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**PAPERS IN INTERNATIONAL RELATIONS**

# **I(i)nternational R(r)elations**

The Concept *and the* Meaning of

**By Casian Anton**

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*Series Papers in International Relations:*

**1. The Concept and the Meaning of I(i)nternational R(r)elations.**

# **The Concept *and* the Meaning of I(i)nternational R(r)elations**

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**“The Concept *and* the Meaning of I(i)nternational R(r)elations”**

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SECOND EDITION

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# FOREWORD

1. In December 2015 I published the first edition of this research paper. In August 2022 I published the printed edition<sup>1</sup> as I received a surprising and insistent feedback: to add the bibliography of all works cited at the end of the research. I didn't think that a reader would mind the lack of a general bibliography at the end of the research, since the sources are already found in footnotes. I understand the *per se* method of academic expectations, but I don't think it will make much of a difference to the genuinely curious whether the sources used are repeated or not. In the books *On the Famous Feud*<sup>2</sup> and *Black and White Music*<sup>3</sup>, I didn't create a general bibliography because there are a lot of footnotes<sup>4</sup>, and I decided that it is an inconvenient surplus where many readers will ignore this part; the readers simply do not to use their time browsing and checking each source. In the end, I agreed with the

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<sup>1</sup> Casian Anton, *The Concept and the Meaning of I(i)nternational R(r)elations*, Amazon, 2022.

<sup>2</sup> Casian Anton, *On the Famous Feud*, 2022, Google Play Books, Amazon (printed edition); Casian Anton, *Black and White Music: A Journey Behind the Musical Notes*, 2022, Google Play Books, Amazon (printed edition).

<sup>3</sup> *On the Famous Feud*: 206 footnotes.

<sup>4</sup> *Black and White Music: A Journey Behind the Musical Notes*: 430 footnotes.

answer I received, and, to my surprise, in 2022 I returned to a research paper at a time when I was convinced that all the narrative holes had been closed.

**2.** Since I'm stuck again in the time loop of this research paper, I will mention a short history of the emergence of a deeper interest in the concept of I(i)nternational R(r)elations: in the course *Theory of International Relations* (undergraduate program in Târgu Mureş ) Mrs. Leucea Ioana mentioned the work of Ludwig Wittgenstein: he wrote a book of about 60 pages that managed to bring fresh air to the way we talk and write about philosophy. Impressed by the recommendation I received, I decided to follow in the footsteps of Ludwig Wittgenstein; it was a rough ride and with many giving up and coming back to his text. On the occasion of the student conference, I was thinking about a research paper to present, and late in the evening, while walking alone in the park in front of the university, an idea came into my mind: to apply Ludwig Wittgenstein's method of writing to the concept of I(i)nternational R(r)elations. Unfortunately, I was not able to finish the work on time, and I decided to keep it, with other ideas, for better times.

**3.** I sincerely hope this is the last intervention, because I'm ready to move on with the next research in the series. If there are any responses, I'll collect them in a file for another day when I'm willing to revise this research.

*Casian Anton*



# HOW TO READ AND UNDERSTAND THE RESEARCH

In this chapter I offered a brief explanation of the method of reading and understanding of the research available in this short book.

Each paragraph in each chapter starts with **Number 1** and continues, depending on the explanations provided and the researched topics, with **Number 1.1** or starts with **2, 3** or **4** and so forth.

**Number 1** = is the main idea.

**Number 1.1** = continues the main idea written in **1**, but at a more in-depth level, in the sense that it provides the etymological roots and examples of the main idea.

**Number 1.1.1** continues to provide in-depth information of the etymological roots and examples (if available) written in **Number 1.1**.

**Number 1.1.1** supports and continues the etymological roots and examples of the information written in **Number 1.1**.

**Number 1.2, 1.3** or **1.4** is the second, third or fourth part (where there is the possibility to provide explanations in several parts) of the main idea written in **Number 1**.

