INTEGRATIONISM: ROY HARRIS ARTSPEAK, ARTISTIC CREATIVITY, AND HUMAN DIVERSITY IN THE AGE OF GLOBALIZATION

INTEGRACIONISMO: AARTSPEAK DE ROY HARRIS, CRIATIVIDADE ARTÍSTICA E DIVERSIDADE HUMANA NA ERA DA GLOBALIZAÇÃO

INTERGRACIONISMO: ARTSPEAK DE ROY HARRIS, CREATIVIDADE ARTISTICA CREATIVIDAD ARTÍSTICA Y DIVERSIDAD HUMANA EN LA ERA DE LA GLOBALIZACIÓN

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ABSTRACT: This study provides a perspective on how Roy Harris's work especially integrationism can be used beyond linguistics and communication studies toward fields of studies such as social and public policies and related fields. This study proposes that integrationism should also address issues related to the fields of global studies, sustainable development, and other related fields. It argues that the influence of integrationism on linguistics and communication analysis should be expanded to social and public policies to foster epistemic equity, diversity, and other intercultural values across academic disciplines and professional practices across the world. We address the question: How can integrationism promote artistic creativity, human diversity, and sustainable development for all in the age of globalization? In conclusion, we argue that applying an integrationism approach in social and public policies may promote what I am calling *existential justice*, *existential literacy*, and *sustainable transformational interculturality*. Hence, scholars, students, and professionals in different disciplines and careers may enjoy human, cultural, and epistemic diversity in all its creativity as they acquire competence in existential justice, existential literacy, and *sustainable transformational interculturality*.
KEYWORDS: Integrationism. Artistic creativity. Artspeak. Human diversity. Existential literacy.

RESUMO: Este estudo fornece uma perspectiva de como o trabalho de Roy Harris pode ser usado para além dos estudos de linguística e comunicação, incluindo campos de estudos como políticas públicas e sociais e campos relacionados. Defendo que a influência do integracionismo na linguística e na análise da comunicação deve ser expandida para políticas sociais e públicas, com fins de promover a equidade epistêmica, a diversidade e outros valores interculturais em disciplinas acadêmicas e práticas

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profissionais. Abordamos a questão: como o integracionismo pode promover a criatividade artística, a diversidade humana e o desenvolvimento sustentável para todos na era da globalização? Concluindo, argumentamos que a aplicação da abordagem integracionista em políticas públicas e sociais pode promover o que estou chamando de justiça existencial, alfabetização existencial e interculturalidade transformacional sustentável.

PALAVRAS-CHAVE: Integracionismo. Criatividade artística. *Artspea*k. Diversidade humana. Alfabetização existencial.

RESUMEN: Este studio proporciona una perspectiva sobre cómo el trabajo de Roy Harris puede usarse más allá de los estudios de lingüística y communicacíon, incluidos campos de studio como la politica pública y social y campos relacionados. Sostengo que la influencia del integracionismo en la lingüística y el análisis de la communicción debe extenderse a las políticas sociales y públicas, con el objetivo de promover la equidad epistémica, la diversidad y otros valores interculturales en las disciplinas académicas y práticas professionals. Abordamos la pregunta: ¿cómo puede el integracionismo promover la creatividad artistica, la diversidad humana y el Desarrollo sostenible para todos en la era de la globalización? En conclusion, sostenemos que aplicar el enfoque integracionista a las politicas públicas y sociales puede promover lo que llamo justiciar existencial, alfabetización existential e interculturalidad transformacional sostenible.

PALABRAS CLAVE: Integracionismo. Creatividad artística. Artspeak. Diversidad humana. Alfabetización existencial.

1 INTRODUCTION

> I had no idea that I'd just experienced public art; nor did it matter. What did matter was that the image, and the message, provoked me to pause, think, learn, and act. (PASTERNAK, 2012, p. 7)

To show how integrationism is an overarching theoretical framework before explaining its influence on other notions such as artspeak, existential justice, existential literacy, and sustainable transformational interculturality, I would like to start by presenting the way some scholars have used art works to express, in my opinion, their unconscious integrationist thinking. For example, in their volume entitled *Culture, Technology, Communication: Towards an Intercultural Global Village* (2001), Charles Ess and Fay Sudweeks thank the representatives of the curator of the Kluge-Ruhe Aboriginal Art Collection, University of Virginia and the Aboriginal Artists Agency, Cammeray, Australia for acquiring the permission to use Dini Tjampitjinpa Campbell's painting. They write:

> The painting is a conceptual map of connections between important places—typically, waterholes, important geological formations embedded in the religious/philosophical stories of specific peoples, etc.—And thus, serves as a powerful visual metaphor for the Web as connecting information centers" (ESS, SUDWEEKS, 2001, p. xiii).

The authors add that "The painting is an artifact of the oldest continuous human culture on the planet (estimates range between 30,0000 to 60,000 years) and is thus most appropriate for a volume examining culture and cultural changes, especially in the face of various forms of what may amount to electronically-mediated cultural imperialism" (ESS, SUDWEEKS, 2001, p. xiii). They insist that by its creativity, for example, "[…] in using the dot style, the painting incorporates modifications of aboriginal art that are designed to conceal elements of the map/story that are reserved only for those deemed by tribal elders/knowledge-holders to be worthy of learning the more complex and intricate aspects of the basic map/story" (ESS, SUDWEEKS, 2001, p. xiii). Finally, the authors argue that the painting specifically reflects a cultural change made in response to the European colonization of Australia - and thus, visually represents a specific solution to their volume's central question: "In the face of threats to cultural identity through a homogenizing globalization - how may we preserve distinctive cultural identities while also participating in a global mode of communication? In my opinion, this question is substantially in line with integrationist thinking; that is the rejection of linguistic domination through homogenizing Western linguistic analysis discourse and artspeak (HARRIS, 1998; 2003). In addition, the explanation about the use of the painting in their volume is of relevance to how Roy Harris's work in the age of globalization and critical interdependence can help us reduce unnecessary conflicts and epistemic and social injustice (FRICKER, 2007; GUILHERME, 2002; HARRIS & WOLF 1998; MITTELMAN, 2010).

