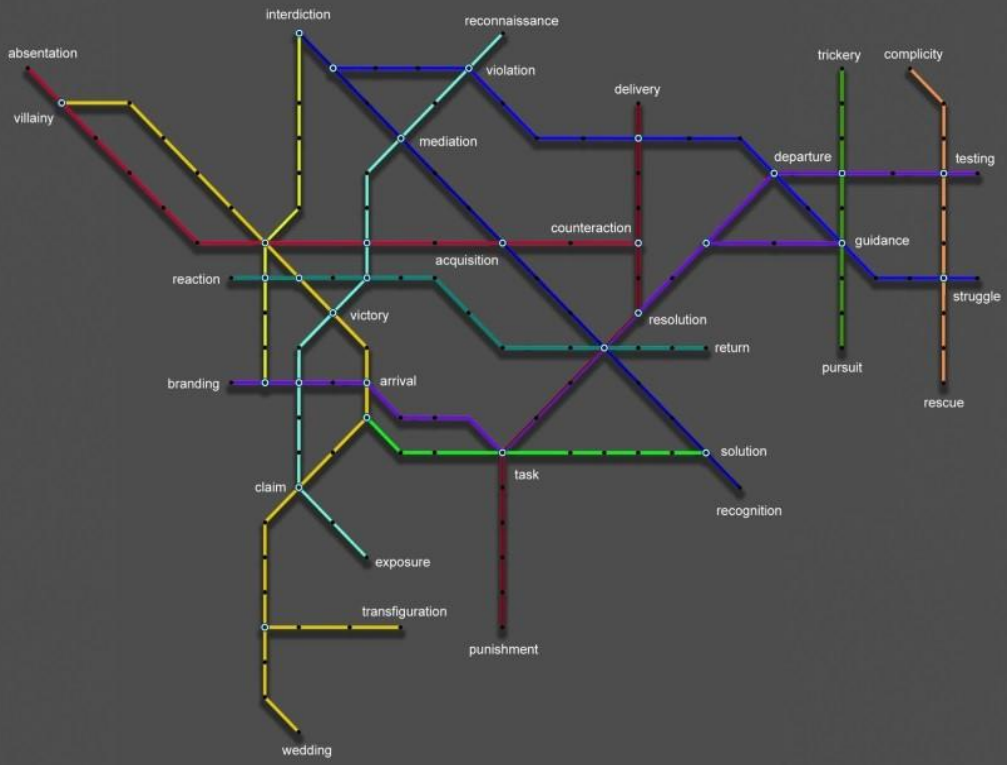
# 3rd International Congress of Numanities
# ICoN 2016

## Processes, Maps, Narratives




**KAUNAS**
23-26 May, 2016

abstracts & program

**3rd International Congress of Numanities**

**(ICoN2016)**

PROCESSES, MAPS, NARRATIVES

# PROGRAM AND ABSTRACTS

Kaunas, 23-26 May, 2016

International Semiotics Institute
Kaunas University of Technology

3rd International Congress of Numanities
(ICoN2016)

ORGANIZED BY
International Semiotics Institute,
Faculty of Social Sciences, Arts and Humanities,
Kaunas University of Technology

WITH THE SUPPORT OF
Embassy of Finland (Vilnius), Musical Association "Largo",
Pianoforte.lt, Springer

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# ICoN2016 - PROGRAM

All congress papers and plenary lectures will be held at the Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37.

The opening ceremony and some social events will take place at "III rumai" main hall, Laisvės av. 13.

The sessions will take place in the following lecture halls:

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|---|---|---|---|---|
| All sessions in the first column of this program are in **AULA, room 202** (II floor) | All sessions in the second column of this program are in **room 213** (II floor) | All sessions in the third column of this program are in **room 209** (II floor) | All sessions in the fourth column of this program are in **room 208** (II floor) | All sessions in the fifth column of this program are in **room 106** (I floor) |

All plenary lectures take place in the **AULA, room 202** (II floor)

The venues of the social program events are indicated in the respective information details.

# MONDAY, 23 MAY

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| 9:00-10:30 | REGISTRATION AND COFFEE | | | |
| 10:30-12:30 | SESSIONS | | | |
| Room 202<br><br>**4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (I)**<br><br>**Director:** Eero Tarasti<br><br>Moderator: Eero Tarasti<br><br>OPENING OF THE SYMPOSIUM<br><br>TARASTI<br>Is an Existential History of the European Culture Possible?<br><br>BONDA<br>Three Perspectives on Language and Identity | Room 213<br><br>**12th SYMPOSIUM ON SEMIOTICS AND TRANSLATION (I)**<br><br>**Directors**: Pirjo Kukkonen & Ritva Hartama-Heinonen<br><br>Moderator: Pirjo Kukkonen<br><br>OPENING OF THE SYMPOSIUM<br><br>HARTAMA-HEINONEN<br>Translation Semiotics<br><br>NYHOLM<br>Navigating in the | Room 209<br><br>**MAPS AND/OR NARRATIVES (I)**<br><br>Moderator: Simona Stano<br><br>OLTEANU<br>The concept of mediation in Charles Peirce<br><br>~~ELAZOUI~~<br>~~A Multi-dimensional Approach to Narratives~~<br><br>GONDIM<br>Experience and Contemplation<br><br>WĄSIK | Room 208<br><br>**MAPPING THE TOOLS OF PERFORMANCE STUDIES AND ARTISTIC RESEARCH (I)**<br><br>**Director**: Lina Navickaitė-Martinelli<br><br>Moderator: Lina Navickaitė-Martinelli<br><br>NAVICKAITĖ-MARTINELLI<br>The *Play-Write*: Scripts and Narratives of Artistic Research in Music Performance<br><br>BAZARAS<br>Mapping the Process of Piano Improvisation | Room 106<br><br>**DIGITAL AGE IN SEMIOTICS & COMMUNICATION (I)**<br><br>**Director**: Kristian Bankov<br><br>Moderator: Kristian Bankov<br><br>BANKOV<br>Digital Grammatology II<br><br>YANKOVA<br>The Effeteness of the Digital Reality<br><br>KUZAS-MOCKEVIČIŪTĖ-SABALIAUSKIENĖ<br>Formality and the Use of |

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| THIBAULT<br>Mapping the Semantic Field of Play | Phraseological Field<br><br>PERUSSET<br>Lives and Fortunes of Semiotic Languages in the Social Semiosphere | Epistemological Modeling of Human Existence and Cognition | BAZARAS<br>György Ligeti's "Études for Piano" Book I<br><br>ORLOVAS<br>Aspects of artistic research within the sound-image studies | Visuals in Facebook Comments<br><br>BOUWKNEGT<br>Designing for Information |

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| 12:30-14:00 | LUNCH BREAK |
| 14:00-15:00 | **PLENARY LECTURE**: Thomas Bryer, University of Central Florida, THE MUSIC IS US - PROCESSES AND NARRATIVES TO CREATE CIVIC MAPS AROUND THE WORLD<br><br>Moderator: Eglė Butkevičienė |
| 15:00-15:30 | COFFEE BREAK |
| 15:30-17:30 | SESSIONS |

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|---|---|---|---|---|
| Room 202<br><br>**4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (II)**<br><br>Moderator: Ivo Velinov<br><br>KORTELAINEN | Room 213<br><br>**12th SYMPOSIUM ON SEMIOTICS AND TRANSLATION (II)**<br><br>Moderator: Ritva | Room 209<br><br>**MAPS AND/OR NARRATIVES (II)**<br><br>Moderator: Alin Olteanu | Room 208<br><br>**MAPPING THE TOOLS OF PERFORMANCE STUDIES AND ARTISTIC RESEARCH (II)**<br><br>Moderator: Ramunė Balevičiūtė<br><br>BALEVIČIŪTĖ | Room 106<br><br>**DIGITAL AGE IN SEMIOTICS & COMMUNICATION (II)**<br><br>Moderator: Reni |

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|---|---|---|---|---|
| Constructing an Existential Semiotic Communication Model<br><br>STORLUND<br>Uncovering a New Social Reality<br><br>XIAOFANG<br>A Theory of Our Time<br><br>HEIMONEN<br>Beyond Ritornello Principle | Hartama-Heinonen<br><br>KUKKONEN<br>Translative Thinking and Semiotizing<br><br>MAUMEVIČIENĖ<br>Show Must Go on: Interpreting of Plays at the Theatre<br><br>CERNY<br>Bridging Difference<br><br>STANKEVIČIENĖ-ŠESTAKOVA<br>Polysemy in the Terminology of Economics | STANO<br>Dreams and Narratives<br><br>GRIFFIN<br>The Life as the Work<br><br>GRIGORJEVAS<br>Business Storytelling Discourse as a User Interface<br><br>MÄNTY<br>Narratives of Loss and Grief | Artistic Research as an Urge of New Knowledge<br><br>RODE<br>New Media, Performance Art, and Three Projects of E. and F. Mattes<br><br>BUBLYTĖ<br>The Process of Transcultural Communication in Artistic Research<br><br>MAČILIŪNAITĖ-DOČKUVIENĖ<br>The Use of Verbal Tools in Postdramatic Theatre of Musical Narration | Yankova<br><br>THIBAULT<br>Quest Added<br><br>TSONEV<br>To be specified<br><br>DALKAVOUKI<br>Where dreams, Adventure and Friendship Await<br><br>GAMI-KHANWALKAR<br>Cellular Narratives<br><br>DISCUSSION |
| 17:30-19:00 | DINNER | | | |
| 19:30 | **SOCIAL PROGRAM:** Violin and Piano recital with Sihana Badivuku-Hoxha (violin) and Vaida Kirvelytė (piano) - III rūmai, Laisvės av. 13. | | | |

# TUESDAY, 24 MAY

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| 9:00-10:00 | **PLENARY LECTURE**: Leonidas Donskis, Vytautas Magnus University: **European Stories, Narratives, and Numanities**<br>Moderator: Dario Martinelli | | | | |
| 10:00-10:30 | COFFEE BREAK | | | | |
| 10:30-12:30 | SESSIONS | | | | |
| Room 202<br>**4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (III)**<br>Moderator: Xiaofang Yan<br>GEDŽIŪTĖ<br>Lithuania on the Map of Cultures<br>ATHARI NIKAZM<br>The crisis of meaning and understanding of the mystical speech | Room 213<br>**12th SYMPOSIUM ON SEMIOTICS AND TRANSLATION (III)**<br>Moderator: Dainora Maumevičienė<br>HORBAČAUSKIENĖ-MURAUSKAITĖ-PETRONIENĖ<br>Translation of Cuisine Culture Specific Items in Lithuanian Menus | Room 209<br>**MAPS AND/OR NARRATIVES (III)**<br>Moderator: Sandra Mänty<br>LIUBINIENĖ<br>Process Of Interpretation Based On Conceptual Maps Of Meaning<br>MARTINAVICHENE<br>Master Tropes as an Epistemological Instrument | Room 208<br>**NEW RELEASES IN SEMIOTICS AND NUMANITIES(I)**<br>Moderator: Oana Andreica<br>BANKOV<br>Journal: *Digital Age in Semiotics &Communication*<br>POVILIONIENĖ<br>New releases from the Lithuanian Academy of Music and Theatre | Room 106<br>**SOCIAL AND POLITICAL PROCESSES (I)**<br>Moderator: Saulė Petronienė<br>KASPERIŪNIENĖ-ERIKSSON<br>Network as a space where formal and self-regulated learning converge |

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| HALONEN<br>Ceremonial Semiotics of Conferment Ceremony<br><br>BRŪZGIENĖ<br>About transformations of expression of public folklore in Lithuanian poetry in the 20th century | JANAVIČIENĖ<br>Translation of Regionalisms in V. Kreves's Short Story *The Herring* into Lithuanian<br><br>STORLUND<br>Translation Between Paradigms<br><br>KASPERAVIČIENĖ-MOTIEJŪNIENĖ-VENCKIENĖ<br>Is Experience Always the Key to Translation Quality? | MODZELEWSKI<br>The Path to the Vault of Heaven<br><br>HOXHA<br>Umberto Eco and Narrativity | WĄSIK<br>Monograph: *Towards a solipsistic paradigm of semiotics*<br><br>ONUR<br>Essay collection *Is It Real?* | DRĂGAN<br>Positioning as Semiotic Practice of Social Actors in TV Debates<br><br>ANGELOVA<br>Signs Negotiating Future<br><br>BUSCEMI<br>From Fossil to Renewable Meat |
| 12:30-15:00 | LUNCH BREAK | | | |
| 15:00 | **OPENING CEREMONY OF ICoN2016**:<br><br>FOLLOWED BY A RECEPTION OFFERED BY THE INTERNATIONAL SEMIOTICS INSTITUTE AND THE EMBASSY OF FINLAND<br><br>Venue: Kaunas University of Technology, III rūmai, Laisvės av. 13.<br><br>Details of the ceremony program will be distributed separately | | | |