More numbers after **Number 1**, for example:

**1.2.2.1.1.1**, mean a deeper level of meaning, of the etymological roots and examples of the main idea.

Again:

**1** = the main idea

**1.1** = the first more in-depth explanation of the main idea.

**1.1.1** = even more in-depth explanation of the idea from **1.1**, but strongly connected with the idea written in **Number 1**.

**1.2** = the second more in-depth explanation of the main idea in **Number 1**.

**1.2.1.1.1.1** = the most in-depth level of explanations of the main idea.

**2** = the second main idea.

After **Number 2**, the process written above is repeated (**Number 3, Number 4, Number 5 ...**) until all the main ideas of the research paper were explored and the research is finished.

# INTRODUCTION

**1.** After the end of the Cold War and the global Internet revolution, the concept of 'international relations' began to be used intensively in the public space. It became so popular that it passed the academic debating borders or the foreign policy news section. On Google there are more than a billion results for 'international relations'.<sup>5</sup>

**2.** Today, 'I(i)nternational R(r)elations' has two meanings which are given by the following examples:

**(i)** „International Relations is the study of the relations among states and other political and economic units in the international system.”<sup>6</sup>

**(ii)** „The political relationships that exist between different countries (MacMillan Dictionary).”<sup>7</sup>

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<sup>5</sup> “international relations,” Google, last accessed: August 14, 2022.

<sup>6</sup> “international relations,” Infoplease, last accessed: June 20, 2015, <http://www.infoplease.com/encyclopedia/history/international-relations.html>.

<sup>7</sup> “international relations,” MacMillan Dictionary, last accessed: June 20, 2015,

**2.1** Another form of writing this concept exists when in some books and articles 'I(i)nternational R(r)elations' is written with lowercase and in others with uppercase:

**(i)** „After 1970s the international relations between the US and China began to improve. Following a meeting between the two presidents, both parties agreed to sign an economic cooperation treaty;”

**(ii)** „International Relations (IR) is uneasy about its status as a ‘science’”<sup>8</sup>

**(iii)** „[...] or the implications of human security paradigm for the study and practice of international relations;”<sup>9</sup>

**(iv)** „International Relations (RI) has always had anti-theorists;”<sup>10</sup>

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<http://www.macmillandictionary.com/dictionary/british/international-relations>.

<sup>8</sup> Nuno P. Monterio, Keven G. Ruby, “IR and the False Promise of Philosophical Foundations,” *International Theory* 1 (2009): 16, last accessed: July 2, 2012, doi: 10.1017/S1752971909000050.

<sup>9</sup> Leucea Ioana, *Constructivism și securitate umană*, (Iași: Editura Institutul European, 2012): 13.

<sup>10</sup> Christian Reus Smith, “International Relations, Irrelevant? Don't Blame Theory,” *Millenium - Journal of International Studies* 40 (2012): 525, last accessed: July 18, 2012, doi: 10.1177/0305829812442046.

**(v)** „This fact has radically changed the regulatory principle of international relations, from power politics of the European system to a politics of cooperation;”<sup>11</sup>

**3.** Scholars agree that ‘I(i)nternational R(r)elations’ does not have a universal accepted concept and the current ones are general, which offers a reduced analytic utility.

**4.** In this paper I explored the concept of ‘I(i)nternational R(r)elations’, with the aim **(i)** to show the two techniques of writing and their representation, **(ii)** the meaning that is attached to each technique; **(iii)** the process of creation of a concept based on two terms.

**4.1** The two techniques are: two versions of the concept of ‘I(i)nternational R(r)elations’: **(i)** the ad litteram or literally concept and **(ii)** the scientific concept; two meanings of the concept I(i)nternational R(r)elations: **(i)** when it is written with lowercase ‘international relations’ and **(ii)** when it is written with uppercase ‘International Relations,’ abbreviated IR.

**4.1.1** The scientific concept is built from the ad litteram/literally concept + the scope of science + the operating process of the inter-discipline.