Another reflection on how the appreciation of artistic creativity understood from the perspective of integrationism comes from the French philosopher, playwright, and music critic, and a leading Christian existentialist philosopher Gabriel Marcel (1889-1973). In the section "the reintegration of honor" from his book entitled *Man against Mass Society* (MARCEL, 2008 [1952], p. 188-192), Marcel reflects about the influence that "[…] hearing the music of Bach with examples partly drawn from the life of the Spanish soul" had on his understanding of the complex and agonizing situation of contemporary man and on how artistic creativity is a transcendental gift (p. 190). He writes:

> Into Bach, it seems to me, as into the very structure of the Spanish soul, we must see how impossible it is to introduce anything like the opposition, so current among French rationalists, between reason and faith. In one sense, no music can be more satisfying to the reason than that of Bach, but on the other hand this satisfaction, obviously represents a response to some gift which reason reduced to its mere self would never have been able to lavish on us. (MARCEL, 2008 [1952], p. 191)

To argue against those rationalists who rejected artistic creativity as a transcendental gift and who merely focused on reason, Marcel explains that this attitude "[…] can sometimes reduce and dissolve" the natural artistic gift (MARCEL, 2008 [1952], p. 191). In closing his argument on this concern, Marcel admonishes us that if we are to foster honor and hospitality in the fundamental human relationships, we need to be welcoming to all artistic creativity beyond "[…] hierarchies founded either on money or on educational qualifications whose human significance is practically nil" (MARCEL, 2008 [1952], P. 192; see also PABLÉ, 2017, p. 5; HUTTON, 2017, p. 33). Indeed, Marcel's suggestion reflects intercultural justice (NATHAN, 2010) and a notion of integrationist thinking in that human experience is not appreciated as a pre-established experience, but as current circumstances dictate (HARRIS, 1998; 2010; FELICE, 2016; JACKSON, 2012; PASTERNAK, 2012; TOOLAN, 1996; 2009).

First, I choose the epigraph from Pasternak (2012), the painting narrative from Ess & Sudweeks (2001), and the appreciation of Bach music from Marcel (2008 [1952]) to explain how these narratives support the notion of integrationism. Second, to support my proposed definition of *artistic creativity*; that is, an integrated human value reflecting moral, cultural, philosophical reflection, and human transcendental gift or capability/skill of an individual or group of individuals (LASSWELL, 1976; MARCEL, 1965; SEN, 1999; THOMPSON, 2012). Third, to explain how the connection between integrationism and Harris's work, *The Necessity of Artspeak: The Language of the Arts in the Western Tradition* (2003) provides us a significant theoretical and practical framework toward notions of *existential literacy* and *existential justice* (BALOSA, 2020) and more balanced social and public policy for sustainable development and a better common future for all. In a world dominated by social injustice and social exclusion, artistic creativity, and other human performances in all their complexity and diversity, need an integrationist thinking if they are to receive the equitable treatment that they deserve (BECKER, 2008; MITTLEMAN, 2010; 2011). Hence, integrationism should help scholars, researchers, and students in social sciences and humanities understand the reality of complex modern life issues to try to solve them with a more intercultural justice mindset for a better common future for all (BENHABIB, 2002; GUILHERME, 2002; SACHS, 2020). This study uses the theoretical framework of integrationism (HARRIS, 1996; 1998) and philosophical reflection (MARCEL, 2008 [1952]; 1965) to address its research question: How can integrationism promote artistic creativity, human diversity, and sustainable development for all in the age of globalization?

2 INTEGRATIONISM

I have chosen the epigraph of this study as a relevant example of what integrationism means and how it can be used in everyday practices across disciplines and professions. This epigraph, "I had no idea that I'd just experienced public art; nor did it matter. What did matter was that the image, and the message, provoked me to pause, think, learn, and act" (PASTERNAK, 2012, p. 7), supports the idea of human experiences as being processes of integration. It assures us that human capability to acquire and produce experience/knowledge involves a self that is nonetheless an integrated one; that is, "one's mental activities are jointly integrated with one's bodily activities and one's environment" (HUTTON, 2017, p. 33). What then is integrationism? Roy Harris, "the founder of integrational linguistics" also known as integrationism (PABLÉ, 2017, p. xi) defines integrationism as "[…] an approach to linguistics and communication as contexts-oriented and self-communication or 'thinking' involving biomechanical, macrosocial,

circumstantial factors (HARRIS, 1998, p. 28-29). He explains how integrationist perspectives differ from segregationist ones. Within segregationism, modern linguistics misrepresents the relationship between language and communication, and in so doing misrepresents language. For example, in analyzing our everyday linguistic activities, this perspective sustains that "[…] linguistic and non-linguistic phenomena constitute two academically segregated domains of inquiry, and that a domain pertaining to languages is to be segregated from the rest (let's say, for example, the domain of the study of communication)" (HARRIS, 1998, p. 10).

Contrary to segregationist understanding, integrationism sustains that "a theory of language without a theory of communication is vacuous or empty". That is to say that the manifestation of language is in that spectrum of "[…] human abilities that are brought into play in the processes of verbal communication - Hence, we cannot in practice segregate linguistic knowledge from extra-linguistic knowledge since these two domains are integrated, not segregated; and they are integrated in highly complex ways" (HARRIS, 1998, p. 10). In the same vein Toolan (2009) argues that "communication is not achieved via preexisting signs" (P. 1). From integrationist perspective, Toolan explains, "[…] people use signs to communicate, but signs do not come ready-made and predetermined, any more than communicational situations do. New communicational situations require us to adapt as best we can" (HARRIS, 1998, p. 10). This adaptation involves our mental-self, body-self, and environmental-self as we create new signs to accommodate this situated communicative experience (HUTTON, 2017; MARCEL, 2008 [1952]).