# WEDNESDAY, 25 MAY

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| 9:00-10:00 | **PLENARY LECTURE**: Klaus Bernsau, Konzept Management Beratung für Unternehmenskommunikation, Wiesbaden/Germany; University Duisburg-Essen/Germany, DISCOVERING THE CORPORATE SEMIOTIC LANDSCAPE - A PROCESS TO UNDERSTAND COLLECTIVE CORPORATE INTERPRETATIONS<br><br>Moderator: Ricardo Monteiro | | | |
| 10:00-10:30 | COFFEE BREAK | | | |
| 10:30-12:30 | SESSIONS | | | |
| Room 202<br><br>**4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (IV)**<br><br>Moderator: Audronė Gedžiūtė<br><br>JACONO<br>Post-colonial situation, cultural heritage and existential semiotics | Room 213<br><br>**12th SYMPOSIUM ON SEMIOTICS AND TRANSLATION (IV)**<br><br>Moderator: Ramunė Kasperavičienė<br><br>URBANAVIČIUS<br>Reasons and Consequences of Misinterpretation of European Processes | Room 209<br><br>**MAPS AND/OR NARRATIVES (IV)**<br><br>Moderator: Rafał Modzelewski<br><br>OJALA<br>Spatiotemporal Coexistence of Maps and Narratives in Musical Signification | Room 208<br><br>**1ST SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES: MUSICAL SECTION (I)**<br><br>Moderator: Rima Povilionienė<br><br>ANDREICA<br>“The Beautiful Insanity”: The Case of “The Flame Literary Circle” in Communist | Room 106<br><br>**SOCIAL AND POLITICAL PROCESSES (II)**<br><br>Moderator: Aparecida Zuin<br><br>BARYNIENĖ-PAUŽAITĖ<br>Shift of Values in the European Integration Processes |

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| HOXHA<br>Multilingualism and Sameness vs. Otherness in a Semiotic Context<br><br>SALMI<br>Is There a Place for a Zemic Model of Diagnostic Inference?<br><br>BABARIKO-JINFENG-CHEBANOV<br>Idealized Cognitive Model of Numbers in the Chinese and Russian Linguistic World Picture | CELIEŠIENĖ-JUZELĖNIENĖ<br>Semantic Motivation of the Terminologized Lexis in the Field of Information Technologies<br><br>JALENIAUSKIENĖ-PETRYLAITĖ-VEŽYTĖ<br>The Tricky Translation of Terms in the IT Security Domain<br><br>MARCINKONIENĖ-ZDANYTĖ<br>Experiential Process of Vocabulary Learning with Conventional and Digital Media | REMM<br>Mapping on the Edge of Semiotic Spatial Modeling<br><br>VIDALES<br>Mapping Conceptual Systems Trough a Multi-Level Semiotic Approach<br><br>DISCUSSION | Romania<br><br>MILIUS<br>Composer as Publisher's Hostage<br><br>VARANKAITĖ<br>Creative Listening<br><br>HAUKKA<br>Musical Analysis of Fernando Sor's Fantaisie Élégiaque | KONTRIMAS<br>Political Process: From a Free to Dependant Freedom Status<br><br>WĄSIK<br>Freedom of Expression with Responsibility for Communication in the Globalized Public Lifeworld of the Dialogical Self<br><br>KASPERIENĖ<br>The Most Popular Lithuanian Spring, Summer and Autumn Holidays in the Internet. |
| 12:30-14:00 | LUNCH BREAK | | | |
| 14:00-15:00 | **PLENARY ROUNDTABLE of the 12th SYMPOSIUM IN SEMIOTICS OF TRANSLATION**<br><br>Speakers: Pirjo Kukkonen, Ritva Hartama-Heinonen, Dainora Maumevičienė, Saulė Petronienė | | | |
| 15:00-15:30 | COFFEE BREAK | | | |
| 15:30-17:00 | SESSIONS | | | |

| Room 202 | Corridor, II floor | Room 209 | Room 208 | Room 106 |
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| **4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (V)**<br><br>Moderator: Bujar Hoxha<br><br>ONUR<br>Alvar Aalto in Search of Existential Self<br><br>ONUR<br>Reality of Art in the Medium of Architecture<br><br>MAKSVYTYTĖ-MAUMEVIČIENĖ<br>Transfer of Culture-Specific Information in Theatre's Webpages<br><br>~~HAJMOHAMMADI~~<br>~~The Inter-Semiotic Analysis of the Translation of the Narrative Discourse of Roald Dahl's Story, 'Charlie And The Chocolate Factory' into Film Form~~<br><br>GHAFOORI<br>The Inter-Semiotic Analysis of the Amazing Spider-Man Comic Book Series by Stan Lee and its First Movie Adaptation | **12th SYMPOSIUM ON SEMIOTICS AND TRANSLATION (poster session)**<br><br>KUKKONEN-HARTAMA-HEINONEN<br>Fiction and Non-Fiction: The Swedish Translation History in Finland 1800–2000 | **NEW RELEASES IN SEMIOTICS AND NUMANITIES(II)**<br><br>Moderator: Alin Olteanu<br><br>MARTINELLI<br>Book series: *Numanities: Arts and Humanities in Progress*<br><br>JEVSEJEVAS<br>Monograph: *Prasmė anapus teksto*<br><br>STANO<br>Monograph: *Eating the Other* | **1ST SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES: MUSICAL SECTION (II)**<br><br>Moderator: Ricardo Monteiro<br><br>POVILIONIENĖ<br>Lithuanian Evenings<br><br>VARANKAITĖ<br>Lithuanian Sung Poetry as a Movement towards the Second Independence of Lithuania (1990)<br><br>GELAŽIŪTĖ-PRANEVIČIENĖ<br>Sound-engineering of the inner noise<br><br>JANKAUSKIENE<br>Expression of the Ballet "Čiurlionis" | **SOCIAL AND POLITICAL PROCESSES (III)**<br><br>Moderator: Linas Kontrimas<br><br>JUZELĖNIENĖ-PETRONIENĖ<br>Metaphorization of Russia-Ukraine Conflict in Media Discourse<br><br>ZUIN-MATARÉSIO<br>The Semiotic Configuration of the Urban Space<br><br>DISCUSSION |

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| by Sam Raimi | | | | | |
| 17:00-18:00 | **SOCIAL PROGRAM:** Visit to Kaunas old town (guided by Jūratė Zdanytė) | | | | |
| 18:00 | **SOCIAL PROGRAM:** Screening of *Sutarmenko – A marriage of Sutartinės and Flamenco* (52'). Introduced by author and performer Brigita Bublytė | | | | |

# THURSDAY, 26 MAY

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|---|---|---|---|---|---|
| 9:00-10:00 | **PLENARY LECTURE**: Roberto Caterina, University of Bologna, IMAGES AND NARRATIVE ELEMENTS IN NON VERBAL LANGUAGES - THE CONCEPT OF TIME IN NARRATION<br><br>Moderator: Juha Ojala | | | | |
| 10:00-10:30 | COFFEE BREAK | | | | |
| 10:30-12:30 | SESSIONS | | | | |
| Room 202<br><br>**4th SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES (VI)**<br><br>Moderator: Zeynep Onur<br><br>KUKKONEN<br>Cultivating Culture and Humanity<br><br>MOTIEKAITIS<br>Individual, Kata and Arts | Room 213<br><br>**OP-LAB!**<br>***QUALITY TV AND NARRATIVITY***<br><br>OPEN TO ALL PARTICIPANTS AND STUDENTS<br><br>Coordinator:<br>Dagmara Rode | Room 209<br><br>**NEW RELEASES IN SEMIOTICS AND NUMANITIES (III)**<br><br>Moderator: Ulrika Varankaitė<br><br>OLTEANU<br>Monograph: *Philosophy of Education in the Semiotics of Charles Peirce: a Cosmology of Learning and Loving*<br><br>XIAOFANG<br>Monograph: *From the Construction to the Deconstruction of Subject——Study on the* | Room 208<br><br>**1ST SYMPOSIUM ON SEMIOTICS OF CULTURAL HERITAGES: MUSICAL SECTION (III)**<br><br>Moderator: Jean-Marie Jacono<br><br>MONTEIRO<br>A Semiotic Analysis of the Songs *Calvi Aravi* and *Rey Don Alonso* in F. de Salina's *De Musica Libri Septem*<br><br>YILDIRIM<br>Deconstructing the Musical Film Genre | Room 106<br><br>**OP-LAB!**<br>***ULTRA LOW VOLTAGE SURVIVAL KIT***<br><br>OPEN TO ALL PARTICIPANTS<br><br>Coordinator:<br>Mindaugas Gapševičius |

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| HELKALA-KOIVISTO<br>A Disabled Human and His Creative Art Discovered on a Map of Cultural Heritages<br><br>KHANWALKAR<br>A Hybrid Location of Cultural Value | | *Development of Peasants' selves in Contemporary Chinese Films in Semiotic Ways*<br><br>THIBAULT<br>Monograph from the "Saggi di Lexia" series *Gamification urbana* | ÖZDEN<br>The Bronze Statuette Playing a Trumpet from Mylasa<br><br>GALIEV-BATKALOVA<br>The Musical Heritage of Kazakh People in a Semio-Crisis Period | |

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| 12:30-14:00 | LUNCH BREAK |
| 14:00-15:00 | **PLENARY ROUNDTABLE of the 4th SYMPOSIUM IN SEMIOTICS OF CULTURAL HERITAGES**<br><br>Speakers: Jean-Marie Jacono, Ricardo Monteiro, Alin Olteanu, Eero Tarasti |
| 15:00-15:30 | COFFEE BREAK |
| 15:30-17:30 | SESSIONS |

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| Room 202<br><br>**OP-LAB!**<br>***Education and storytelling***<br><br>OPEN TO ALL PARTICIPANTS (by enrolment) | Room 213<br><br>**OP-LAB!**<br>***MUSIC VIDEO AND NARRATIVITY***<br><br>OPEN TO ALL PARTICIPANTS AND STUDENTS | Room 209<br><br>**NEW RELEASES IN SEMIOTICS AND NUMANITIES (IV)**<br><br>More to be announced | Room 208<br><br>Open space for informal discussion | Room 106<br><br>**OP-LAB!**<br>***MYCORRHIZAL NETWORKS OR HOW DO I HACK PLANT CONVERSATION***<br><br>OPEN TO ALL PARTICIPANTS |

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|---|---|---|---|---|
| Coordinators: Audronė Daubarienė and Audronė Gedžiutė (EDU_Lab) | Coordinator: Dagmara Rode | | | Coordinator: Mindaugas Gapševičius |
| 17:30-19:00 | SURVIVORS' TOAST AND FINAL REMARKS | | | |
| 19:30 | **SOCIAL PROGRAM:** Laid-back evening at "Largo" club (Vaistinės skersgatvis/ Savanorių pr. 64) | | | |

# Restaurants

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| During lunch and dinner time, the simplest thing you can do is start walking on Laisvės Aleja (Freedom Avenue): there are plenty of restaurants of different sorts and prices. Restaurants and cafeterias in Lithuania are very affordable, and you can have a decent meal for very few Euros. Of the various restaurants you will meet on your way, the following ones agreed to give a discount to ICoN participants: | |
| STOP&GO!<br>Laisvės al. 37 | Specialized in sandwiches and panini. Compose your sandwich with any ingredient you wish. Bakery, sushi, soft drinks also served.<br>- 20% discount for ICoN participants<br>- Free Wi-Fi<br>- Very vegetarian and vegan-friendly; Plenty of choice for lactose-intolerant subjects<br>- Fair accessibility for people with disabilities. The door is not automatic but there is a ramp at the entrance. |
| LIETUVISKI PATIEKALAI<br>and<br>CHILL CAFE<br>Laisvės al. 21 | Wide variety of traditional Lithuanian dishes. Find the menu at:<br>http://www.lietuviski-patiekalai.lt/en/menu<br>- 10% discount for ICoN participants<br>- Moderately vegetarian and vegan-friendly; Fair choice for lactose-intolerant subjects<br>- Fair accessibility for people with disabilities. The door is not automatic but there is a ramp at the entrance. |
| RADHARANE<br>Laisvės al. 40 | Vegetarian restaurant with an Indian theme. Find the menu at: http://www.radharane.lt/html_en/kn_m_01_drinks.html<br>- 10% discount for ICoN participants<br>- Free Wi-Fi<br>- Totally vegetarian and very vegan-friendly; Plenty of choice for lactose-intolerant subjects<br>- Fair accessibility for people with disabilities. The door is not automatic but there is a ramp at the entrance. |

ICON
Congress venue: A. Mickevičiaus str. 37
K. Donelaičio g.
A. Mickevičiaus g.
M. Dobužinskio g.
Gedimino g.
Park Inn by Radisson Kaunas
KTU, V Rūmai
KTU Pastatai
Sodra, Valstybinio socialinio draudimo...
RADHARANE
Laisvės al. 40
LIETUVISKI PATIEKALAI
Laisvės al. 21
Kauno regiono plėtros agentūra
Laisvės al.
STOP&GO!
Laisvės al. 37
Danija
Kauno Šv. arkangelo

*NOTES, UPDATES, SCHEDULE*

## By name


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**Welcome to ICoN2016**

Dear friend, dear colleague,

On behalf of the International Semiotics Institute and Kaunas University of Technology, I warmly welcome you to the 3rd International Congress of Numanities, and I thank you for having chosen this venue to share your ideas and research results.

