Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 14 Issue 4 Version 1.0 Year 2014
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals Inc. (USA)
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Graphic Design Visuals a Means of Cultural Development in Technological Age

By E. Bankole Oladumiye & Ogunlade B, A

Federal University of Technology, Nigeria

Abstract- In recent years, the relationship between graphic design and visuals (GDV) has become a source of debate for researchers. Human beings are symbolically innovative; they react to their environment by creating devices that will assist them in adapting to the numerous problems of commu-nication. This reaction to environmental influence led to the development of different devices which are problem solving technologies in their recurrent activities. The springing up, and advancement of graphic design devices in Information Technologies and Communication, brought series of benefits and relief to mankind. Modern man exists in an era in which technological innovation and devices are dominating the accomplishments of human endeavour and the supersonic age of Information Technology explosion in graphic design communication which has made life much more meaningful. New innovations and methodologies are applied in graphic communication visual system in disseminating information to the audience. This paper, surveys the impact and the role of graphic visuals communication. In cultural developments.

Keywords: graphic, design, visual, communication, cultural, technology, age.

GJHSS-A Classification : FOR Code: 410201, 410299

Strictly as per the compliance and regulations of:

© 2014. E. Bankole Oladumiye & Ogunlade B, A. This is a research/review paper, distributed under the terms of the Creative Commons Attribution-Noncommercial 3.0 Unported License http://creativecommons.org/licenses/by-nc/3.0/), permitting all non-commercial use, distribution, and reproduction in any medium, provided the original work is properly cited.

Graphic Design Visuals a Means of Cultural Development in Technological Age

E. Bankole Oladumiye [α] & Ogunlade B, A [σ]

Abstract- In recent years, the relationship between graphic design and visuals (GDV) has become a source of debate for researchers. Human beings are symbolically innovative; they react to their environment by creating devices that will assist them in adapting to the numerous problems of communication. This reaction to environmental influence led to the development of different devices which are problem solving technologies in their recurrent activities. The springing up, and advancement of graphic design devices in Information Technologies and Communication, brought series of benefits and relief to mankind. Modern man exists in an era in which technological innovation and devices are dominating the accomplishments of human endeavour and the supersonic age of Information Technology explosion in graphic design communication which has made life much more meaningful. New innovations and methodologies are applied in graphic communication visual system in disseminating information to the audience. This paper, surveys the impact and the role of graphic visuals communication. In cultural developments.

Keywords: graphic, design, visual, communication, cultural, technology, age.

I. Introduction

The concept 'graphic design visuals' (GDV) within the context of this paper is defined as a tool, system or technique which has the ability to collect, store, display, transmit, receive or absorb messages over short or long distance visually (Akinyokun1999). From the above, we are referring to the embodiments of a convergence of interest between graphics communication visuals and telecommunication all of which are leading to the rapid development of microelectronics organizations in graphic art and designing.

Ogunsote (1990) classifies it to be the broad range of Information Technologies associated with visual telecommunication systems and automation robots, laboratory testing of certain equipments and many basic electronic controlled technologies in graphics. Graphic design visual is the process of transmitting a message from a source to a receiver as Gerbner postulates in Hoban (1974) that the cultivation hypothesis for mass graphic design communication states that messages and message systems cultivate priorities, values and pattern of perception and, expectations in establishing reality visually. For instance, graphic design visuals are relatively more stable information content that can be subjected to varied perception or interpretations partly due to experience and ability level of individuals listening and watching in learning system.

One argument that should be resolved in emphasizing graphic design visuals that could serve as stimuli for technological trends in cultural development is that a general level of artistic and designing literacy which should be achieved. Artistic and designing literacy in the scope of this study is broadly the ability to encode and decode visual symbols in graphic design and communication. There is a need, therefore, for graphic designers to develop an awareness of visual meaning that audience can interpret on the basis of what the encoder selects and stresses. This will contribute immensely to social and economic improvement such as communication technology productivity, increasing access to a higher quality of life, incorporates visual technologies and techniques used in managing information.