As I alluded earlier, the epigraph helps us appreciate this situated communicative adaptation in that the outcome of the interaction between the author and the image created an instant integrated experience. In the epigraph: "The image, and the message, provoked me to pause, think, learn, and act," there are no signs as "the prerequisites of this communication" (HARRIS, 1997, p. 11). The author is circumstantially exposed to new signs and expected to participate by doing the same. We can argue that the same analysis applies to the Ess & Sudweeks (2001) painting experience and Marcel's (2008 [1952]) appreciation of Bach music. The lesson to draw from this analysis is that all these experiences are integrated experiences and that they shed significant light in relation to why we should adopt the notion of integrationism in our research and problem-solving processes in today's interconnected and interdependent world (CANCLINI, 1995; FELICE, 2016; TOOLAN, 1996).

2.1 INTEGRATIONISM AND ARTISTIC CREATIVITY

In his book *The Necessity of Artspeak: The Language of the Arts in the Western Tradition* (2003), Harris argued: "Fischer's failure either to recognize or to address the question of *artspeak* might perhaps be explained by reference to the development in the twentieth century of another *artspeak* genre; that is, the dictionary or glossary of art terms" (p. 4). Harris was referring to Ernst Fischer's book entitled *The Necessity of Art* (2010 [1971]). Ernst Fischer (1899-1972) was an Austrian journalist, politician, and philosopher. He argued that "art has been, still is, and always will be necessary" (FISCHER, 2010 [1971], p. 15). To support his conviction, he attempted to ask and answer the following questions:

> Does art not also express a deeper relationship between man and the world? Can its function be summed up at all in a single formula? Does it not have to satisfy many and various needs? As we have become aware of its initial function, has not that function also changed with the changing of society, and have not new functions come into being? (FISCHER, 2010 [1971], p. 15)

What connection can we then establish between integrationism and artspeak? What is then artspeak? These questions are going to be to focus of this section.

Harris (2003, p. 4) defines artspeak as "[…] the way we talk about art—the availability of a taken-for-granted terminology in which to discuss and identify certain works and activities as art (whatever that might be), together with a ready-made rhetoric of praise and blame with which to evaluate them". He argues that if we were restricting our attention initially to English, that vocabulary would have to include: the word *art* and its cognates and their derivatives (artist, artistic, artifact, etc.) as key terms. Words semantically related to these key terms such as the designations of art forms (film, dance, lithography, etc.); of their practitioners, and of their art products (symphony, play, portrait, etc.). Expressions identifying various subcategories of art (fine art, abstract art, verbal art, poetry,

etc.). Critical terms used "in appraisal of the arts and their products (beautiful, ugly, original, inspired, tasteless, well-made, etc.)" (p. viii). For languages other than English, Harris (2003, p. viii) argued that "[…] similar lists could be compiled, and such lists would presumably be open-ended, but that in principle they could be drawn up along the same lines as a linguist might seek to compile any other specialized lexicon of terms relating to a particular field – from nuclear physics to climatology". Regarding the historicity of artspeak in the Western tradition, Harris reveals a divided position between the sceptics and less sceptical. He argues that "artspeak has been a locus of controversy and which for sceptics, its main function has always been to create a mystique surrounding the work of certain artists - poets, painters, and musicians in particular" (HARRIS, 2003, p. ix). However, for less sceptical, Harris states that for this category of people,

> .[…] the very existence of artspeak bears witness to the heights human civilization has reached; for artspeak is seen as a language forged in order to express lofty truths about human creativity and spiritual goals, truths which it would be impossible to express adequately in any less rarified discourse, truths to which less privileged cultures have yet to graduate. (HARRIS, 2003, p. ix)

How does integrationism apply to artspeak? Harris reminds us that it is a mistake for linguists to prefer to keep out of the analysis of artspeak and to leave it to aestheticians. He argues that it is a mistake because "[…] the language of aesthetics is only a relatively recent dialect of artspeak and does not go back earlier than the eighteenth century - Western artspeak has been many more centuries in the making and drawn upon linguistic tools supplied by many languages" (HARRIS, 2003, p. x). Harris articulates the importance of artspeak as an integrationist notion. He writes:

> I believe that there is something seriously wrong with the education system of a society that does not understand, cannot be bothered to understand, its own artspeak. That failure would betoken a failure to understand something more fundamental – the role that words play in articulating the social structures of culture. (HARRIS, p. viii)

Harris (2003, p. viii) laments the fact that "[…] both experts on the arts and experts on society have profoundly underestimated the role of artspeak today and that they cannot see that a theory of language engages both (the arts and society)."