We have reached the third edition of our congress, and little by little that balance between innovation and tradition that we have attempted since the new Lithuanian life of the International Semiotics Institute (after the glorious quarter of a century in Finland) is normalizing itself. We are aware of our many problems and incompletenesses, but we are hopefully on the right path to make ICoN an event of high quality and scientific value.

What is always encouraging, in this sense, is your response, which this year, too, has exceeded the 100 active participations (I count 110 at the time I am writing, and there will be more in our workshops), with 55 academic institutions represented, 25 different world countries and 4 continents. The fact that you always come so numerous, that you represent so many different communities and cultures, plus the many returning participants, are all great rewards for our work. Thank you.

The congress theme we have chosen for this year is "PROCESSES, MAPS, NARRATIVES". The theme stems from the awareness that plenty of humanistic practices seem to have switched their main focus from "result" to "process". This is for instance the case with arts, where the concepts of "preparation", "making of", "work in progress" are becoming more and more central in the development and implementation of the artwork. But it is the whole society that seems to have adopted an "open kitchen" principle as the predominant way of understanding and experiencing its many practices.

Processes can of course be displayed in space and/or time, and "maps" and "narratives" are the main forms of articulation of the two dimensions. It is apparent that the "mapping" (that is, the visualization, listing, geographicalization) of knowledge have acquired an importance within humanities that was previously evident only in natural sciences. But at the same time, the end of postmodernism has also invalidated the "death of narratives" claim, and storytelling, time unit-based, discursive forms of knowledge have regained that attention that was temporarily neglected in the previous couple of decades. What is thus the current status (and relationship) of maps and narratives? Are they conflicting or collaborative strategies? What are the pros and cons brought by these two "processes", when it comes to the shaping and development of knowledge?

To answer these questions, we had in mind contributions from mapping and narratological studies; insights on artistic "processes" (e.g., creative strategies, music production, film direction, "open kitchen" principles, collective art, etc.); methodologies of knowledge development, with a particular emphasis on the time/space construction (as applied to various fields of humanities, semiotics, education, philosophy…); illustrations on the constructions of maps and narratives in new technologies (e.g., the employment of the two processes in the

creation of a mobile app, the progressive spatialization and visualization of virtual communication…); on the "uncovering"/"opening" of social, ethical, political processes; and of course interdisciplinary dialogues between humanities and natural sciences within the context of the three key-words (e.g., how mapping approaches in natural sciences have affected humanities, and how narrative approaches in humanities have affected natural sciences).

As usual, your response, in terms of submissions, proves that the theoretical and methodological framework, by which we construct our calls, and the congress as a whole, is perfectly understood by all of you. This year, too, we cover a very wide theoretical spectrum, including specific sessions and symposia that you yourselves organized, and we are very proud to host.

Except few important novelties, which I am about to mention, this edition of ICoN was devoted to consolidate the activities and the formula we have developed in the last two years. Minor structural changes were provided mostly after your requests. We have shortened the congress period of one day (now we will have four full days, as opposed to the five of last year), in order for you to have less problems with holidays at your job place (and also because four days of accommodation are financially more affordable). We shall compensate this by having five parallel sessions instead of four.

Besides the historical International Symposium on Semiotics and Translation (which this year has remarkably reached its 12th edition), we are very honoured to host another international symposium, on Cultural Heritages, after an idea of our honorary director Eero Tarasti. Eero has developed a very solid network of scholars interested in cultural heritages, from all over the world. This year, no less than 34 scholars of this network convene to Kaunas to present their research and develop common projects. 34 participants make up for one third of the whole community of this year's congress: it is an amazing result, for which huge credit must be given to Eero and his collaborators. In fact, participants to this symposium were so many that at some point we needed to separate and place them in parallel sessions for a couple of days. No doubt, this project is destined to expand and to increase in importance.

Both symposia, SemTra and Cultural Heritages, will culminate with plenary roundtables on Thursday 26. We thought this was a more appropriate way (as compared to traditional plenary lectures) to discuss the state of the art and the possible developments of such important fields like translation studies and cultural heritage studies.

Another significant novelty is the appearance of a session devoted to present new releases and publications. We thought it could be a good idea to give our participants an opportunity to showcase their recent publishing efforts, in a format that would be very similar to that of normal papers (20-25 minutes for the presentation and 5-10 for questions - or maybe autograph requests-from the audience). As usual, we shall see how it works, and if your response will be positive, we will make this a regular feature in ICoN.

More news will be announced during our opening ceremony, as always. By the way, the ceremony will be on Tuesday, and not on Monday, as customary. The decision was partly due to organizational matters, and partly to the fact that - this way - we should maximize your attendance. We love the idea of gathering all of you in that occasion, to kick off the congress in the most joyful of ways.

A note on our social program, which will remain rich, even if we have one less day to enjoy it. On Monday, we will have the opportunity to enjoy a violin and piano recital with Sihana Badivuku-Hoxha (violinist from Kosovo) and Vaida Kirvelytė (pianist from Lithuania). The program will include music from Rudi, Čiurlionis, Franck and Ravel.

On Tuesday, as mentioned, we shall have our opening ceremony, with plenty of music, the ICoN awards, the annual report of ISI and the reception in the evening. In the previous editions, we paid a musical homage to Finland and Poland respectively. This year, it shall be the turn of another country that always brings many and very qualified colleagues, despite the enormous distance. Dear Brazilian colleagues, this year's homage is for you!

On Wednesday, like every year, our professional tour guide Jūratė Zdanytė will show Kaunas old town to those of you who are interested to discover the former Lithuanian capital. After that, we have a special screening of a documentary film authored and performed by one of this year's participants, Brigita Bublytė. The film, called "Sutarmenko", is part of a very interesting crossover experiment of joining the Lithuanian Sutartinės folk tradition with Spanish Flamenco.

Finally, on Thursday, our by-now-traditional evening at “Largo” will conclude the congress on an informal and enthusiastic note.

Back to the congress as such, having mentioned the sessions, the symposia and the book presentations, we are going to have our fair share of *OpLab!* sessions too. We have no less than three types of it, this year, and of totally different sorts: we hope you will enjoy them all.

Outside the lecture rooms, in the information desk area, you will again find the BookFairTrade initiative: bring your own books and exchange them with ours, with the simplest and the noblest “gift economy” principle: books are our currency!

Please, let me thank you once more for joining ICoN. I usually conclude these welcoming notes with a quote that encompasses the three key-words of the congress's theme. This year we have processes, maps and narratives. It looks to me like the best quote that connects these three words organically is the following one by Walter Benjamin, referred to the writing process:

“Work on a good piece of writing proceeds on three levels: a musical one, where it is composed; an architectural one, where it is constructed; and finally, a textile one, where it is woven.”

Welcome!

Dario Martinelli

Director of the International Semiotics Institute

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# THE BEAUTIFUL INSANITY
## The Case of "The Flame Literary Circle" in Communist Romania

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Considered as the Romanian equivalent of Woodstock Festival, The Flame Literary Circle (1973-1985) quickly developed from poetry *soirées* organized in Bucharest into a mass phenomenon spread all over the country. Initially conceived as an instrument of political propaganda, the movement opened a gate towards the freedom of thought and speech Romanian youngsters were longing for in a world in which the word "freedom" was whispered at most. Numbering over 1,600 shows throughout its existence held on stadiums and gathering audience of tens of thousands of people, The Flame Circle was the perfect stage for talented musicians, poets and actors to launch their careers. Wearing long hair and blue jeans, singing and writing about love, youth and liberty, they were promoting an artistic language clearly influenced by Western trends. Curiously enough, in a country heavily oppressed by political censorship, this cultural movement was tolerated by the Party even despite Ceausescu's efforts to ban it. An accident which occurred during the show in 1985 was the perfect pretext for the officials to end the festival that had proved to be much less patriotic than originally intended and whose participants were suspected to have a moral profile utterly opposed to communist models.

**Keywords**: communist propaganda; censorship; Romania; mass phenomenon; Adrian Păunescu

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## SIGNS NEGOTIATING FUTURE:
How the notion of *opportunity* operates in everyday life

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The everyday meaning of *opportunity* is very diverse. We talk about "taking" or "missing" an opportunity, "having" or "not having" an opportunity, opportunity "available but not used," "creating an opportunity" for oneself or for others, "being confronted with" opportunity, etc. As an organizational sign of human experience, *opportunity* guides the move from present to future in the human life course. I propose a model of such guidance by signs, based on semi-structured interviews with the *nestinari* fire dancers in Bulgaria. The model is inspired by a cultural psychology perspective. The purpose of the proposed concept is to reflect on the complexity of the phenomenon and interplay and interdependence of the symbolic signs constituting it. Depending on the meaning-making of the signs available, the intentional individual could decide to act or not act on in a specific context in an irreversible time.

**Keywords**: opportunity, model, complexity, signs, meaning-making

*Galina Angelova is interested in cultural organization of human lives at the intersection of cultural psychology and semiotics. She studies the ways in which persons become involved in complex human cultural practices (such as fire dancing) that involve bodily commitment to potential harm while having the potential to open up new experiences for both self and audience. She is completing her Master thesis at Aalborg University's Programme in Cultural Psychology and Social Practices.*

## IDEALIZED COGNITIVE MODEL (ICM) OF NUMBERS IN THE CHINESE (C) AND RUSSIAN (R) LINGUISTIC WORLD PICTURE (LWP) AS A BASIS OF CONCEPTUAL MAPPING

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The mapping of the space-time includes the counting of steps, portions of the distance (as daily transitions), breaths, heartbeats, sunrises, and winters. A number of such units are marked in culture. Therefore, there is an interest of ICM of numbers in different LWP that are representatively used in proverbs. To study those models there were used Chinese proverbs (Chinese folk literature and art association, 1961, vol.1) and collections of proverbs by V.I. Dal (mid-nineteenth century) and V.M. Mokienko &T.G. Nikitina (XXI century). The Chinese numbers ICM in the range 1÷100 has 54 numbers (in order of decreasing the frequency) 1, 3, 2, 10, 100, 4, 8, 9, 7, 5, 6, 30, etc. In RLWP 43 numbers were observed in the same interval: 1, 2, 3, 7, 24, 60, 100, 4, 5, 10, 40, etc. In the twenty-first century, the share of the number 1 increases with increasing amounts of numbers and decreasing their share. Thus, ICM of numbers in CLWP and RLWP are similar (high frequency of the first four numbers, the most common for both languages is 1, similar frequencies 2, 3, 100, 5 and are different (ratio of 2 and 3, 10 and 7, etc. in CLWP and RLWP).