II. Role of Graphic Visuals in Communication in Technological Age

The role of graphic designs in visual communication finds expression in people's propensity to meet their needs in the context of their communities and in accordance with their lifestyles and cultural background. The roles of graphic visuals in communication are predominant despite the moderating effect of economic climate and technology now. Graphic visual communication as the name suggests, is communication through visual aid. It is the conveyance of ideas and information that can be read or looked upon. Primarily associated with two dimensional images, it includes signs, typography, drawing, graphic design, illustration, colour and electronic resources. It relies solely on vision. It is a form of communication with visual effect and it explores the idea that a visual message with text has a greater power to inform, educate or persuade a person. It is classified as communication by presenting information through visual forms.

Author α: Department of Industrial Design Federal University of Technology P.M.B 704 FUTA Akure Ondo State. Nigeria.
e-mail: eoladumiye@gmail.com
Author σ: Department of Fine and Applied Art Lautech Ogbomoso.

© 2014 Global Journals Inc. (US)

Some of the roles of graphic designs in visual communication are the evaluation of a good visual design which is based on measuring comprehension by the audience, not on aesthetic or artistic preference because there are no universally agreed principles of beauty and ugliness in design. In the role of graphic designs in visual communication, there exists a variety of ways to present information usually in form of gestures, body languages, video and television. Here, focus is on the presentation of text, pictures, diagrams, photos, and et-cetera. Recent research in this field has focused on web designing and graphically oriented usability.

Graphic Visuals in this sense is the key to development in technological age and it is perceived as acquisition of both physical and intellectual skills as well as the acquisition of objective view of the cultural development. Technological age as far as this study is concern is the application of science and the development of manual skills in design and the application of technical advances. The above statement is saying that technology in cultural development implies basic scientific and cultural knowledge, which is made up of basic components of design structures and production mechanisms. The product of technology can be found in the philosophy of visual design perception that seeks to understand appreciative design compo-nents and principles in visual form and its application in logic science, through comparative studies of traditional and modern design visuals, forms and objects.

III. Graphics Communication a Means of Cultural Development

Graphic Communication, as the name suggests is the communication that uses graphic elements. These elements include symbols such as glyphs and icons, images such as drawings, and, photographs, it include the passive contributions of suitable colour and surroundings. It is the process of creating, producing and distributing materials, incorporating words and images to convey data concepts and emotions. The field of graphic communication encompasses all phases of the graphic communication processes from origination of ideas (design, layout and typography) through reproduction, finishing and distribution of two or three-dimensional products or electronic transmissions.

The earliest graphics known to anthropologists study in prehistoric periods are cave paintings and markings on boulders, bone, ivory and antlers, which were created during the upper Palaeolithic period from 40,000 – 10,000 BC or earlier. Many of these were found to record astronomical, seasonal and chronological details. Some of the earliest graphics and drawings known to the modern world from almost 6,000 years ago were that of engraved stone tablets and ceramics cylinder seals marking the beginning of the historic period of development and communication era of cultural development. The keeping of records for accounting and inventory purpose was among the communication of the cultural development of those days. For instance, records from Egypt predate these and papyrus was used by the Egyptians as a material on which to plan the building of pyramids. From Egyptian, cultural communication and development swings up. The Greek introduced a system of communication development in their own cultural background by introducing slabs of limestone and wood. From 600 – 250 BC, the Greeks played a major role in geometry. They used graphics to represent their mathematical theories such as the Circle theorem and the Pythagoras theorem which are in use till date in science and technology.

Graphic designs and, communication functions in multifarious ways in cultural development. In this functional sense, graphic design programs are designed to correspond to fundamental human needs, the needs of an individual, a group of people and the social life of the people collectively in cultural development. Graphic designs and communication performed the virtual roles of securing for people a safe and successful participation in their daily social life. From the historical point of reference of the Greek and Egyptians, the traditional African societies, but this is equally true of other societies of the world. Also through graphic design, recreational activities involving advertisement, models, music, dancing and dancers and acrobatic displays have emerged. From vast anthropological records, traditional African graphic arts have been used by traditional people in Nigeria for performing the vital roles of securing for people a safe and successful participation in their daily social life.