What then is art and what is required for its production? Rothko (2004, p. 10) defines art as not only a form of action, but it is also a form of social action; "[…] for art is a type of communication, and when it enters the environment, it produces its effects just as any other form of actions does". Becker (2008, p. 272) argues that to produce the arts and crafts requires technical skills and that "[…] artists contribute something beyond craft skill to the product - something due to their creative abilities and gifts that gives each object/performance a unique and expressive character" (see also SEN, 1999). We should appreciate this definition of art and what is required to be produced because of the involvement of the notion of human capability. Thanks to this quality, human beings are capable to produce symbolic language and its implied symbolic power that affect human feelings (BOURDIEU, 1991; FROMM, 1947; FUNK, 2019). In this regard, in his book entitled *Man for Himself: An Inquiry into the Psychology of Ethics* (1947), the American-German social psychologist, psychoanalyst, sociologist, and philosopher, Erich Fromm (1900-1980) expresses his understanding of art as living itself. He argues that

> […] not only medicine, engineering, and painting are arts; living itself is an art—in fact, the most important and at the same time the most difficult and complex art to be practiced by man. Its object is not this or that specialized performance, but the performance of living, the process of developing into that which one is potentially. (FROMM, 1947, p. 17-18)

Fromm goes on saying that "[…] in the art of living, man is both the artist and the object of his art; he is the sculptor and the marble; the physician and the patient." (FROMM, 1947, p. 18). Commenting on this understanding of art, Funk (2019, p. viii) argues that the necessity of an art of living "[…] expresses itself through particular psychic needs, especially the need to relate to reality, to other people, and to oneself"; and that this possibility is "[…] manifested in the different ways that people can relate to themselves, to each other, to the natural world, to work, or to reality; mindfully, calculatingly, lovingly, patronizingly, contemptuously, appreciatively,

exploitatively, caringly, and so on". Funk explains that for man, "[…] life itself is an art, because what allows man and society to flourish can only be recognized by the transformative effects of the art of living" (FUNK, p. ix).

The comments above about art are examples that support Harris's definition of artspeak. In addition, we notice the symbolic power of language that art communicates to human beings. This power demonstrates the human capability or human being's artistic creativity. Fromm (1951, p. 12) defines symbolic language as

> […] a language in which we express inner experience as if it were a sensory experience, as if it were something we were doing or something that was done to us in the world of things. It is a language in which the world of outside is a symbol of the world inside, a symbol for our souls and our minds. (FROMM, 1951, p. 12; see also HUTTON, 2017, p. 33).

This definition reinforces Harris's argument on the importance of artspeak and how it cannot be segregated from the theory of language (theory of language engages both the arts and society). From this understanding, we can deduce that life itself is an integrationist phenomenon and that using integrationism as theoretical framework in designing, implementing, and analyzing social and public policies may generate inclusive and equitable outcomes. That is, taking into consideration all elements and all subjects involved in each process such as "[…] person's action, interest, and the freedom to achieve well-being" (SEN, 1999, p. 3). Integrationism should then lead us to a balanced and equitable society. Hence, everyone should succeed to be, as the English psychoanalyst Adam Phillips puts it, "[…] one's authentic self - one role or version of the self among many others" (PHILLIPS, 2010, p. 106).

Artistic creativity denotes one's capability, one's existence, or one's integrationist thinking skill that needs to be deservingly appreciated and supported rather than marginalized or discriminated against. In my opinion, this kind of appreciation and support constitute the politico-economic, sociocultural, moral, technological, and environmental mindset in fostering social justice, secure and peaceable community, individual empowerment, and sustainable development (ADAMS *et al.*, 2016; BLEWITT, 2008; MITTLEMAN, 2011; ROTH; BRIAR-LAWSON, 2011). For example, by equitably treating any artistic creativity, we give the artist the opportunity to become a participatory communicative agent of the community. This participation which can begin at the local level, may become regional, national, and then international or global. In his book entitled *Community, Empowerment, and Sustainable Development*, John Blewitt (2008, p. 187) defines participatory communication as "[…] effective communication, which creates bonds between localities and groups, often serving as a foundation for collective action". Blewitt goes on explaining that although there is no one ideal model for participatory communication, common characteristics may be derived from the many practical communication projects developed over the years and in which "power and identity" are always addressed.

In this context, Blewitt (2008, p. 187) defines power as "[…] the demonstration of communication cuts through the issue of power; that is, a participatory approach attempts to put decisions-making in the hands of the people". It consolidates "[…] the capability of communities to present their own ideas about development to professional development planners and technical staff and from the community itself, derives the strengthening of internal democratic processes" (BLEWITT, 2008, p. 187). In relation to identity, Blewitt (2008, p. 187) argues that

> [….] especially in communities that have been marginalized, repressed, or simply neglected, participatory communication helps to install cultural pride and self-esteem. It reinforces the social fabric through strengthening local and indigenous forms of organization and by protecting tradition and cultural values while facilitating the integration of new developments.

If we agree with Blewitt's argument, we should also agree to treat all works of art with an integrationist understanding; that is, without discriminatory or segregationist attitude which is destructive to more humane relationships and to "intercultural justice" (BENHABIB, 2002, p. 8; NATHAN, 2010, p. 3).

Benhabib (2002, p. 8) argues that "[…] intercultural justice between human groups should be defended in the name of justice and freedom and not of an elusive preservation of cultures" (p. 8). Nathan (2010, p. 3) argues that intercultural justice should "[…]

address the claims of culture relying not on a theoretically impoverished essentialist conception of society but rather on one which gives importance to individual agency, to ways, and to the context in which culture matters for claims for justice". That is, Nathan (2010, p. 3) explains,

> […] we need to reframe the debate on multiculturalism, but not based on cultural membership as a primary good, for which many essentialists argue. Rather, we must combat circumstances of injustice due to cultural differences and practices of citizens with their particularities in multiple dimensions – economic, social, political as well as cultural.

He insists that the politics of non-domination, emphasizing freedom as non-domination, is complementary and important, but more importantly, "[…] multicultural social justice should be concerned with the politics of capability to function with their particularities as citizens of equal status, which requires both social recognition and non-domination as minimal and common normative conditions" (NATHAN, 2010, p. 3). In the same vein Ross (1998, p. 191) argues that cultural justice is not distinct from the transformation of socioeconomic conditions. That is, "[…] they are part and parcel of the same revolution, although some aspects of cultural justice are more easily abstracted from the economic environment than others". Ross defines cultural justice as "[…] the respect for people's cultural identities such as gender, race, sexuality, nationality, and ethnicity with equal access to income, health, education, free association, religious freedom, housing, and employment" (ROSS, 1998, p. 191). Ross goes on and explains that "[…] many who have suffered socioeconomic injustice perceive their hardship as motivated by, or indistinguishable from, cultural disrespect, prejudice, and race hatred" (ROSS, 1998, p. 198, p. 191). Here again, we can understand the destructive effect of segregationist thinking and decide to adopt integrationism to counteract anti-intercultural attitudes and actions for social justice and human dignity for all.