**Keywords:** linguistic world picture; idealized cognitive model; Chinese language; Russian language; numbers

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*He is a member of International Association for Semiotic Studies (since 1999) and its Executive Committee (since 2004), International Society J. von Uexküll (Tartu, since 1993), the Linguistic Society of St. Petersburg. He is the author of about 370 publications (including 4 books, 1 invention certificate, 3 TV programs), the editor of several books, the co-author of LINDA multifunctional automatic text processing system and new method of producing defectless crystal.*

## ARTISTIC RESEARCH AS AN URGE OF NEW KNOWLEDGE

On Practice-based Research in Acting

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Starting with the question whether the knowledge produced of all kinds of research can be considered the same, the present paper will further focus on the methodologies of knowledge development in artistic research and, particularly, in research within the field of acting. In the course of theatre history, the actors themselves were the 'researchers' of their art, and only in the twentieth century this function was taken over by the directors who became the main investigators and ideologists of acting. However, research became the exclusive prerogative of academics. The rise of artistic research in the last decades of the twentieth century suggested a possibility of joint artistic and academic spheres. Even more, it seems that it is precisely the artistic research with all of its peculiarities is capable of granting the urge of new knowledge. The present paper suggests the idea that the penetration of cognitive sciences and especially of cognitive neuroscience into theatre studies has been especially significant for research into acting.

**Keywords**: artistic research; acting; cognitive turn

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# SHIFT OF VALUES IN THE EUROPEAN INTEGRATION PROCESSES: RISKS, CHALLENGES OR POSSIBILITIES?

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Since ancient times European countries and society have been constantly developing in the light of the European integration processes. Generational shifts and influence of internal also external factors were shaping Europe and its package of values in different ways during different historical moments.

On the turn of the 21st century, the European Union faces arising challenges as well as tackles various crises. Furthermore, Jean Monnet, the founding father of the European Union said, that *"Europe will be forged in crises, and will be the sum of the solutions adopted for those crises."* Resolving financial-economic recession in 2009 and recent migration crisis demanded reconciling different values. This demand revealed that the European Union is not homogenous and it leads to a major risk towards value conflict.

Over time federalism has had a great impact on the development of the European Union in terms of its values and purpose. It has been offered as a solution to solve difficult situation already after the First and Second WW and recently it was again considered as a serious possibility for the EU to go out from emerging troubles.

Developing these insights, the paper aims to highlight what risks, challenges and possibilities the shift of values in the European integration processes might cause in the light of economic recession, migration crisis, and etc. The article is dwelling on theoretical insights, analytical and statistical interpretations of the EU documents as well asfuture prognosis on the European integration processes in the light of shifting values.

**Key-words**: European Union; values; European integration; processes; development

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# GYÖRGY LIGETI'S "ÉTUDES FOR PIANO" BOOK I: CONTRIBUTION TO THE CONCEPT OF A VERSATILE PIANIST

Processing new guidelines for piano performers

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Analysing the piano art of the Western music canon, we can observe that the profile of a classical pianist possesses its firm attributes and established tradition of this occupation determined by the canonic repertoire, concert venues and competitions. Attempts to mix different styles and cultures of piano playing within one artistic profile are rather scarce and still perceived as contravening. This is due not only to sociocultural convictions but also related to the mainstream piano education, techniques and skills.

As if pouring oil on the flame, the composer György Ligeti brings up this pianistic problem by mapping new trends in his Études. Combining seemingly incompatible components (the genre of the virtuosic etude and a pile of (extra) musical influences from the Western *hemiola* to Sub-Saharan African folk music or from the playing style of a particular jazz pianist to geometrical theory of fractals) and rethinking traditional tonality as well as piano techniques, he breathed new life into the genre that has lost its relevance for the composers after the 1920s. Ligeti's Études deserve a comprehensive discussion on the process of pianistic versatility as they oblige the performers to consider various influences as a whole in order to deepen one's knowledge in an attempt to achieve a more convincing performance.

**Keywords**: piano performance; learning process; performer's technique; guidelines; versatility

*Motiejus Bazaras is a pianist and keyboard player of a versatile profile. As a soloist he has participated in, won and achieved high results in almost 20 international and national piano competitions. A lot of experience has been gained while performing with various chamber music ensembles. Motiejus is also interested in expanding his role specialization as a piano and keyboard player of various styles such as jazz, fusion, rock music, as well as music from Puerto Rican-Cuban and Indian cultures. All the accumulated and still obtainable experience in playing with various bands, as well as arranging and creating music, has encouraged the subject for his artistic doctorate research, titled "The Application of Non-Academic Music Techniques for the Education of a Pianist". The main task here is to develop conciliation between different music cultures for a better musical result and to reflect on these non-academic performance practices within a scientific approach.*

# MAPPING THE PROCESS OF PIANO IMPROVISATION

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Improvisation has always been a valuable feature of every art music performer. One of the most famous piano technique methodologists of the 19th century, Carl Czerny, has revealed in his treatises some core aspects of extemporaneous performance. However, the paradigm has changed and the common set of skills required to maintain improvisation became not as obvious as it seemed to be back then.

To tackle the issue, scholars from various scientific domains tried to apply different approaches: from harshly criticizing and speculating on modern academic music practices to inventing models based on neurophysiology theory. In fact, the latter was the only one yet to be extensively described by late Jeff Pressing in the year 1988. By comparing human cognitive and motor behaviour analysis, he came up with a model capable to explain processes occurring during improvisation.

The present paper shall address the following questions: How do these two different and time-separated theories meet in the art of classical improvisation? And do they supplement each other in order to reconstruct the idea of improvisation in the classical piano recital?

**Keywords**: improvisation process; classical piano; Carl Czerny; Jeff Pressing

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# DISCOVERING THE CORPORATE SEMIOTIC LANDSCAPE

## A process to understand collective corporate interpretations

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Signs apply not only to different senses, but also to different ways of cognition. The Peircean and the Jakobsonean tradition address this fact with more or less elaborated sign typologies. But there are little attempts to use these concepts in applied methodologies. On the other hand, a design and marketing practitioner often lack techniques to survey and to describe signs. Verbalization or pure visual creative techniques might fail.

During several years, the communication consultants from KMB| Wiesbaden in Germany have developed a technique to discover collective brand interpretation either of customers or employees of this brand. It is a combination of questionnaires, storytelling, pattern matching, and designing. So, it is a process that leads to a narrative map of a collective understanding of a company or a brand.

In this presentation/workshop/session Dr. Bernsau, the owner and founder of KMB, will present this workshop technique following along a real case study. He will also give a few statements on the theoretical background and implication of this process. But basically this presentation/workshop/session is an invitation to discuss the theoretical connections and pragmatic consequence with the gathered semiotic expert community.

**Keywords**: corporate communication; branding; management; interpretation; semiotics

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## THREE PERSPECTIVES ON LANGUAGE AND IDENTITY

Descartes, Locke, Darwin

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The idea of language ability to shape identities, both individual and collective, could be dated to the ancient Greek philosophers. However, it is only from the second half of the 17th century that a scientific debate on the subject fully developed. Some scholars individuated in R. Descartes and J. Locke cogitations the basic principles of 20th century reflections on language and identity.

In our paper we intend to investigate the manifest influence of Descartes interpretation on J. Locke and C. Darwin understanding of the relation between language and identity. This comparison points out reciprocal influences but also a fundamentally different interpretation. Both the French philosopher and the English naturalist tended to characterize language as the fundamental parameter in defining the collective human identity. On the contrary, a more attentive investigation of Locke's interpretation makes evident his understanding of language as the main agent in shaping individual identity.

**Keywords**: Charles Darwin; John Locke; René Descartes; philosophy of language; identity

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## DESIGNING FOR INFORMATION

Virtual Reality in Healthcare

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Creative products like games and (VR) simulations are well known for their ability to facilitate immersive experiences. It is less well known that these creative products can be designed in such a way that they are capable of collecting detailed information –data- from these interactions. In the

development process of applied creative products, in which the design serves a specific purpose in a specific industry, both aspects should be taken into account: designing for immersion should meet designing for information. This paper demonstrates how an interdisciplinary group of researchers and designers, together with a group of doctors, developed an evidence based VR simulation in healthcare. The simulation provides patients with an immersive experience while a refined grid, which is integrated in the interface, delivers relevant data to both designers and doctors. Privacy sensitive data is separated from aggregated, anonymous data so that the doctor has the right information to closely monitor the patient's health, while the designer receives (anonymous) information to continuously improve the simulation. During the process of development, a semiotician managed the truly multidisciplinary research and design team by providing a clear functionality for each of the academic disciplines in relation to the production process.

**Keywords**: simulations; evidence-based; creativity; virtual reality; healthcare

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## TRANSFORMATION OF EXPRESSION OF PUBLIC FOLKLORE IN LITHUANIAN POETRY IN THE 20TH CENTURY

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The expression of public folklore in literature can be explored by way of semantics, form arrangement, phonics and others. Song genre in poetry can be analysed as a vocal genre (professional or domestic), instrumental form, literary song or as analogues of a musical form and not just as properties of folkloric transformations. Each of these aspects requires a unique methodological approach. The strategies of public folklore expression in Lithuanian poetry significantly differ in both parts of the 20th century. In the works of representatives of Lithuanian modernism in the first half of the 20th century public folklore was expressed using semantic stylisation, intonational-syntactic structures, other melody generating means, etc. In the second half of the 20th

century the basis of public folklore changes, rejecting melody creating principles and using new public folklore creating strategies. The most important strategies appearing in lyrics of several poets of the 20th century will be discussed in this paper (such as B.Sruoga, B.Brazdžionis, J. Aistis, K.Bradūnas, J.Marcinkevičius, D.Kajokas and others). The research will be based on the works of J.Girdzijauskas, V.Kubilius, R.Malickaitė, I. Buckley, V.Česnulevičiūtė, J.Lotman, J.Greimas, K.Nastopka, W.Wolf and others.

**Keywords**: the 20th century Lithuanian poetry; musicality; public folklore; poetics; transformations

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## THE MUSIC IS US
### Processes and Narratives and Create Civic Maps around the World

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Globally, citizens use creative processes to develop new narratives about their identities, ambitions, and concerns. These narratives, though not developed collectively across boundaries, find alignment with others enabling networks of civic activity. In some cases, broker agencies play the role of match maker to forge linkages; in other cases, the civic networks are brokered by chance (or fate).

While citizens are making their own music ("the music is us"), governments are slow to give up the power of the trained classical musician (a.k.a. the expert). Indeed, there are pressures not to engage in inefficient processes of democratic music making but to develop evidence-based solutions to societal problems: the focus is on results, not processes; solutions, not salutations. The impact is a disjuncture; "government is us" seems out of reach by the people.

The challenge is to join the results-driven, rule-bound government bureaucracies with the emergent, creative, and diffuse civic networks that have no rules and no clear objectives except to form, reform, mutate, and integrate. Results and process-orientations in these governmental and civic realms, respectively, are not wholly compatible and, if not joined, can lead to negative societal outcomes defined by a separation of the people from their government.

**Keywords**: citizen participation; democracy; bureaucracy

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## THE PROCESS OF TRANSCULTURAL COMMUNICATION IN ARTISTIC RESEARCH

Flamenco meets Sutartinė

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The present paper demonstrates how the transcultural hybridization becomes, in the process of globalization, the key to the space between modernization and innovation, "purity" and "fusion". The author's original artistic performance "Flamenco Meets Sutartinė" combines ancient Lithuanian and Spanish heritage, namely *sutartinė* and *flamenco*. In the course of this artistic research project, the parallels between melody, vocals, movement and lyrics have been revealed, as well as the common ground between these two art forms was found both on rhythmic and expressive levels. The project also proved the importance of transmitting singing and dancing traditions (particularly the performer's own, authentic ethnical tradition) to the artists from different generations. It was noticed how naturally the Lithuanian students of singing and acting accepted the new experience of *flamenco* and with what enthusiasm they have rediscovered the complicated rhythms, harmonies and scales that are hidden in their own

country's tradition. The interaction of the two ethnic musical traditions have provided a broad field for the author's artistic research and brought out new possibilities to find out how the investigation of performative elements of ethnic traditions can influence the expression of a contemporary performer.

**Keywords**: artistic research; sutartinė; flamenco; ethnical tradition.

***Brigita Bublytė*** *is a singer, actress, artistic director and educator renown in music, theater and film. She works as a teacher of singing, as well as a coach for the coordination of voice and movement. Bublytė collaborated with famous Lithuanian artists, such as theatre directors Eimuntas Nekrošius, Jonas Vaitkus, Oskaras Koršunovas, jazz musician and composer Vladimiras Čekasinas, pianist Petras Geniušas, and many others. She has participated in many international music and theatre projects in Japan, Spain, Germany, Finland, and Russia through which she had developed the way of her individual creativity. She has in-depth knowledge of Mongolian and Indian singing traditions known as throat singing or* canto difonico *and* drhupad de cante *accordingly. Since 2008 she has been focused on developing knowledge of flamenco art. While discovering other ethnic singing traditions, she continues researching and practising Lithuanian traditional polyphonic songs* sutartinės *that became the basis of her latter creative and academic activities.*

## FROM FOSSIL TO RENEWABLE MEAT
Nature, Culture, and the Call for a New Fuel for the Body

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This paper investigates changes in human approaches to meat (1950 - the Present), and prefigures its future developments through the relationships Nature/Culture.