There is considerable literacy evidence that graphic design communication provides social integration acting as symbols of political power in many cultural developments. Graphic design and communication symbolizes concepts of power, authority and prestige (Thompson 1972) and Radcliff (1968) explains, how in many African countries, graphic design serves as a means of cultural development, in the sense that it is the strength of the village, the district or the kingdom means of communication. Graphic design and communication symbols in Africa indicate the numerous legends of folklores of the ancestral origin. In almost all of these cases, literary evidences explain common moralistic phenomena, how graphic design has served to provide social integration as a medium of facilitating concepts relating to day to day communication and super naturalistic and educational roles in Nigerian cultural background.

Culture as far as this study is concerned according Oladumiye (2013), is a way of life of a group of people, the behaviours, and beliefs: and

© 2014 Global Journals Inc. (US)

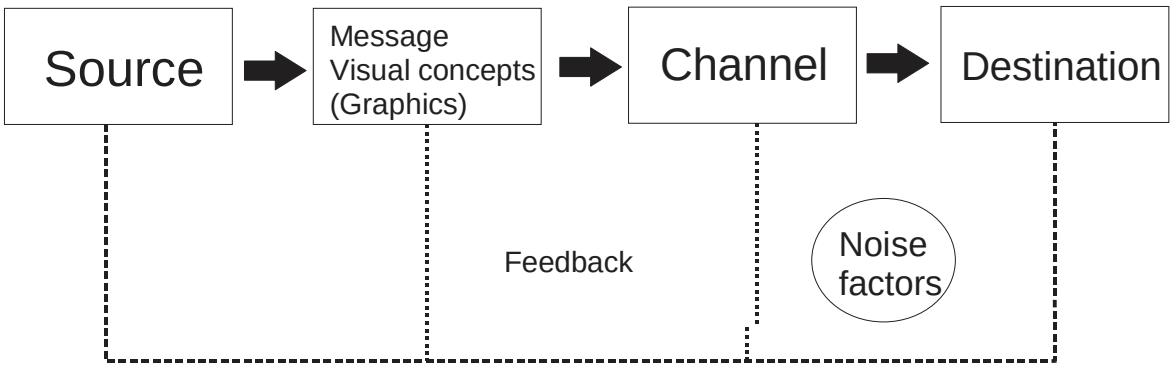
communication style of the people. A culture is not necessarily the same as a nation. Within a nation there may be several cultural settings. In Nigeria for example, the cultural setting is multicultural with different ethnic setting, language religion etc. As a result, graphic designs and communication have to be used to pass information to these set of people in many different methods and media. Culture is also a major system within which communication graphics occurs. Some researchers and sociologist prefer to say that culture is communication while philosophers described it as people's material, spiritual and philosophical system which includes economic, social and political system. Effective communication is therefore necessary within a cultural or multicultural society like Nigeria because it enhances stability and consistency and a factor for balanced communication which binds people together especially attitudes. Cultural development graphically hinges on ability of the culture through communication to manage its graphic design stability. Akinbogun (2003) opines that culture must seek a balance between stability and change in order to survive. Graphic designs and visual communication, a means of cultural development in technological age in the context of this paper would mean any form of visual concepts in which seventy percent of the population would understand when it speaks or communicate about one thing or the other , they relate to the development of the people in this technological age.

IV. The Impact of Visual Communication Graphics in Development

Visual communication graphics as a concept is the process whereby information is impacted by sender to receiver via a medium. It requires that all parties have an area of communicative commonality. There are auditory means such as speaking, singing and sometimes tone of voice and nonverbal, physical means such as body language, sign language etc. Communication in another word is a process by which we assign and convey meaning in an attempt to create or share understanding. This process requires a vast repertoire of skills in interpersonal processing like listening, observing, speaking, analyzing and evaluating graphic visuals. It is through this type of communication that collaboration and cooperation occur in visual graphics. (Obielodan1990).

Visual communication in the context of this paper is communication through the use of visual aids. It is the conveyance of ideas and information that can be read or looked upon and appreciated. Primarily, it is associated with two dimensional images, it include signs, typography, drawing, graphic design, illustration, colour and electronic resources. It solely relies on vision. It is a form of communication with visual concepts. It made use of visual messages with text that has power to inform, educate or persuade a person. The evaluation of a good visual design is based on measuring comprehension by the audience, not on aesthetic or artistic preference. There exist a variety of ways to present information usually like gestures, body languages, video and T.V. Here, focus is on the presentation of text, pictures, diagrams, photo, and etcetera.