2.2 INTEGRATIOMNISM, HUMAN DIVERSITY, AND SUSTAINABLE DEVELOPMENT

Harris saw integrationism as existentialism. He argued that "[…] philosophically, integrationism is a form of existentialism. More exactly, it is a form of humanism in the Sartrian sense" (HARRIS, 2013a, p. 56, *apud* PABLÉ, 2017, p. 3, see also SARTRE, 2007 [1947], p. 18). What then is humanism and how does it relate to human diversity and sustainable development? Fromm (1964, p. 69) defines humanism, both in its Christian religious and in its secular, or nontheistic manifestations, as a perspective "[…] characterized by faith in man, in his possibility to develop to ever higher stages, in the unity of the human race, in tolerance and peace, and in reason and love as the forces which enable man to realize himself, to become what he can be". Fromm (1964, p. 70) goes on and explains that

> […] the most fundamental thought of humanism is the idea that mankind – humanity is not an abstraction but a reality: that in each individual all of humanity is contained; that each man is all men; that each individual represents all of humanity and, hence, that all men are equal, not in their gifts and talents, but in their basic human qualities.

In his volume entitled *Critical Humanist Perspectives: The Integrational Turn in Philosophy of Language and Communication* (2017) and on his chapter *Secular Humanist Discourses on Rationality: Exploring questions in the Philosophy of Language and Communication,* Adrian Pablé (2017, p. 13) explains what it could mean to be a humanist in the nineteenth century. Pablé demonstrates that to be a humanist then meant "[…] the conviction of the centrality of the human itself". Considering this understanding of humanism without engaging in the analysis of the assumptions of the "New Humanists" (PABLÉ, 2017, p. 13), Fromm (1964) and (Pablé, 2017) help us understand the connection between integrationism/existentialism and humanism. They also help us understand the impact of a critical understanding of humanism upon the treatment of artistic creativity; that is, "[…] the powers of individual subjects, individual humans" who are inside any scholarly or political discursive system vis-à-vis artspeak (SAID, 2004, p. 9).

From the above definitions of humanism, how then is humanism connected to existentialism as argued by Sartre (2007 [1947], p. 18), *Existentialism is a Humanism*? Sartre defines existentialism as "a doctrine that makes human life possible and also affirms that every truth and every action imply an environment and a human subjectivity". He explains that existentialism is "[…] public

knowledge that the fundamental reproach brought against us (existentialists) is that we stress the dark side of human life" (SARTRE, 2007 [1947], p. 18). How then is existentialism a humanism? Sartre (2007 [1947, p. 22) answers saying that, "Man possesses a human nature; this human nature, which is human, is found in all men (human beings), which means that each human being is a particular example of a universal concept - man (human being)". To articulate how existentialism is humanism, Sartre (2007 [1947], p. 23) argues that

> […] the first effect of existentialism is to make every man conscious of what he is, and to make him solely responsible for his own existence - We do not mean that he is responsible for himself, we do not mean that he is responsible only for his own individuality, but that he is responsible for all men (human beings).

Morris (1966, p. 1) supports this definition of existentialism and argues that "[…] existentialism is a theory of individual meaning. It asks each person to ponder the reason for his existing".

From this perspective, it is reasonable to deduce that Fromm's definition of humanism agrees with Sartrian existentialism; that is, human being as a particular example of a universal concept of human being and responsible not only for one's own individuality, but also responsible for all human beings. In my opinion, this existential/humanist reality is also an integrationist reality. In his book entitled *The Philosophy of Existentialism* (1995[1956], p. 17-27), Gabriel Marcel sees existentialism as a perception of "[…] being as a whole and of oneself seen as a totality—as the world of reality". Again, although Marcelian existentialism is described as the Christian existentialism, thus, different from Sartrian existentialism, which is described as the "atheistic existentialism" (SARTRE, 2007 [1947], p. 20), we notice that both existentialist trends stress being as a whole and as oneself seen as a totality or as an integrated phenomenon. These trends agree with the definition of humanism provided by Fromm (1964) and Pablé (2017).

How then does integrationism involve human diversity? Nathan (2010, p. 239) argues that "People belong to various social organization and have multiple affiliations and identities that provide them with a sense of belonging within different social contexts and the capability to carry out activities individually and collectively". As such, he insists, "[…] the notion of cultural belonging-membership in a culture, and a singular identity mainly constituted by monoculture is misleading when attempting to understand how individuals relate to culture" (NATHAN, 2010, p. 239). Regarding human diversity and our multiple identities, Marcel (1965, p. 153) argues that "[…] to identify is in fact to recognize that something, or someone, has, or has not, such-and-such a character, and, conversely, such-and-such a character is relative to a possible identification". Thus, in the context of human diversity, we need to recognize the difference that characterizes our races, our cultures, our languages, our environments, and our capabilities as we realize our integrational connections and try to be communicationally proficient members of a community and "responsible" for all human beings (CANTELE, 2005, p. 147). Hence, the process of equitable identification becomes a process of social justice, human rights, and human dignity. That is, a process considering that a human being is an example of the universal representation and must be treated with justice and care like any other human being, if we have, as the French philosopher Paul Ricoeur once alluded, "[…] to invent a future, and one as just as possible, at the heart of our democracies, our unsurpassable horizon" (RICOEUR, 2020 [1997], p. 59).