Theoretically, the paper draws on meat studies, cultural history, future studies and bio-semiotics on Nature and Culture. It semiotically analyses representations of meat in various West-European media.

The results show that in the second part of the 1900s, meat was represented as the fuel for the human body, the energy for our body-machine, just like carbon and oil were the fuel of trains, cars, factories, etc. Modernity and postmodernity were the ideal scenario for this with their neat split between Culture and Nature, between us and them ('them' also involving the animals producing meat).

The new millennium has brought the idea that we need a new fuel in any field. As with carbon and oil, even meat, as we know it, is becoming residual to leave space to renewable sources. New, experimental forms of meat (cultured, synthetic, etc.), obtained without killing animals, are as renewable as solar and wind power, because they don't 'consume' natural resources. Still at an early

stage, they however prefigure a future trend, and, as the other renewables, celebrate a new reconciliation between Nature and Culture.

**Keywords**: creativity; homo faber; homo ludens; Nature and Culture; future studies

*Francesco Buscemi teaches media studies, creativity, and storytelling at Bournemouth University and at the Catholic University of Milan. His PhD, gained at Queen Margaret University, and his broad research analyzes both food in the media and creativity. Specifically, he has analyzed how meat and cultured meat link to the living animal, death, religion, blood, gender and the relationship between Nature and Culture. Moreover, he is analyzing creativity, its links to social and cultural contexts, and its potential future development. Theoretically, he draws on semiotics and bio-semiotics, cultural history and future studies. In 2012, Francesco was awarded the Santander Grant Fund for his research on Nazi Propaganda and meat, and is also analyzing the propaganda of the Italian regency of Fiume. He has published a book on the Italian film director Liliana Cavani and various articles and book chapters. Francesco is currently a member of the Semiotic Society of America.*

## IMAGES AND NARRATIVE ELEMENTS IN NON VERBAL LANGUAGES

The concept of time in narration

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Although narration can be fully expressed only by verbal language, many nonverbal languages, especially music, may be considered as "proto narrative" in so far as they suggest a linear sequence from a starting point to an end (Nattiez, 2013; Agawu, 2009). Within the "proto narrative" model, two types of hierarchical organizations can be described: schemata of order and schemata of order relation (Imberty, 1985). These schemata may be related either to a weak or to a strong hierarchy in musical elements. In my talk I will consider how time perspective wide extension (from past memories to future expectancies) in proto narrative languages has to do with strong hierarchy structures. On the other hand, weak structures are more suitable to describe present or dreamy images that are dealing with the here and now situation (the "present moment", Stern, 2004). However, the symbolic images that come from the present moment and their bonds may be connected with a construction of a different narration, mainly based on bodily arousal and emotional responses. This narration is particularly important in the realm of art or music therapies.

**Keywords**: narration; emotion; nonverbal languages; images; art therapies

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## SEMANTIC MOTIVATION OF THE TERMINOLOGIZED LEXIS IN THE FIELD OF INFORMATION TECHNOLOGIES

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Semantic motivation of a word is described as a peculiarity which allows us to describe the meaning of a word in relation to its phonetic structure. The motivation becomes an extentioner for a single-name character and could be also used for other names. As is the case with many polysemuous words, the first meaning is a motivator for other meanings of the same word, the latter becoming semantic derivatives, which is a unit per se. The relation between the motivator meaning and the motivated ones is perceived as a semantic motivation, which depends on many variables, such as the form similarity between the objects named, image associations, created by our imagination, logic relations, etc. When it comes to terminology, semantic motivation becomes quite a problem, calling for deeper insights. Due to the misrecognition of the foreign language words, semantic loan-translations (cualqe) occur. The present study aims to investigate the semantic motivation of the terminologized lexis in the field of information technologies, as one of the most contemporary and ever-changing lexis. We try to determine the factors involved in the preference of the foreign language, describe the semantic models, picture similarities and differences of the semantic models involved in the relationship between borrowed and Lithuanian language terms.

**Keywords**: semantic motivation; information technologies; terminologization

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## BRIDGING "DIFFERENCE"
Semiotic and hermeneutic aspects of translation

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Semiotics and hermeneutics provide insights into the mental processes of translation. I will examine whether it is possible to bridge the gap between semiotics and hermeneutics in the writings of Peirce and Schleiermacher, for both offer meta-cognitive insights into how the mind deals with difference. Peirce's view of the sign function at first betrays a hermeneutic deficit, which he appears to overcome by pointing to the "dynamical object" of the sign, providing space for further interpretants. His ontological categories, especially the predicates of thirdness, point to a hermeneutic level of *semiosis*. However, a basic difference between Peirce's semiotic theory and Schleiermacher's hermeneutics remains. Schleiermacher lastly claims that language is the reason why a final certainty of knowledge is not possible. While hermeneutics focuses on the interpreting activity towards a given text-sign, Peirce attempts to construct an objective model of signification.

**Keywords**: hermeneutics; dynamical object; translation; difference; thirdness

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## WHERE DREAMS, ADVENTURE AND FRIENDSHIP AWAIT

The production of space in Japanese role playing games

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This paper will examine video game space in Japanese role playing games (a contested subcategory of video games where the player takes up a specific role and acts in a fantastical environment), while focusing especially on the representations of space (including maps) that appear in them. After defining the terms "video game" and "role-playing game", highlighting the importance of space in video games, mentioning the connections between cartography and "nerd" (and subsequently gaming) culture and mentioning some key features of the Japanese video game scene, we will examine how space is constructed, presented and negotiated in the case study of one of the most financially successful games ("Pokémon Emerald" for the Game Boy Advance)for the handheld market gaming scene, known for being less graphically advanced and, thus, more visually abstractive and geared more towards children, using the tools for categorizing space provided by D. Harvey and W. H. Huber, combined with discourse analysis methods. We shall inspect if and how the unique interface is employed and how narratives are formed and mapped through space instead of more traditional methods of character development.

**Keywords**: Japanese media; role-playing games; space; video games

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## EUROPEAN STORIES, NARRATIVES, AND NUMANITIES

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Present politics becomes impossible without a good story in the form of a convincing narrative or vision. The same applies to literature. When we fail a

method in our scholarship, or when a method fails us, we switch to a story – this sounds much in tune with Umberto Eco. Where scholarly language fails, fiction comes as a way out of the predicament.
Modern society needs the humanities much more than our pragmatic age suspects. Without travel accounts, humor, warning and moralizing, our major concepts we live by tend to become empty. With a sound reason, Karl Marx noted that he learned more about the nineteenth century's political and economic life from Honoré de Balzac's novels than from all economists of that time put together.
How can we miss the point talking past and present to each other or listening to someone else's drama that it was Dante who coined the phrase "the cult of cruelty," and the English writer Rex Warner who forged the phrase "the cult of power" – political idioms that we use constantly without noticing that they are not straight out of modern vocabulary?
The role of European stories and narratives in the 21st century will be thoroughly discussed.

*Leonidas Donskis is a Lithuanian philosopher, historian of ideas, and writer. A former member of the European Parliament (2009–2014). Donskis has written and edited over fifty books, nineteen of them in English. He combines political theory, history of ideas, philosophy of culture, and essayistic style. Among other books, he is co-author (together with Zygmunt Bauman) of Liquid Evil: Living with TINA (2016) and Moral Blindness: The Loss of Sensitivity in Liquid Modernity (2013). His works originally written in Lithuanian and English have been translated into Brazilian Portuguese, Danish, Estonian, Finnish, German, Hungarian, Italian, Korean, Polish, Portuguese, Romanian, Russian, Spanish, Swedish, Turkish, and Ukrainian. He serves as Professor of Politics and Philosophy at Vytautas Magnus University, Kaunas, Lithuania. Donskis holds an Honorary Degree of Doctor of Letters from the University of Bradford, the UK (2011), and an Honorary Degree of Doctor Honoris Causa from Valahia University in Târgovişte, Romania (2014).*

## POSITIONING AS SEMIOTIC PRACTICEOF SOCIAL ACTORS IN TV DEBATES

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The paper examines the way in which social actors are placed (positioning) and how they act discursively (performing a role) in one of the most important forms of political communication, final debates for presidential elections, from the perspective of*positioning theory* (Davies & Harré 1990; Harré &

Moghaddam 2010), *places report* (Flahault, 1978) and *roles theory* (Goffman, 1959, 1981). Positioning theory activates a tridimensional semiotic model, which includes *positioning acts* – semiotic configurations or experiential maps with certain stability in the communicational practices of the community – *storylines* and the implicit *illocutionary force* of any discursive exchange. An interdisciplinary approach, which also includes the multimodal analysis tool (O'Halloran, 2011), allowed us to capture the dynamics of discursive exchange. The paper allows a better understanding of dialogue in televised debates as a form of 'living' communication, as *opening* towards the other (Ponzio, 2006; Pleşu, 2010), and can be considered a plea for the cultural reconfiguration of dialogue in the Romanian public space.

**Keywords**: culture of dialogue; positioning theory; role; places report; political semiotics

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## COLLECTIVE HARVESTING OF WISDOM FROM PERSONAL NARRATIVE

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A paradox is embedded in narrative as a mode of representation: as means of self-expression it primarily calls for individuality for it is always about one's experience, point of view, background, intentions, etc. However, narrative is never intended for restrained self-existence only; there is always an audience behind the construction of a narrative who is supposed to take, interpret, accept or reject it. The postmodern tradition has taught us that this everlasting dialogue between an individual author and collective recipient (or vice versa) might acquire a variety of forms and appear, for instance, as a piece of a text, music or art, a series of commentaries under an article on the Internet, a profile on Facebook, etc. The present session is an invitation "to come back to the roots" and reconsider the most ancient form of oral narrative, i.e. story telling. The participants are offered an opportunity to practically explore how personal narrative can contribute to and be echoed by collective experience. The methodology of the session is based on four pillar faculties: precise talking, attentive listening, deep thinking and vast learning. Though initially started as an oral narrative, the dialogue between the narrator and audience in the

workshop may also acquire other forms of expression suitable for those who participate.

**Keywords**: story telling; collective; individual; reflective dialogue

*EDU_Lab is a group of KTU teachers who are devoted to the development of modern didactics system at the university. The aim of EDU_Lab is to create a safe environment for productive experiments in a classroom so that contemporary students' needs for learning and teachers' habits of teaching merge into a mutually beneficial dialogue. The members of EDU_Lab are never tired to look for innovative methods to foster academic interaction. As all team members come from different academic fields, interdisciplinarity is both a nourishing source for and a defining feature of the dynamism of EDU_Lab. Sharing, discussing, community building – these are the main approaches to problem solving undertaken by EDU_Lab.*

## A MULTIDIMENSIONAL APPROACH TO NARRATIVES

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We shall deal with two intermingled concepts of 'macro narratives' and 'micro narratives' that are possibly available in one country as well as in other countries regardless of possible diversities. We mean by these two basic narratives of a country to be Muslim, such as the case of Morocco to be diverse culturally, notably, religiously, ethically, ideologically and politically. In Morocco, there are different religions, basically Islam, Judaism and Christianity, practiced by foreigners from European countries, students and immigrants from African countries. Though Islam is the dominant religion in Morocco, the overwhelming majority of inhabitants do not see any differences between them and those Europeans and Africans who go to their own temples. Moroccans are tolerant because they believe that Islam does teach tolerance, unity, and also diversity. In the cities and even some villages in Morocco, we can find temples once built by Jews (the Moors) and by former French Colonists. So, when we think of the narratives of a country, we should evaluate a set of ideas, and without the other there is no selfness, but selflessness.

**Keywords:** colonists; diversities; Moors, selfness; selflessness;

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# THE MUSICAL HERITAGE OF KAZAKH PEOPLE IN A SEMIO-CRISIS PERIOD

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The Kazakh people have experienced many disasters over the past 80 years, the tragic consequences of which are comparable to the Holocaust. Collectivisation and subsidence conducted during the Soviet period led to the fact that the Kazakhs who were nomads became the sedentary people. Along with the cattle, Kazakhs lost their cultural identity, as the whole way of their life and the whole culture was tied to cattle breeding. The entrance of Kazakhstan into the world community and globalisation has further strengthened the process of losing cultural and historical heritage. Therefore, it is important to preserve it now and semiotics may contribute to this issue. Semiotics considers culture as a whole sign system. Such understanding helps to maintain the essence of culture.