According to Smith (1997) and Adeyemi (2005), visual communication involves basically a sender, a receiver, which is the audience, the message which is the visuals the concept and the channel of transmission. It is further said that the sender may become the receiver and vice versa, and thus visual communication is cyclical, this means that communication is effective when the receiver is able to decode effectively the message encoded by the sender. Verbal communication for instance involves talking while non-verbal commu-nication can be signs or symbols or illustration.



Source : Author's Research Concepts 2014

© 2014 Global Journals Inc. (US)

Folorunso (2001) opines that Visual Communication does not exist in a vacuum. There are two important elements involved in Visual Communication process: Information and the Medium. Information Visuals, as far as this study is concerned, can be acquired through various means e.g. research, workshop practice and training, while medium is the expression of technologies. These include drawings, carvings, incision, signalling, moulding, billboards, posters, advertisement, photography, television, computer graphics such as graphic illustration, drawing, photography etc. are considered as the best form of communication, for human brain tends to retain, understand and remember what we see for a longer time than what we hear or read.

Folorunsho (2001) and Adeyemi(2005), buttress this by stating that graphic illustration visuals have been used virtually in all areas of human existence, from the design of the smallest materials used by man to the biggest space jet, to all branches of technical Industry. Some important areas in graphic design visual communication deals with advertising of products, two dimensional reproduction methods, illustration, comercial art, three dimensional art, printmaking etc.

V. Impact of Graphic Visuals in Economy Development

Graphic designs and visual communication is part of the six (6) cultures and economic development of nations because it is a concept that is prominent in advertising industries. Advertising is a tool of marketing for communicating ideas and information about goods and services to an identified group which employs paid space or time in the media or uses another communication vehicle to carry its message. It openly identifies the advertiser and his relationship to the sales effort (Hoyland and Holder, 1997). Since advertising is all about these scenario, it is relevant in cultural development.

Manufacturers of goods and items present their finished products in graphic design visual which attracts the consumers to buy or purchase a product. In recent years, advertisement in newspapers and television have suffered decline in advertising, revenues around the world for they spend greatly on graphic visuals such as the internet and mobile phones. Against this trend, spending on outdoor advertising has grown in many natural markets. For example, in the United Kingdom, advertising economy and revenue improved and skyrocketed from 4.5% to 5.5% between 2000 and 2007 till date, also United States graphic visuals economy development experience above average growth in revenue in 2000s. In China, advertising growth per annum between 1990 and 2003 was 26%. China emerged as the third largest advertising country on television station and dailies (Alba and Hutchinson 1987).

The Nigerian economy booted through advertising with graphic design visuals for a recent survey shows that a whooping #100 billion naira was spent on advertising in 2010, this figure represents 73% increase of 2009, 90 billion on television, radio, outdoor and press advertisement. MTN visual graphics and communication top the economy by 7.145 billion, Global- com 4.488 billion, Etisalat 2.489 billion and 2.126 billion respectively. From the above estimation, graphic design and visuals has great input on the Nigerian economy.

The advertisement of manufactured products depends on graphic visuals impact to reach the audience or consumers. Good packaging, fantastic advertisement and nice presentation often determine the rate of consumption of local products naturally and internally (Oladumiye2011).

One of the impacts of graphic visuals in economy development is the development of the industrial sector by relying more on local resources and less on importation of graphic materials. These guided local research and development strategy that seeks to promote science and technology based small and medium-size enterprises in graphic designs visuals the establishment of the one man road side artist and designers. These enterprises develop science and technology parks and technology graphical centres in Nigeria cultural development and also it enumerated to the development of communication technologies centres.

© 2014 Global Journals Inc. (US)