In today's world of marginalization and discrimination of certain human beings based on their ethnic groups, classes, races, genders, sexuality, languages; human capacities, such as certain artistic creativities are also marginalized and discriminated against (ADAMS *et al.*, 2016; FRICKER, 2007; STIBBE, 2011). Instead of identifying and recognizing different creativities as values for our common humanity, today's discriminatory practices choose to maintain a segregationist mentality rather than solidarity and equitable partnership to service the common humanity (LODGE 1995; LODGE; WILSON, 2006).

To transform this mentality into an integrationist one, Marcel (1965, p. 153) exhorts us to go beyond the dichotomy of "[…] the world of the Same and the Other and manage our recognition processes within the existence/being basis". Here again, Marcel supports the notion of integrationism; that is the consideration of the totality of an object, a subject, or an individual (HARRIS, 1998).

How then does artspeak relate to integrationism/existentialism? Marcel's description of the role of music and theater in his life and his work supplies an answer to this question. In his book entitled *Music and Philosophy, Marcel* (2005, p. 41) argues that music has given him what no writer has even given him. He writes:

> It is very clear for me today that J.S. Bach has been in my life what neither Pascal nor Saint Augustine, nor any spiritual writer has been; that I found in the Beethoven or the Mozart of the Sonatas and Quartets, or in an infinity of others, from the German Romantics to the Russians and the Spanish, from Rameau to Fauré and Debussy, what no writer has ever given me.

Marcel goes on saying that, "When I try to look at my past life, I note that music has not only played a great role - it has been one of the original components of my very being. I can say without exaggeration that music was the only escape from this task-filled world" (MARCEL, 2005, p. 42). Although theater also played an important role in Marcel's work, music occupied a bigger space than theater. Marcel started practicing when he was only seven years of age. In this regard, he says: "Of course, there was also the theater. I loved it passionately, but I was taken to it only rarely" (MARCEL, 2005, p. 43).

Marcel's description of music and theater supports the arguments of Atkins (2013 [1990]) and Harris (2003) regarding the symbolic and transformative power of art works in life. For example, Atkins (2013 [1990], p. 62) reminds us that "[…] a vital and effective outpouring of public art helped transform opinion and catalyze action during a decade characterized by U.S. President Ronald Reagan's failure even to mention AIDS". Harris (2003, p. 120) reveals that those Western artspeak, who for example, segregate art and Africa take Africa for granted. He writes: "As far as they are concerned, 'art' is universal: the question of whether the African objects are works of art at all in their African context is not allowed to arise. In spite of their disclaimers, these scholars are engaged in the same enterprise: applying Western artspeak advocates distinctions to a non-Western tradition". We can learn from Harris that speaking about art is also an area of inter/cultural justice. Thus, it should be of interest to linguists, philosophers, social scientists, and related field of inquiries. Marcel has clearly helped us appreciate the closeness of his thought to integrationist thinking when it comes to artspeak. For example, when he said that "[…] it (music) has been one of the original components of my very being" (MARCEL, 2005, p. 42).

Furthermore, the relationship between artspeak and integrationism/existentialism is also supported by Collingwood (1958 [1938], p. 1). Collingwood reminds us that "[…] the word art means several different things; and we have to decide which of these usages is the one that interests us". He adds that, "They are very important for our inquiry; partly because false theories are generated by failure to distinguish them, so that in expounding one usage we must give a certain attention to others; partly because confusion between various senses of the word may produce bad practice as well as bad theory" (p.1-2). In addition, Collingwood insists on the importance of defining concepts in the way that integrationists would argue. He writes, "Defining the thing is like explaining where the house is or pointing out its position on the map; you must know its relations to other things as well, and if your ideas of these other things are vague, your definition will be worthless" (COOLINGWOOD, 1958 [1938], p. 2).

How does then integrationism support sustainable development? Sachs (2015, P. 1) defines sustainable development as "[…] a central concept of our age which is both a way of understanding the world and a method for solving global problems. It entails a development that meets the needs of the present without compromising the ability of future generations to meet their own needs". We can observe the integrationist ingredients in the definition of sustainable development such as to meet the needs of the present generation, to foster the ability of future generations to meet their own needs, a way of understanding the world, and a method for solving global problems. In short there cannot be a sustainable development within segregationist framework. The idea of fostering the ability of future generations to meet their own needs is tantamount to fostering artistic creativity. An equitable appreciation and support of individual ability in diverse domains of life is the meaningful way that human beings can sustain their existence, their humanity, and the well-being across generations. Arguing on the importance of this interdependency, Nathan (2010, P. 4) argues that

> […] we are interdependent beings within the social world in many dimensions – economic, social, cultural and ecological. Due to the limitations of human existence, the needs inherent in human nature are satisfied, not through the isolated activity of the individual, but through shared human labor and through what is inherited from previous generations.

Indeed, to have better outcomes in the process of sustainable development, we need to integrate our thoughts and our actions; and as global intercultural citizens (BALOSA, 2020; GUILHERME, 2002), to interdependently operate in mutual respect of our rights and human dignity (FELICE, 2016; MARCEL, 1963; ROSENAU, 1980).

Employing philosophical reflections, this study addresses the question: How can integrationism promote artistic creativity, human diversity, and sustainable development for all in the age of globalization? What then does the philosophical reflection method entail? Philosophical reflections entail critical analysis of issues affecting human lives using philosophical insights or arguments in finding solutions to problems affecting human societies. For example, Marcel (2008 [1952], p. 30) argues about reflecting on how to counteract "the techniques of dehumanization" used by the dominant powers over the vulnerable human beings. In his book entitled *Philosophy and Public Policy*, Sidney Hook (1980, p. 6) proposes that "[…] we consider afresh the relation between philosophy and public affairs and draw some insights in relation to philosophy as a study of existence and possibility from the standpoint of value and its bearing on human conduct". Hook adds that a "[…]it is altogether natural for the community to turn to the philosopher in expectation of finding some wise guidance or some integrated outlook on life. For whatever else wisdom is, it is insight into the nature, interrelation, and career of values in human experience" (HOOK, 1980, p. 6).