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<sup>11</sup> Andrei Miroiu, “Evoluția sistemului internațional după 1914,” în Andrei Miroiu, Radu-Sebastian Ungureanu (editori), *Manual de relații internaționale*, (Iași: Editura Polirom, 2006): 31.

**4.1.1.1** The scientific concept, however, does not remove the general view of the concept, but it is good because it can show the differences between the two techniques of writing and their meaning.

**4.1.1.2** Furthermore, by using the ad litteram/literally concept + the scope of science + the operating process of the inter-discipline, I will build three scientific concepts based on the research interests of the IR inter-discipline. These three concepts eliminates the general view of the concept, but only from the point of view of the three concepts and research interests.

**4.1.1.2.1** The concepts were constructed to show the birth of a concept.

**4.1.2** The ad litteram or literal concept is constructed from the union of the two terms 'relation' and 'international'.

**5.** Through this paper: **(i)** I return to theorizing the concept of 'I(i)nternational R(r)elations' but from its etymological bases; **(ii)** the terms 'relation' and 'international' is based on a wide range of concepts that help its formation, and I want to *show this formation*; **(iii)** I contribute to the existing literature that discusses the concept; **(iv)** I contribute to the historical development of the interdiscipline and **(v)** I respond to the crisis of ideas in science.

**5.1** To show the process of creation, how a concept looks like and its elements, I used the writing model of the Austrian-British philosopher Ludwig Wittgenstein, from his book *Tractatus Logico-Philosophicus*<sup>12</sup> and of the English philosopher Thomas Hobbes from his book *The Elements of Law - Natural and Politic*.<sup>13</sup>

**6.** The paper is organized as follows: I started with **(i)** defining the concept, and **(ii)** the meaning, then **(iii)** I explored the concept and the meaning of 'I(i)nternational R(r)elations', and **(iv)** in *Conclusions* I returned to the scope of the paper and I addressed the process of creating a concept.

**7.** If you started reading this paper it means that it is time to look with greater clarity and objectivity to all the elements and the process of creating a concept. To *see* the concept of 'I(i)nternational R(r)elations' *as it is*.

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<sup>12</sup> Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, First Edition (London: Routledge, 2013), Kindle.

<sup>13</sup> Thomas Hobbes, *The Elements of Law - Natural and Politic*, (USA: CreateSpace Independent Publishing Platform, 2015).

## Author note:

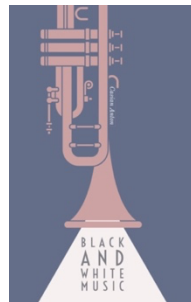
***Thank you for taking the time to read this short book.***



***On the Famous Feud (2022):*** In this report I investigated the *Famous* feud between Kim Kardashian, Kanye West and Taylor Swift. The mechanisms for interpreting the feud are multiple and there is still a great interest in debating the perpetrators and the victims of the feud. This report was born out of the urgent need to provide clearer, more transparent information and better-founded examples to explain the feud for the general public in a different way than what Kim Kardashian, Kanye

West and Taylor Swift offered through music, interviews and other media content. This report exposes the background strategies of Kanye West, Kim Kardashian, Taylor Swift and Western mass-media to maintain popularity and fame in an ever-changing world: sacrifices, intelligence, methods of communications, side effects and a minimal view of the efficiency of their strategies in the long term.

***Black and White Music: A Journey Behind the Musical Notes (2022):*** In this report I explored a very small part of the music industry from the USA, more precisely, I investigated the contribution, greater or lesser, of black and white artists in the production and writing of their albums. The artists investigated in this report are Taylor Swift, Kanye West, Beyoncé, Kendrick Lamar, Macklemore & Ryan, Adele and Beck. I selected these artists because the music produced and released by them were used by various artists and journalists as



examples of racial discrimination that takes place in the music industry. In other words, today's music industry is caught in a difficult situation that is severely undermining The Recording Academy's credibility and the Grammy Awards.

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# THE CONCEPT AND THE MEANING OF I(i)NTERNATIONAL R(r)ELATIONS

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