In addition, during a nomadic way of life, music was one of the main components of traditional culture of Kazakhs. Music kept information about major historical events thanks to the developed methods for capturing and transmitting information. Musical phrases of Kazakh instrumental music (*Kyui*) could convey historical stories with three semiotic systems – verbal, musical and visual. Thus, the study of existing sign systems of musical heritage of Kazakhs will contribute to keep ethnic identity.

**Keywords:** semiotics; crisis of ethnical identity; historical heritage; sign systems; semiotics of music

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# CELLULAR NARRATIVES
# TALES FROM THE CELLULAR UNDERWORLD

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This paper is an account of a project of employing narratives in the technology of an audio service of Podcasts that aims to provide emotional support to cancer patients and caregivers by helping them deal with grief. The project is a service built on the principles of social catharsis, derived from narrative theory where affected individuals use social sharing and narration as a cathartic release of emotions. On the other side, listeners feel a sense of hope by reliving stories of other survivors and caregivers. Aural space is an extremely personal space. The speaker and listener share an intimate aural. It allows the person to disconnect from their physical space and enter a third space. This helps change the narrative of cancer from one of fight, war and battle to one of living with cancer. It helps open up points of conversation, where it becomes easier to talk about cancer. Through narrative theory, this project helps construct cancer narratives and transform them from trauma to experience.

**Keywords**: cancer narratives; aural space; audio service; discourse

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## LITHUANIA ON THE MAP OF CULTURES
The Narratives and National Mentality

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The presentation is inspired by Erin Meyer's book "The Culture Map" (2014) analysing world cultures from different angles: high or low context requirements, power relations, building trust, perception of time and others. The lack of similar research on the Lithuanian culture encouraged the author to undertake the task of exploring the culture from similar perspectives, however, by applying different methodology: the presentation is based on the assumption that national mentality is encoded in ancient texts, such as mythical stories, legends, folklore, and non-verbal means of representation. These narratives reveal the fundamental concepts underlying the national mentality and their change in the course of time. The presentation attempts to provide insights on the structure of ingenious Lithuanian mentality and its development.

**Keywords**: culture; narrative; mentality; change

*Audronė Gedžiūtė defended her MA thesis "A Semiotic Attempt at the Reconstruction of the Kelpie Myth" in 2009. In 2014, she defended PhD thesis "Female Projection in the Mythopoetics of Death as Reflected in Celtic Mythical Stories, Folktales and Medieval Literature". The fields of her interests include: semiotics (Paris and Tartu-Moscow schools), processes of culture, comparative religion, Indo-European heritage, folklore, medieval literature and culture, intercultural communication, change and formation of national mentality and its reflection in verbal and non-verbal narratives.*

## SOUND-ENGINEERING OF THE INNER NOISE:
the soundscape of Lithuanian identity towards the Restoration of Independence in 1990

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Noise can be perceived either as an unpleasant disturbance or as a stimulus: that is why here it is chosen as a possible approach for understanding how Lithuanian music expressed, shared or even induced the pursuit of Restoration of Independence (reached in 1990). The aim of this survey is start to explain if and how more or less popular Lithuanian music of 1970-1990 made heard the noise of the collective consciousness, drawing the scheme of this metaphorical sound-engineering, defining noise dispersibility, the web of it, bringing us close

to a concept of a noise phenomenology. In the mentioned period noise reveals itself as a measure to proceed the natural need of freedom, the conversion of liberation and as an incitement awakening it. The idea of the inner noise becomes an axis of this research implying the common and continuous necessity to be heard or "sound-engineered", becoming a part of Lithuanian identity soundscape, a feeling shared not only by artists, but also by anyone else, constantly leading to the margins of consciousness. Musicology and phenomenology supplement each other, uncovering or "sound-engineering" social and cognitive processes.

**Key-words**: Lithuanian music; noise phenomenology; sound experience; interdisciplinary musicology; collective consciousness

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## THE INTERSEMIOTIC ANALYSIS OF THE AMAZING SPIDER-MAN COMIC BOOK SERIES BY STAN LEEAND ITS FIRST MOVIE ADAPTATION (SPIDER-MAN) BY SAM RAIMI

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The intersemiotic analysis has revolutionised the way in which we address translation work. For it goes beyond merely considering the differences or similarities between two works of art and is searching for a deeper meaning. Not only the translated words, but also the translated signs are of interest to the intersemiotic analysis. Not all films are based on novels and most of the films, especially the fictional ones, are based on comic books and there is a tendency to use comic books as an appropriate basis for producing blockbuster movies which have proven to be profitable and successful. The reason behind the specific choice of this study is that the Spider-Man comic book series are one of the most popular comic books known so far and the Spider-Man movie directed by Sam Raimi in 2002 is considered as one of the best movies produced based on a comic book. The present study intends to analyse the Amazing Spider-Man

comic book series and its first movie adaptation based on an inter-semiotic approach taking into account the stylistic-cinematic choices of the director during the adaptation process.

**Keywords:** intersemiotic analysis; comic book; adaptation; translation

*My major in BA was clinical psychology, however, I always wanted to study translation at university since I enjoy the process of translation. After graduating from Shahid Beheshti University in Tehran with a BA degree in clinical psychology, I decided it was time to study translation. Therefore, I started as an MA student of translation studies at the central branch of Islamic Azad University in Tehran. When selecting my thesis subject I decided to work in the field of intersemiotic studies and analyse comics as a part of my thesis. The topic has been chosen since it interested me and I wanted to acquire the knowledge of cinema and comics as well as the intersemiotic analysis of the films and comics as a whole.*

## THE LIFE AS THE WORK

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Ways of reading texts and engaging with art have shifted continually to a greater emphasis on the reader rather than on the text. The search for answers to deeper questions than that of textual construction often leads to an inward gaze. Autobiographical criticism, pushing away from reader response, gives us a small glimpse of this deeper drive. Nevertheless, that critical formulation could still go further, especially since its focus is apparently on simple cathartic practice. We can take a deeper semiotic look and see the process of engaging with art and all other texts as a chance not just to "read ourselves" but to develop ourselves – to craft ourselves, to see our own life itself as the central work of art, a sculpture which we semiotically and volitionally carve out. In fact, we all must undertake exactly this work, unavoidably, as human beings. The gravity here regarding the importance of the humanities is significant, for the crafting of art, of texts, and of cultural creations can and often does play a powerful role (for good or ill) in how we and other people will undertake this greater work of art which is a life.

**Key-words**: autobiographical criticism; anthroposemiosis; life as artwork; semiotic choice; literature

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*possibilities that result from such selections, and the work of Kenneth Burke as seen through an explicitly semiotic light.*

## BUSINESS STORYTELLING DISCOURSE AS A USER INTERFACE

Semiotic analysis of narrative principles at work in business presentations

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Business discourses (or more specifically business presentations, pitches and showcases) frequently use narrative structures that are redundant regarding the information that is presented therein. At the same time, the redundant narrative structures provide an opportunity to analyse their function in terms of the effect they have on the enunciator, the enunciate and the text itself. These functions turn the business storytelling discourse into a user interface. From the semiotic perspective, the user interface can be defined as a constructed space that guides meaning making and interpretative action, i.e. helps users by highlighting relevant differences, increasing the speed of perception, supporting information chunking or even increasing collaboration or scaffolding learning process. User interfaces are ubiquitous, i.e. a book is as much of a user interface as is a PC application. A comparison of narrative principles used in business storytelling context to user interface principles highlights how such narrative elements and structures as *conflict, object of value, transformations, cognitive space strategies* are employed to facilitate and guide the interpretative process and even elicit specific actions or decisions.

**Keywords**: semiotics; narrative; user interface; business discourse

*I have attained Master's degree in semiotics and studied in PhD programme in the Faculty of Philology at Vilnius University. Currently I am lecturing at the Faculty of Communication, Vilnius University, and the international school of advertising "Atomic Garden", based in Vilnius. I have taught a guest course on commercial semiotics at Tartu University (Faculty of Philosophy), Estonia. My current work position is head of strategy at Baltic Integrated Communication Agency Network IDEA GROUP. My fields of academic interest are semiotics, narrative studies, cultural analysis and consumer research. Business storytelling practice is one of the areas where my practical knowledge and research interests intersect.*

# THE INTERSEMIOTIC ANALYSIS OF THE TRANSLATION OF THE NARRATIVE DISCOURSE OF ROALD DAHL'S STORY, 'CHARLIE AND THE CHOCOLATE FACTORY' INTO FILM FORM

Based on two movie adaptations by Tim Burton (2005) and Mel Stuart (1971)

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The realm of film adaptation is a research area that remains surprisingly undertheorized and even nowadays literature-based films constitute a successful part of the Hollywood cinema, they are still off the menuor criticised subjectively and in terms of their fidelity to the sacred originals. As a result, criticizing literature-based films under the light of semiotics and translation studies is of great importance to avoid inserting intolerances and personal preferences in the realm of criticising adaptations. One of the most typical features of written fictional stories is the structure of their narrative discourse and the notion of diegesis, which are of great importance in translating fictions from verbal signs into film form. As a result, one of the most renowned stories of Roald Dahl, 'Charlie and the chocolate factory' has been adopted which is a complicated and metadiegetic narration consisting of the narrative discourse of a third person narrator and the narrative discourse of several character narrators which are embedded within the third person narrator's narration. The present study aims at analysing Tim Burton's and Mel Stuart's translation strategies in their intersemiotic translation of Dahl's story from verbal signs into visual film forms.

**Keywords**: intersemiotic translation; adaptation; diegesis; metadiegetic narration; discourse

*I am Elmira Hajmohammadi, MA student of translation studies. I started my education in the field of translation studies in 2010 to get a BA degree from one of the universities of Iran, Islamic Azad university Karaj branch, which was best known for its foreign language studies. During my education I was trained academically well and I got so interested in translation studies that I decided to continue my education at higher levels in this field. During my education at MA level, while I was increasing my knowledge in this field by reading many books and newly published papers and essays, I got interested in the interdisciplinary aspect of this field in which translation studies interface with other disciplines. I was excited about the way translation models and theories could be integrated with those of the other disciplines, especially the field of film studies. Therefore, I am beginning to do research in the field of cine-semiology. Now I am working on my thesis which is related to the field of cine-semiology and the changes of signs from story to film.*

# CEREMONIAL SEMIOTICS OF CONFERMENT CEREMONY

## The sign system and the ceremonial semiotics of the conferment ceremony traditions of the Faculty of Philosophy at the University of Helsinki

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As a result of the financial crisis the Finnish universities live in time of great change in which cultural heritages bring continuity. Rational universities have always needed traditional ceremonies. The University of Helsinki has cherished old conferment ceremony traditions since the 17th century. At present, only in Finland the masters can receive their marks of rank in the most spectacular multi-day conferment ceremonies with traditions from the Mediaeval European universities. The master's laurel wreath and ring have remained in Finland where the Faculty of Philosophy at the University of Helsinki has the country's oldest conferment ceremony traditions. The Faculty organised the first conferment ceremony in 1643 at the Royal Academy of Turku. In the 1800's the conferment ceremonies became important detectors of national cultural spirit at the Imperial Alexander University in Helsinki. After the Second World War conferment ceremonies became important for the identity of new universities: with these spectacular ceremonies universities demonstrated to be a part of a centuries-old European university system. The aim of the presentation is to discuss in particular the sign system and the ceremonial semiotics of the conferment ceremony traditions of the Faculty of Philosophy at the University of Helsinki.

**Keywords**: ceremonial semiotics; conferment ceremony; cultural heritages

*PhD Tero Halonen's current research is focused on the history of universities, especially on the Faculty of Agriculture and Forestry of the University of Helsinki. The first volume of the 100-year history of the Faculty was published in 2008 and in 2010 Tero Halonen defended his doctoral thesis on the same subject. The second volume of the history of the Faculty, covering the period from 1945 to the present day, is currently in preparation. A 150-year history of the Faculty of Science of the University of Helsinki written by Tero Halonen was published in 2002. He has also written the 100-year history of the Finnish Society of Forest Science published in 2010. Tero Halonen is the secretary of The Finnish Society for the History of Science and Learning.*

# TRANSLATION SEMIOTICS
## Mapping Gaps, Creating Bridges

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In his *Existential Semiotics* (2000), Eero Tarasti states that semiotics needs new theories and doctrines to be able to answer the challenges which our universe of constant change, dynamicity, and flow gives rise to. However, he emphasises that no sign-theoretical advancement can ignore the semiotic heritage and tradition: any third-generation proposal has to consider the achievements of earlier semioticians – the foundation of semiotics. Within general semiotics, the forerunners and predecessors are easily recognized and listed. The situation is slightly different within applied semiotics, such as the semiotics of translation which is influenced by the neighboring field of Translation Studies. As a bridge builder, the semiotics of translation lives inherently on a borderland, mapping gaps, investigating and creating narratives, memes, and even mythical explanations on the origin and nature of translations and translating. In my presentation, I will discuss some recent trends, and ask whether and how semiotic translation research repeats narratives in its analyses and discourses, and uses them as the building blocks of a cosmology of translation, or even more, of a mythology of translation. Does what we experience as advancement consist of merely renarration without any actual progress? What would be a third-generation semiotics for translation semiotics?