Figure 1 : Advertisement on Coca-cola
Source : Authors Collection 2014

VI. The Roles of Graphic Visuals in Information Propagating in Cultural Development

Propagating and Information is the relationship of one thing to another in a direction, position and scale in graphic visuals. These are embedded in designing of maps, diagrams, directional signs, billboards, posters. It serves as an information carrier in the media. For instance, United States of America (USA) have used the powers in graphics in publications, film production, video art, internet, computer graphics etc. America is able to produce classy publications in form of cartoons, books, animation, fantastic films and documentaries on American culture. American perception of reality, American foreign policy, new fashion trends an American technological and scientific advances (Shehu 1991) through this according to Adeyemi (2005) America has been able to transmit to the world daily its own idea resulting in a subtle cultural subjugation. The above tells us how graphical visuals and communication serves as a means of propaganda and information to mankind. Among other things are the conveyance messages to the grassroots and exposure of people to new and different norms and values of the society which are achieved by graphic design visuals in propagating and information. It promotes social cohesion through illustrations and promoting understanding and appreciation of cultures of different ethnic groups within the country or outside, as a result, it exposed people to their cultural values. All these are functional experience central to a comprehensive visual perception that are contribute towards the development of a new knowledge, image making and concept formation in graphic visual information. See figure 2 as an example on eradication of poverty in Nigerian Cultural society.

© 2014 Global Journals Inc. (US)

Figure 2 : A Poster on Poverty Eradication
Source : Author's Collection 2014

VII. Serves as an Agent of Education and Information

Graphic design and visual communication in cultural development serves as an agent of education. Education, which is the aggregate of all the processes by which a child develops the ability, attitudes and other forms of behaviour which are of positive value to the society in which he/she lives. Philosophically, education is the process of personal development and it can be perceived as the transmission of culture and development through graphic design visual communication. Researchers have revealed that with the introduction of print and popularization through the printing press, dramatic effects have evolved on the lives and thinking style of mankind. This is as a result of visual communication in the sense that in print, information is abstracted from experience and organized in sentence, in hierarchal manner, while the visual media structure information is about the experience of the world in a horizontal manner.

Graphic Visuals serves as agent of education in that it helps in promotion of basic skills as it was postulated by a researcher Fatuyi (2004), that the symbol of graphic visuals in education and information is transparent to its meanings to fulfil most informative design and artistic purposes. It is graphic visuals that are largely responsible for bringing into consciousness a fully explicit knowledge of the various levels of education structure that is graphic designs is responsible for making explicit humans knowledge of such things as structure of meanings represented or exemplified. (Gary2005). When this knowledge is explicit and conscious in visuals, then the people can effectively use graphical symbols in education and learning as instrument of discovery. Graphic Visuals as agent of Education cannot be over-emphasized because, Graphic Visuals in education set up and information technology is an instrument that implies a means by which something is done as an agent or an instrument use in accomplishes some purposes. Like mechanical implement or a device for correcting or measuring, especially, such as a device functioning as part of a control system. Graphic Visuals in education is a device for producing desire end results for effective societal functioning. (Fatuyi 2004).

© 2014 Global Journals Inc. (US)

Figure 3 : Students in Tertiary Institution Part of Developments of Graphics

Source : Authors Collection (Photographed by Samuel 2014)

Graphic Visuals should be central on the curriculum of the school, because it is a language of comprehension, of thinking of knowing of receiving and expressing information. Martin-Engel (1979) another researcher opines that graphic visuals in education is a form of knowledge, a symbolic and expressive system of structure. Whether in film, television, theatre or any other form of aesthetic endeavour, the activity takes place within the form of a symbolic structural setting which both is contains in knowledge. The arts of graphic visuals therefore can be understood as cognitive process in education and information.

Graphic design communication visuals are useful as motivational visual aids in education and thare also the type of materials that teachers and students can easily create like, photographic images as tools for learning. The educational value of books, enlightenment posters, handbills, billboards, newspapers, magazine, newsletters, journals, publications which are the products of graphic design and visual communication cannot be over emphasized. Graphic design and communication visuals are highly effective agent and catalyst to the medium of information dissemination to the rural community in matters relating to community development, political socialization, agriculture, nutrition, and personal hygiene especially in educating the mass about HIV/AIDS how to eradicate poverty in the society. See Figure 4 and 5 for example.