Arguing about "the necessity of art," Ernst Fischer reminds us that "[…] man takes possession of the natural by transforming it. Work is transformation of the natural. Man also dreams of working magic upon nature, of being able to change objects and give them new form by magic means. This is the equivalent in the imagination of what work means in reality" (FISCHER, 2010 [1971], p. 24). If Fischer is right, a human being with this exceptional capability, can do more common good if s/he can use his or her thinking skill well. In this regard, Simone Weil once said: "What we know in advance is that life will be proportionately less inhuman according as the individual ability to think and act is greater" (WEIL, 1973 [1955], p. 122). In the same vein, Sandel (2005, p. 168) argues: "As a self-interpreting being, I am able to reflect on my history and in this sense to distance myself from it". Indeed, using philosophical reflections, human beings may solve many of their problems, establish better and durable relationships among themselves, and reduce their misunderstanding, humiliation, division, and suffering (see appendixes [poems] A, B, C, D). In the same vein, Harris (1996, p. xvi-xvii; see also HARRIS, 1997, p. 1)) reminds us of the crucial importance of verbal messages in human life. He writes:

> Verbal messages, on the other hand, are not subject to any such limitation (comparing to limitation of the traffic lights and the system of signals indicating 'stop', 'go', etc.). We can and do – apparently - discuss words by citing them. We argue about what they mean. We advocate - or denounce - linguistic innovation". Here again, in my opinion, we should appreciate the fact that philosophical reflections are the outcome of the verbal messages and their connection that makes communication possible in human beings' existence - hence, an outcome of integrationism as "[…] a view of human communication in general (HARRIS, 1998, p. 8).

How can integrationism promote artistic creativity, human diversity, and sustainable development for all in the age of globalization? Integrationism can influence three dimensions: *existential justice*, *existential literacy*, and *sustainable transformational interculturality*. By *existential justice*, I refer to the understanding that as human beings, beyond our cultural, racial, class, gender, sexuality, and age difference, we are all endowed with unalienated rights and dignity and that we all and our distinct environments deserve to be treated with the absolute respect and recognition. It is through this respect and recognition that our capabilities are adequately recognized, praised, used, supported, and rewarded. Hence, no human being deserves less respect than another human being (MILLER, 2013; SANDEL, 2010). By *existential literacy*, I refer to the strategic capability acquired through various mindful life experience (family, schooling, community, friendship, media, sport, and so on) that facilitates the circumstantial adjustment to the acquisition of new mindful experiences and to the creation of new capabilities leading one to living a more humane life and enjoying a dignified human existence within the responsibility for self and others (DWORKIN, 2006; GEE, 2017; JACOBS, 2014; NUSSBAUM, 2011). And finally, by *sustainable transformational interculturality,* I refer to an exemplary leadership mindset,

sensitive to human diversity, appreciative and supportive to individual and collective creativity, and caring for cultural diversity as universal cultural resource for our common humanity. It reflects the understanding of communicating beyond language in building durable relationships and in fostering equitable prosperity for all and unity within diversity (Blewitt, 2018).

Rymes (2014) shares with us an observation regarding how, drawing on their own skills, students in a classroom created projects that were compelling to them and to their peers. For example, Rymes (2014, p. 115) writes: "They were not only communicating with their teacher, or some imagined 'academic English' speaking audience. They were communicating with their peers, speakers of at least 15 different languages". Why is this observation important in the context of *sustainable transformational interculturality*? Rymes (2014, p. 115) explains:

> This is important not only to the group formation within this classroom but to their future as communicators outside of this classroom. In the poetry in Translation assignment, students were nudged to call on a communicative repertoire that includes not only multiple languages but, through the web and movie-making software, multiple modalities".

She adds: "They were being prepared, by communicating beyond language, for everyday encounters with diversity" (RYMES, 2014, p. 115). I agree with Rymes that students in this observation were being exposed to strategies of handling communication and intercultural lifestyle in an intercultural world (GUILHERME, 2002). They were also being exposed to existential literacy and sustainable transformational interculturality in that, the understanding of these strategies related to existing or being present in a multilingual/multicultural space - a space where using multiple languages within a communicative event should not be perceived as a problem but as an important communicative self-and-group-management skill. This integrationist thinking helped these students understand that all cultures and all languages matter in managing learning processes in the age of globalization and enjoying this age of interdependence and diversity (LODGE, 1995; STIBBE, 2011). This mindset should help everyone adjust to circumstances of life in the age of globalization, prompting one to think and act for the common good at the best of his or her ability all the time, if one is to participate in building a common better and dignifying future for all (HUTCHINSON, 2016; LANZÓN, 2009; RICOEUR, 2020 [1917]; VERA; KENNY, 2013).

3 CONCLUSION

In conclusion, this study has analyzed how the work of Roy Harris, especially his theory of integrational linguistics, also known as integrationism, and his analysis of artspeak can be a significant theoretical and practical resource for the humanities, the social sciences, and related fields of investigations in the age of globalization. The relevance of integrationism in fostering artistic creativity was demonstrated by the fact that we are "interdependent beings" (NATHAN, 2010, p. 4), hence, segregationist thinking is misleading and may not reinforce our capabilities in dealing with other social realities in an intercultural and complex world (CANCLINI, 1995; 2014; GUILHERME, 2002; NUSSBAUM, 2011; TUBINO, 2015). On the contrary, integrationism advocates for solidarity or unity within diversity. Hence, if applied in social and public policies across sociocultural, politico-economic, moral-environmental, and technological individual or collective planning, individual and collective's chances for sustainable development may increase. This study has proposed three dimensions in which integrationism promotes artistic creativity, human diversity, and sustainable development for all in the age of globalization: existential justice, existential literacy, and sustainable transformational interculturality. In a world of multiple identities and complexities, integrationism rejects epistemic injustice and all its dominant-culture paradigm implication (FRICKER, 2007; SHERMAN; GOGUEN, 2019). It promotes a discourse of justice as freedom and prosperity for all (BALOSA, 2020; BENHABIB, 2002; CANCLINI, 2001).

