA*

### *TECHNO-DYSTOPIA*

Cognitive surplus : excess thought power available to society when we convert passive spectatorship into participation in social media.

Judgements of a text's authenticity are tightly bound up with judgements of a site member's identity.

Entextualisation (Bauman & Briggs) offers the analyst the identification and analysis of the trajectories and reuses of language and textual material as resources in meaning-making. It involves : decontextualisation (taking discourse material out of its context), recontextualisation ( integrating and modifying this material).

*EXTRACTING 'INSTANCES OF CULTURE'*

Active agents for whom entextualisation is an 'act of control' through which they can claim a degree of social power.

Resemiotisation (ledema) process of semiotic change in the circulation and flow of discourses across social and cultural boundaries. The ways in which identity work and cultural negotiation take place via the modification of mobile cultural emblems is a (sub) cultural online discussion. The language of social media is woven from multiple and intertwined semiotic materials.

*References books*

o



- “Non-verbal communication”, 1972  
*edited by Robert A. Hinde*
- “The repertoire of non-verbal behavior, categories, origins, usage and coding”, 1969  
*by Paul Ekman & Wallace V. Friesen*
- “Body language and the social order, communication as behavioral control”, 1973  
*by Albert E. Scheflen*
- “Key concepts in communication and cultural studies”, 1994  
*by Tim O’Sullivan, John Hartley, Danny Saunders, Martin Montgomery, John Fiske*
- “Phenomenology of the Spirit”, 1807  
*by Hegel*
- “The language of social Media : Identity and community on the internet”, 2014  
*by P. Seargeant & C. Tagg*
- “Youth and Media”, 2013  
*by Andy Ruddock*
- “The social media reader”, 2012  
*by Michael Mandiberg*
- “Anthropological introduction to Youtube video”  
*by Michael Wesch*
- “Convergence culture”, 2006  
*by Henry Jenkins*
- “Gesture and environment”, 1941  
*by David Efron*
- “Interaction ritual”, 1967  
*by Erving Goffman*
- “Body talk : the meaning of human gestures”, 1994  
*by Morris Desmond*
- “Body language and social order”, 1972  
*by Albert Scheflen*
- “Anthropologie du corps et modernité” 1990  
*by David Le Breton*
- “Performative Body Spaces, Corporeal Topographies in Literature, Theatre, Dance, and the Visual Arts” 2010  
*by Markus Hallensleben*