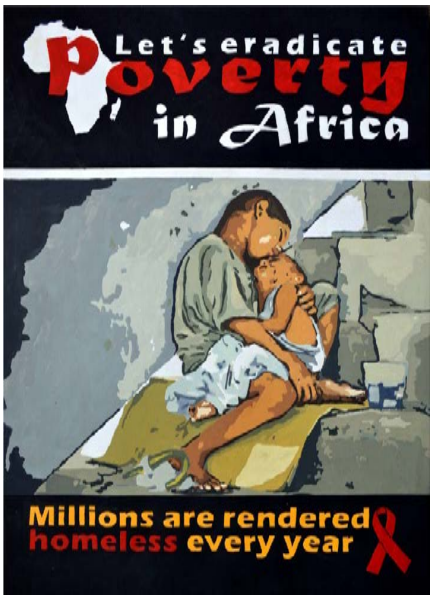


Figure 4 : Poster on Poverty in Nigeria

Source : Authors Collection

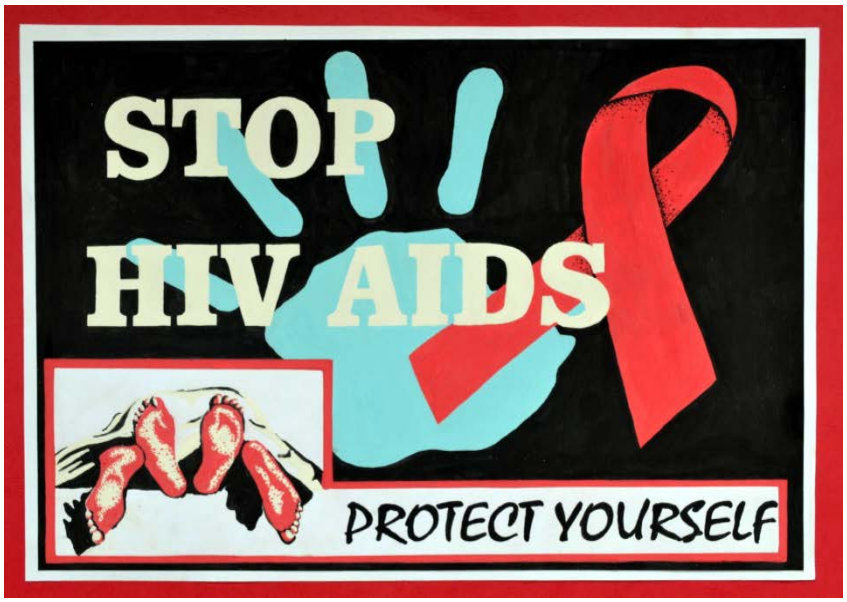


Figure 5 : Poster on HIV/AIDS

Source : Authors Collection (Dare 2014)

© 2014 Global Journals Inc. (US)

In the actual sense of it all, graphic design and visual communication are endowed with communicative power either through Information Technology, propaganda, and education medium to mobilize people to achieve their dreams. There is no doubt that graphic design and communication visuals have brought prosperity and development in various ways to cultural development. Since the inception of technological development design and visual communication have played the all-important role of clothing the goods produced by manufacturer to the taste and comfort of the people. Graphic design and communication visuals have raised industries to aesthetic awareness, making industries modern handicrafts to the people and boost the economy of the nation.

VIII. Promotion of Human Rights Values Through Cultural Inspired Graphic Visuals

Promotion of human rights through graphic visuals in cultural setting is the rights and freedoms to which all humans are entitled to. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. Graphic design visuals in human rights are a fundamental principle and responsibility which exploits every individual and organ of society to strive by teaching and educating, to promote respect for rights and freedom.

Figure 6 : Printmaking Visuals on Political Freedom. "One Man One Vote"

Source : Authors Collection (Dare Oluwafemi Prints 2014)

Graphic Visuals is a methodical effort towards learning basic facts about humanity and the care. The idea behind value awareness is to create and cultivate values through visuals in the people so that the civilization that teaches us to manage complexities graphic visuals can be promoted and further create development. It begins at home and it moved to the entire society and culture of the people. Human right value as far as graphic visuals is concern, is important to help everyone in improving the value system that he or she holds (Ogunsote1990). Every human being has to understand their value, this help in controlling various choices they make. Value in graphic visuals is always essential to shape lives. The value of graphic visuals in human rights culturally is to promote peoples right through visuals and protecting their rights. Example of these is Figure 6 in this study a printmaking poster on political freedom and awareness' titled "One Man One Vote".