As observed in the analysis of *artspeak in this study*, the capability of human beings to transform nature demonstrates that if human beings can think and act in the right way, they are able to reduce the inhumane way of life and of relationships between diverse human beings and diverse cultural, linguistic, and environmental landscapes (SANDEL, 2010; FELTEN; LAMBERT, 2020; WEIL, 1971[1934]). I hope scholars, students, and interested individuals who would be interested in Roy Harris's work, will find a way that integrationism fits their interest. I also hope that this study has set a tone for that purpose. The three dimensions I have proposed in

response to my research questions (existential justice, existential literacy, sustainable transformational interculturality), none of them operates in a segregationist way. On the contrary, as a continuum, they are interdependent and operate within an integrationist framework. Human, cultural, and epistemic diversity contribute to the creation of a significant landscape of capabilities in fostering existential justice, existential literacy, global intercultural citizenship, human dignity, and a better common future for all (RICOEUR, 2020 [1997]). I hope that when most people become aware of integrationism and start applying this set of capabilities in their work and their lives, they may become more conscious of our common humanity. That is, there may occur public and social policies based on a more meaningful balance and on more politics of empowerment in handling relationships and adjusting to intercultural imperatives of the age of globalization (BATES, 2005; MORITSUGU ET AL., 2017; WEISSBERG, 1999). Hence, this new mentality acquired through integrationism may prevent them from engaging in unnecessary conflicts, mutual disrespect, and exclusion that are contributing to poverty, underdevelopment, humiliation, self-destruction, destruction of minority individuals and their community artistic creativity, leading to generalized inhumane injustices that cause the misfortune of mankind across the world (HOFFMAN, 2000; MITTLEMAN, 2010; SACHS, 2020; STETSON, 1998).

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APPENDIX A

All The Saints Cannot Swim - poem

All saints are not the same
No Saint has a namesake
Nor they play the same role.
Like integrationist thinkers
Saints are creators and actors
in the global space.
Swims who may swim
Flies who may fly
Runs who may run
Walks who may walk
All saints cannot swim
But they remain saint.

-David Balosa

Appendix B

The HOUSE City – Poem

Where are integrationists today?
In the HOUSE city!
Which city is that?
The HOUSE!
H as Humanity
O as Order
U as Unity
S as Security
E as Equity.
Oh my God!
Indeed!
Take these roads
They will lead you
To the HOUSE city.
There, integrationists
Meets and plans.
You are welcome to stay.

-David Balosa

Appendix C

The Mind of Integrity - Poem

Capability, sagacity, equity,
Legitimacy, humanity, humility

Build solid community!
Like the competency of a spider
In building its existential web.
It is a reality, a legality in integrity
In navigating inclusivity and diversity
Toward the festivity for infinity
At the end of corruptibility,
Criminality, and partiality,
The head, the heart, the hands
The feet and the land of segregationism.
A mind of integrity kind like time
But firm and straight like a line.
A second is a second,
A minute is a minute,
An hour is an hour,
Firm and fine
Like a line once upon a time
Putting order in life
Side by side like the wheels
Of a machine running
In harmony, integrity
Humility in the same direction.
It is to your credit
Our invention, convention,
 intervention, integration.
You mind of integrity!
You shine like a morning sun
Your eyes and feet are awake
To save the world in decline.
You taste like exemplarity,
Touch hearts like sensitivity
Operate like complexity and flexibility
 Simplicity, sincerity to infinity.
You smile when you look at plurality
Beauty, creativity, diversity
harmony, humanity, equity
fraternity, humility, unity.
It's like smelling the great perfume of enjoy
Peace and security being a mind of integrity,
The mind of universality, particularity, interculturality
The mind of creativity, diversity, and dignity.

-David Balosa

Appendix D

Existential Unity - Poem

To you,
Humiliations are tasteless
Words of domination useless
People from all poles kindless
Their policies worthless and mindless
Their talk about peace pointless

To you,
the world glories crucify humility.
Like under the boiling water,
they terrify minorities and individualities.
Capital and local regions testify,
communication and segregation in society signify,
integrationism as existentialism may notify
individuals' creations to identify
not within discriminatory humanity
but within human dignity!
To you,
the discriminatory humanity has grown
no trees, no spaces, no peace
in communities for all humanity to dignify!
All is dry no matter how much cry!
It is right to write about it this night,
no matter what the fight for might may be!
Who would call for an existential unity
in modern circles of glories?
Who would proclaim our common world of fraternity
to pacify, to purify, and to dignify?
Who would teach peace to our birds, fish, and animals
—our forests and mountains, valleys and hills, rivers, and seas?
Who would communicate with peace
to our children,
to people of all races, all ages,
to all cultures about divine unity and diversity?

To you, when an existential unity will inhabit our minds and hearts,
Curses and humiliations will leave the hands of the humiliators
and will clean the mouths of the oppressors and tormentors.
Afresh, a dignified universal brotherhood will ring our doorbells
and will disseminate messages of solidarity in our cellphones—
Unity within diversity and integrity is an existential reality and stability
empowering individual creations and communications to their elevation.
At the evaluation, we shall all share hugs of unity, equity, diversity, and dignity!

-David Balosa