**Keywords**: semiotics of translation; translation; translation discourses; re-narrating; cosmology of translation

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## MUSICAL ANALYSIS OF FERNANDO SOR'S *FANTAISIE ÉLÉGIAQUE*
Applying existential semiotics

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Fernando Sor (1778–1839), a Spanish composer and guitarist, was in his days mostly known as a composer of ballets, guitar music, and superb musician. Nowadays he is remembered as one of the most important guitar composers of the beginning of the 19th century. Sor's *Fantaisie Élégiaque* op. 59 for guitar, published in 1835, is dedicated to the memory of Madame Beslay, a young student of Sor who had died in childbirth. In this analysis *Fantaisie Élégiaque* is studied from the existential semiotic standpoint using mostly the so-called z-model or *zemic*-model. Emphasis is placed on the form and expression of the piece. On the other hand, Sor's composition is also seen from a historical point of view.

**Keywords:** Fernando Sor; musical analysis; existential semiotics

*Aleksi Haukka holds BA in musicology and is currently writing his master's thesis on Fernando Sor's guitar fantasies at the University of Helsinki.*

## BEYOND RITORNELLO PRINCIPLE:
Anaphoric Alterations in Mozart's Piano Concerto KV 271

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Whereas from Baroque onward, the ritornello as a textural principle in concerto form has acted in accordance with the general principle of anaphora, a manner of repetition, it now seems that in KV 271 the two are taking separate routes. Elements are changing places in this concerto. There is a change in the use of the trill cadence and, perhaps most importantly, in all sections of form there appears the same orchestra vs. piano interaction, which starts the whole movement. Does this reoccurring of a local piano-orchestra interplay point to further innovations in the development of the genre?

Methodologically it is asked whether one can characterize the signifying profile of the concerto through the existential semiotic Z-model. The relations between social and individual components in the concerto are being redefined. Mozart's concerto form could be seen as a collection of techniques for questioning the nature of the distinction between solo and ritornello. This leads to the emergence of a unique temporal profile for each concerto and a new

arrangement in terms of the Z- model. This is a case of a musical heritage in transition. It may be further asked how the modern performance can accommodate such rich cultural tradition.

**Keywords**: Concerto form; ritornello; solo; Z-model; existential semiotics

*Panu Heimonen has been educated at the Sibelius-Academy (Music theory and analysis) and the University of Helsinki (Musicology, Philosophy). His research centres on music analysis and narrative theory with applications to various musical contexts, including musical performance. He has special interest in bringing together narrative ways of analysing music with traditional music analytical techniques such as Schenkerian analysis and musical Formenlehre. Besides the music of F Liszt, he works on music analytical and narratological questions as they relate to first movement concerto form in WA Mozart's piano concertos. He has published in the journal Res Facta Nova ("Concerto Questions"). His other research interests include intertextuality in music analysis.*

## A DISABLED HUMAN AND HIS CREATIVE ART DISCOVERED ON A MAP OF CULTURAL HERITAGES

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It is known that humans have examined their being in the world since ancient times. The human need to understand others around has originated fromone's birth to existent world. Or, the striving early intention to step towards cultural interaction has actually its origin in the biological and psychophysiological development of an unborn baby before birth. It signifies maturation and growth in becoming a species typical creative being by having a possibility to achieve unique human subjectivity. Sometimes the fetal development crashes into crises. As a result of incorrect neurobiological development you will have to accept and receive a disabled child. The purpose of my presentation is to map signs of disability in the cultural heritages and to identify existential interpretation of musical art within therapeutic non-verbal communication and its slow-paced scattered dialogue.

**Keywords**: disablement; art; humanities; neuroscience; transition

*Sari Helkala-Koivisto is a PhD scholar of Musicology and Existential Semiotics at the University of Helsinki. She has been a researcher of Musical Signification project (University of Helsinki) for over ten years and participated in the project Semiotics of Cultural Heritages. Her semiotic research focuses on Julia Kristeva's psychoanalysis, existential philosophy, and Eero Tarasti's existential and music semiotics applied to musical signification of autism and non-autism*

*cultures. The main research fields are musical prosody, synaesthesia, and dialogical self-process within musical dialogue and time-based arts. In addition to her musicological study, she is an experienced piano teacher in early special education and a music therapist, especially for children with autism.*

## TRANSLATION OF CUISINE CULTURESPECIFIC ITEMS IN LITHUANIAN MENUS

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Culture specific item is a very ambiguous phenomenon in regard to translation since it exists in one culture and it is not necessarily found in another. The translation of culture-specific items is problematic and requires linguistic and cultural competence. The area of cuisine culture specific items is quite narrow and, thus, deeply specialized. Consequently that causes a number of problems for a translator: CSIs may not possess equivalents, the meaning may vary according to the context, they possess both lexical and connotational meaning, etc. The findings of the research indicate that the majority of foreign CSIs are translated as preservation of form in Lithuanian menus. It could be explained by the fact that foreign CSIs are better known, their forms are easily recognizable and thus, they are retained in the target texts.

**Keywords**: foreign CSI; menus; translation; cuisine culture specific item.

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*Jolita Murauskaitė, MA student in study programme Localization and Translation of Technical Texts. Scientific interests include translation, localization and intercultural communication. Currently involved in the projects of Youth Mobility and Erasmus+.*

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## MULTILINGUALISM AND SAMENESS VS. OTHERNESS IN A SEMIOTIC CONTEXT

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Many countries throughout the globe function in a system that allows the usage of more than one language. Such a multilingual social reality's construction, especially in societies like the one in which I live, is perceived in many different ways: attempting thus to provide for the process of differentiating identity's oneness and sameness into various cultural subcategories which already represent new realities (and/or otherness in terms of identity's conceptualization). Due to newly created social realities semiotics naturally discusses the differences and/or oppositions which can contribute to various cultures' mutual exclusivity or inclusivity in terms of various heterogeneous "transformations", which would thus overcome dualities and be viewed as single acts of signs or as a result of a process of singularisation of their constituent components. I shall also attempt using a semiotic style which may enact a semiotics of action, grounded on the semiotics of passions, through a way of producing semantic taxonomies as pride vs. humiliation, hegemony vs. subordination, etc., obtainable due to disjunctive and/or conjunctive semiotic relations such as, for instance, contextualisation vs. de-contextualisation.

**Keywords:** semiotics; language; subject; passion; context

*Dr. Bujar Hoxha teaches at the Department of Communication Sciences (Faculty of Languages, Communication and Cultures) at the South-East European University, Macedonia,. He gained his MA in 1998, entitled "Semiotics of the Characters of Othello and Rigoletto", as well as his PhD, entitled "Theoretical and Methodological Views of Umberto Eco: Poetics of the Open Work" in 2008 (both at the University of Skopje, Macedonia). Out of his publication activity one can number: two novels published in Albanian (1995 and 2006), a translation of Eco's book into Albanian "Sei passeggiate nei boschi narrativi". The Albanian translation came out in 1997. In 2015 he published 'A Paradoxical Way of Communication in Children with ASD" in Sociology Study, Vo.5, Nr. 6, David Publishing Company, USA, and "The Aesthetic Message and its Decoding Processes" in Conference Proceedings of the International Conference on Creative Writing and Critical Approaches to Literature, SEEU, Macedonia.*

## TRANSLATION OF REGIONALISMS IN V. KRĖVĖ'S SHORT STORYTHE HERRING INTO LITHUANIAN

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Translations of fiction from Lithuanian into English have only recently emerged. Therefore, several anthologies of Lithuanian modern literature have been comprised mainly including translated works of Lithuanian modern writers. This presentation compares and analyses the translation of regionalisms into English in V. Krėvė's short story *The Herring* (translated by Jūra Avižienis, 2013). Regionalisms have been chosen for the present analysis since non-standard varieties of language have been an indicator of individuality, linguistic richness as well as cultural identity; they have always required translator's creativity to render the effect of the source text into the target text. Naturally, considering cultural, regional and linguistic differences, translation of regionalisms might appear as a challenge for a translator due to the difficulties of finding exact equivalences in the target language. The results of the analysis of the two texts demonstrate that standardization as a translation strategy is prevalent in most of the cases. However, standardization, as implied by R. Leppihalme (2000), is not necessarily only negative.

**Keywords**: source language; target language; standartisation; regionalisms; translation strategies

*Inga Janavičienė holds an MA in Applied English Linguistics (2007) and a BA in English Philology (2005) from Vytautas Magnus University in Lithuania. She has been working as an English teacher and consultant for more than 10 years. At the moment, she teaches English at Kaunas University of Technology. Her fields of interests include language teaching and learning methodology, translation theory, cross-cultural communication and creative non-fiction.*

## EXPRESSION OF THE BALLET "ČIURLIONIS": PROCESSES, MAPS

Interdisciplinary aspect of narrativity

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The object of the research is the ballet *Čiurlionis* (2013) by the modern Lithuanian composer Giedrius Kuprevičius in which one touches the features of the most famous Lithuanian composer, artist and personality in a new artistic form. This composition is based on miscellaneous expressions of the signs of his artistic works which are evoked through projections of his paintings of opera

scenes on the walls and quotations of his musical works. The later ones are included in the catalogue of the themes and topics of the works by M.K. Čiurlionis music produced by Darius Kučinskas. The most significant feature of the ballet *Čiurlionis* might be considered to be the expression of oppositions implied here, e.g.: Love – Creation (Processes); Earth (earthly) – Heaven (heavenly); Reality – Dreams; Lithuania – Petersburg (Maps); Letters – Paintings; Verbal narrativity – Visual narrativity. The above mentioned oppositions are rendered and associated with a variety of characters in the ballet such as Čiurlionis and the women in his life, paintings, music and the visual expression of his works. This expression of the artist and his environment can be related to the concept of *Veridiction* (véridiction) of the Lithuanian semiotician A.J. Greimas. In this article the categories *real vs unreal*, as well as the roles *Mystery vs Lie* by this scientist are mentioned. The aforementioned ballet by Kuprevičius is characterised by the multitude of actants (characters and symbols) as described by the famous semiotician with the additional determination of actants according to the categories of *being* and *emerging* as a special *show with masks* (Greimas, 1989:272).

**Keywords**: music; art; reality; dreams; places

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## METAPHORIZATION OF RUSSIA-UKRAINE CONFLICT IN MEDIA DISCOURSE

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The aim of the paper is to analyze conceptual metaphors used in Lithuanian and British media discourse. The research is based on Lithuanian and British electronic media resources, which metaphorically express global and specific events related to the conflict between Russia and Ukraine and media attitude

towards them. The role of metaphor in intercultural communication as well as political discourse is crucial as it helps to identify hidden meanings of various subsystems functioning within the systems: formation of mind, means of formation of culture and ideology of a society, preservation of cultural-historical experience. The findings of the research reveal that in the context of Ukraine and Russia conflict both countries are usually conceptualized as persons or institutions. A more detailed analysis of source domain reveals that Russia is most often understood as a person with physical, emotional and social human traits, while Ukraine is depicted as a social and extrovert person. As an institution, Russia is most often understood as engaged in politics or government authority, and Ukraine is understood as an institution linked to war or the military. Linguistic units actualizing conceptual metaphors are more expressive in Lithuanian media discourse, while being rather neutral in British media discourse.

**Keywords**: conceptual metaphor; Russia; Ukraine; political discourse; intercultural communication.

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## IS EXPERIENCE ALWAYS THE KEY TO TRANSLATION QUALITY?

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Experienced translators should know how to produce translations that are accurate and error-free. However, it is hard to define what an experienced translator is and what determines high-quality translations. A number of previous translation research studies have focused on the comparison of novice

and experienced translators (Dimitrova 2005, Jaaskelainen 2010). They have found out the insufficiency of such comparisons in determining what causes high translation quality and translator professionalism (Riccardi 2002). Therefore, other categories have been proposed for analysis, such as specialists (degree in translation or linguistics) or experienced translators non-specialists (degree in other sciences).