IX. Conclusion

Graphic design visuals' role and impact in cultural development have been discussed in this study. These concepts have revolutionaries the life- style of man to the extent that man has now learnt how to create devices that will assist them in adapting to numerous problems of communication. For instance, graphic design visuals require designers and communicators to solve communication problems in cultural development in technological age by interpreting the ideas and translating them into visual representation or system which will convey meaning to the people and they become inspired, informed or persuaded by the visual messages. The translation of ideas using visual structure such as pattern and colour can be represented in two or three dimensional forms. Culturally, graphic communication represented design printed on surfaces while graphic design has expanded to represent visual layout using typography, photography and illustration that is applied to a variety of media in cultural development.

X. Recommendation

Most design works require the process of research and planning. As design objectives need to be formulated to determine the needs of communication, it

© 2014 Global Journals Inc. (US)

must contain visual structure that will enhance the cultural development of the people. Since graphic design visual is the development of human mind and its creative ability is the fine mechanism which tilts the static balance between societies and human acceptance and starts a process of dynamic balance between them. In other to tilt that balance in cultural development, it is necessary to explore and exploit all design resources and potentials at our disposal.

References References References

1. Adeyemi, K.S. (2005), The Role of Graphic Art in National Building in Contemporary Issues Nigeria Art. Proceeding of the International Conference on Contemporary Nigeria Arts. June 1-4 2005.
2. Akinbogun, T.L. (2003), Design Creativity As a Pivot for Technological Advancement and Patronage: Multi-Disciplinary Perspectives *Journal of Perspective in Culture and Creativity.* 1 (2) 11-20.
3. Akinyokun,O.C(1990),Principle and Practice of Computing Technology: International Pub pp.113 - 114.
4. Alba, J.W. and Hutchson, J.W. (1987), 'Dimensions of Consumer Expertise'. *Journal of Consumer Research.* 13(4) 411-454.
5. Fatuyi R.B. (2004) General Concepts Philosophy and Psychology of Industrial Design Akure BSIV Publish House.
6. Folorunsho, F.C. (2001), 'Visual Art and Communication Technology. Reshaping Nigeria's Development in the Millenium'. *Journal of Industrial Design Technology* (*JINDEST),* (2)1. 60-69.
7. Gary, R.B. (2005) Fundamentals of Graphic Communication 4th edition, New York. McGraw - Hill Graphic Companies Inc. Pp 408-412.
8. Hoban, C.F. (1974) A Current View of the Future of Theory and Research in Educational communication in Audio Visual Instructions (19) (1) pp 30-38.
9. Hoyland, S. And Holder S.C. (1997) 'A Case Study of Graphics Comprehension Difficulties Audio Visual Communication Reviews' *Journal of Popular Cultures* 7(2) 264-279.
10. Martin – Engel (1979) The Arts, Cognition and Basic Skills; edited by Stanley S. Madega. CEMREL INC, St. Louis Missouri.pp.67-72.
11. Obielodon, T.O. (1990) Visual Aids Communications. The Imperative of Artistic Literacy in a Technological Age, *Journal of Art Education* 2(2) 194-196.
12. Ogunsote O.O. (1990) 'Information Technology and Design Reflections on Electronic Alternatives'*ournal of Art education* 2(2) 203-206.
13. Oladumiye, E.B (2013) 'Aesthetic Analysis in the Study of Graphics Design Visual Perception in Advertisement of Products in South Western Nigeria: A Case Study of the Akure Consumers'. *International Journal of Scottish Art and social Scence.* 16(1) 38-45.
14. Oladumiye, E.B. (2011) Effects of Graphics Design on Advertisement of Consumer Goods in Lagos, Nigeria. Unpublished Ph.D Thesis Federal University of Technology, Akure, Nigeria. 211-216.
15. Radiliffe, B. (1968) Structure and Function in Primitive Society. Cohen and West Ltd. Braway House, Carter London.pp99-106.
16. Shehu, B.S. (1991), The Role of Film/Cinema in National Development; National Council for Arts and Culture, Freeman Production. Ibadan Pp 45-55.
17. Smith, P.R. (1997) Marketing communication: An Integrated Approach. Kogan Page Limited, London.pp.80-88.
18. Thompson, R.F. (1972) The Sign of Divine Kings (Yoruba Beaded Embroidered Crowns with Veil and Bird Decorations) University of Wisconsin Press, pp100-110.

© 2014 Global Journals Inc. (US)

This page is intentionally left blank

© 2014 Global Journals Inc. (US)