The present study analyses texts translated from English into Lithuanian by various translators working as freelancers at translation agencies in Lithuania. The major attention is on the comparison of errors produced by experienced and novice translators as well as experienced non-specialists. The educational background of translators is taken into consideration and comparisons are made thereof. The study employs descriptive and qualitative methods. The texts are analysed in terms of produced translation quality and focus on language errors (grammar, syntax, style, punctuation, etc.) and translation errors.

**Keywords**: errors; translation quality; novice translators; experienced translators; experienced non-specialists

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*Dalia Venckienė is a lecturer at Kaunas University of Technology. Her academic interests include translation technologies, translation theory and practice. She is also a practising translator and language editor.*

## THE MOST POPULAR LITHUANIAN SPRING, SUMMER AND AUTUMN HOLIDAYS ON THE INTERNET

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The study analyzes the most popular Lithuanian spring, summer and autumn commemoration days and annual holidays, their presentation and concept on the internet. The Internet and the Google search engine have become the main source of information about Lithuanian holidays. The study concludes that Easter, Midsummer Day, Assumption Day, All Souls' Day and the Baltic Unity Day are the most popular Lithuanian spring, summer and autumn special

commemoration days and annual holidays on the Internet. The innovative and easily found information on the Internet had an impact on the Baltic Unity Day popularity among people. Holiday names and discourses depend on the website ideology. Pre-Christian or Catholic names are given to Lithuanians holidays, and pagan or Catholic concepts are actualized in the holiday descriptions. The study analyzes that Wikipedia.lt, day.lt, vydija.lt, straipsniai.lt, priekavos.lt are commonly found via Google search engine when searching about Lithuanian holidays on the Internet. It was found out that these websites became dominant in the Google search results due to the websites' popularity, program code specifics, and age. It was revealed that holiday descriptions in day.lt were literally copied or the text was written in their own words, but leaving the primary idea of other websites.

**Keywords**: holidays; Internet; Google

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## NETWORK AS A SPACE WHERE FORMAL AND SELF-REGULATED LEARNING CONVERGE: A GROUNDED THEORY

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In this qualitative study, the posthuman networked self-regulated learning of academics and their students was explored. The conditions for educational texts sharing, networked learning strategies, actions and interactions taken, intervening factors and consequences of self-regulated learning were identified from 24 semi-structured individual interviews with professors, instructors and their students (6 professors and associated professors, 6 instructors, 6 undergraduates, 5 graduates and 1 PhD candidate) from 5 Lithuanian universities. A core category "Network as a space where formal and self-regulated learning converge" showed the differently scaled and cultured knowledge circuits in the contexts of academic communication, virtual learning and professional development. Academics accepted network as a space for

experimentation and inquiry learning paying high attention to virtual identity, personal texts defence and educational ecologies of knowledge. Their students, grabbing knowledge from various channels with low selection, expressed relationship between social networking, existing technological solutions, immersive involvement and study motivation. Further academics and their students' involvement into the networked materials lead to purposeful studies and new targets. Our findings contributed to understanding of how the self-regulated learning of academic parties occurs in the virtual social spaces.

**Keywords**: academics; grounded theory; network as a space of learning convergence; self-regulated learning; university students

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## A HYBRID LOCATION OF CULTURAL VALUE
Cultures in transnational dimensions

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This paper attempts to look at culture as an enunciatory site away from culture as an epistemological object as conceptualized by the post-colonial thinker, Homi Babha. To think beyond theory is to allow, in the sense of Barthes's conception of a 'pleasure of the text', an in-between space, the 'performative' space. This space is not repetitive, not an invocation to similitudes or a return to eternal verities. This is not a space of polarities. It is a space of hybrid signs and sites. This paper attempts to bring forth some illustrative spaces in the Post-

Colonial cultural dimensions of a country like India which is witnessing intense battles and polarisations in the name of culture and cultural value today.

**Keywords**: hybrid signs; Post-Colonial India; enunciatory site; performative space

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## POLITICAL PROCESS: FROM A FREE TO DEPENDANT FREEDOM STATUS

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Conspiracy theories are attractive, but hard to explain. A political process is explainable, but more and more unattractive in democratic countries. What is happening and how the political process is constructed that there is less citizens' authority and the influence of a relatively closed group is growing? In this report, I would like to discuss peculiarities of modern political communication. It cannot be called just life, stream, and process. It does not occur naturally. Somebody creates events, amends them so that some in those events are important, and others – not. Even more: not only in Lithuania, but also in countries with deep democratic traditions a growing mass of people respond a closure to the political process. What are the powers of a free human in a free society? On the other hand, maybe this freedom is only a myth? Maybe there is a need to talk about a completely different "freedom" - the freedom of total dependence and the ways of living/on? Maybe we make a mistake, trying to move a theoretical ambition – called freedom – to this side, to the practical state? Especially in politics, where a dependent freedom thrives? In politics, which is one of the most powerful weapons of practical actions, although invisible, intangible, but very powerful? In this report, I will try to find answers to these questions.

**Keywords**: democracy of dependence; freedom of dependence; political process; communication of political process

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## CONSTRUCTING AN EXISTENTIAL SEMIOTIC COMMUNICATION MODEL

Exploring the possibilities of Tarasti's theory

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The theory of existential semiotics as developed by Eero Tarasti in the last few decades, and its recent advances have opened new ground in semiotics. This paper is an attempt to build a new communication model based on the concepts of Tarasti's theory making use especially of the so-called zemic model, as presented in his 2015 volume *Sein und Schein*. The zemic model and other notions of existential semiotics like *Dasein* and transcendence offer tools to analyse the complex interpersonal and intrapersonal processes involved in any act of communication. I argue that these concepts are particularly useful to study some very topical issues as breakdowns in communication between different social groups, among others.

**Keywords**: existential semiotics; zemic; communication; dasein; transcendence

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## CULTIVATING CULTURE AND HUMANITY

A Semiotic Analysis of Concepts and Modalities in UNESCO Texts

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UNESCO introduces itself in the following way: "UNESCO is known as the intellectual agency of the United Nations. At a time when the world is looking for new ways to build peace and sustainable development, people must rely on the power of intelligence to innovate, expand their horizons and sustain the hope of a new humanism. UNESCO exists to bring this creative intelligence to life; for it is in the minds of men and women that the defences of peace and the conditions for sustainable development must be built". This is a huge, semiotically challenging issue, the role of cultural heritage as a material or immaterial phenomenon of a community. In my presentation, I will discuss some UNESCO texts from a semiotic point of view (Welby 1903, 1911; de Saussure 1916; Morris 1938; Bakhtin 1981 etc.; Lotman 1990; Tarasti 2000

etc.; Petrilli & Ponzio 2003, etc.) and ask: Which are the maps, the processes and the ontological and epistemological aspects shaping the old and new narratives of cultivating culture, cultivating humanity (Nussbaum 1997), the democratic right of cultivating peace and a peaceful society, an absolute condition where values are involved in our globalised, uncertain and unstable and changeable world, the idea of cultural heritage in history, now, and in future? What kind of activity is needed by the existential subject? How can we use semiotics in communication connecting people for understanding, avoiding misunderstanding and promoting self-understanding? Semiotics is able to reveal hidden signs in power relations and values transferring and cultivating humanity and dignity.

**Keywords**: cultivating culture; cultivating humanity; semiotic modalities; narratives; UNESCO texts

## FICTION AND NON-FICTION
### The Swedish Translation History in Finland 1800–2000

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The poster presents our project *Fiction and Non-fiction – The Swedish Translation History in Finland 1800–2000*. This historical project focuses on the Finland-Swedish and Finnish culture in Finland, as well as on the common history of Finland and Sweden (in the 19th century) from a translation-theoretical viewpoint. The starting point of our intra- and interdisciplinary study is proffered by the national and international historical descriptions of translation as a phenomenon and an action involving an encounter between semiotics, linguistics, literature studies and cultural studies, as well as the inherently interdisciplinary field of Translation Studies. The project aims at providing a translation-theoretical description of *what* has been translated since the 19th century in fictional and non-fictional genres, *when*, *why*, and *how*, but also by *whom* in the language pair of Swedish and Finnish. The goal is to reveal the multidimensional contexts where literature, translated and non-translated, exists: books, authorships, reception, and the development of literary institutions and milieus in literary spaces, semiospheres – factors and phenomena that are affected and spread by what we can call translational traffic of intra- and intercultural texts.

# TRANSLATIVE THINKING AND SEMIOTIZING

## Maps, Processes and Narratives in Semiotics, Social and Cultural Semiotics, and Multimodality

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The presenter will discuss some maps, processes, and narratives in semiotics, social semiotics and cultural semiotics, as well as multimodality from the viewpoint of translation. How can we draw a map of semiotics and translation, or translation and semiotics? In her significs, an interpretive-translative approach, a general theory of signs, meaning and understanding, including the relation between sign theory and value theory, Victoria Welby (1837–1912), a presemiotician, defines "translation as a tool of the mind", as Charles Sanders Peirce (1839–1914) does in his semiosis and thought-signs: "[…] a sign […] translates itself into another sign in which it is more fully developed." Welby (1903, 1911) did not talk about *translation proper* (interlingual translation), but about the signifying universe at large, and, hence, about translation in a wider sense; all language and all expression is a form of translation (translative), it is a question about identifying connections and investigating signifying processes in an ever expanding world of signs and senses. Lotman (1990) also describes translation as "the elementary act of thinking", and a dialogue: "the elementary mechanism of translation is dialogue". He uses the term semiotizing for the sign process in the semiotic space, semiosphere, where meaning is constructed.

**Keywords**: translative thinking; semiotizing; semiotics; social and cultural semiotics; multimodality.

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# FORMALITY AND THE USE OF VISUALS IN FACEBOOK COMMENTS

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The growing influence of social media has stimulated great changes in language use: because of the electronic medium long-established norms of communication are often broken and new trends emerge. One of them is the use visuals, such as still images, GIFs, videos and animated emoticons, which is the focus of the present paper. More precisely, the paper aims to determine the interrelation between the use of visuals in Facebook comments and formality of the accounts. For this purpose, a hypothesis is raised proposing that a lower level of formality of a Facebook account triggers the followers to use more visuals in comments, thus making visuals a marker of informal social media register. To test the hypothesis, six Lithuanian Facebook accounts, three formal ones owned by politicians and the remaining three informal – by famous comedians, were selected for the analysis based on the high number of followers. The paper employs register analysis (Biber 2009), specifically focusing on participants, as well as linguistic features characteristic to formal and informal language variety, and quantitative analysis to process the data obtained from two corpora compiled of the Facebook post and comments dating from 1 January 2016.

**Keywords:** Facebook; visuals; formality; Lithuanian; register

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## VISUAL COMMUNICATION: PROCESS OF INTERPRETATION BASED ON CONCEPTUAL MAPS OF MEANING

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Communication is an ongoing and dynamic process. Our knowledge of the world is constructed by social, cultural and linguistic categories, which are based on meaning making and perception of the surrounding world. Meaning is dependent upon which concepts or mental ideas we carry around. People whose conceptual maps differ from each other will understand the world in different ways. By interpreting the world in roughly similar ways, we can construct a social sphere that we inhabit together. The study aims at researching the process of visual communication: how the meanings are being constructed and shared, how the conceptual maps of meanings are coded and interpreted within the framework of our concepts and ideas and, how the code of written or oral narrative is converted into sounds and visual images. Hence, we have visual expression, visual representation, visual turning communication and visual culture. Findings of the study reveal that in communication process, interpretation of codes is built upon our socially and culturally shared conceptual maps. At the same time, the media continuously contribute to the creation and re-creation of these maps. The media convey meanings through a variety of linguistic and audiovisual signs, and they are therefore bound up with the cultural process of representation.

**Keywords**: visual communication; conceptual maps; meaning; interpretation; visual culture

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# EXPERIENTIAL PROCESS OF VOCABULARY LEARNING WITH CONVENTIONAL AND DIGITAL MEDIA

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The paper deals with the outcomes of a consecutive study on vocabulary learning, using conventional and digital media. In contrast to the previous stage, the current case focuses on learning the target vocabulary in context. Whereas the media of learning remains the same – paper vs. computer – the process of learning is analyzed as an individual experience. Adult learners' language acquisition is based on certain principles, such as learning what they need to know, having a variety of learning experiences, moving towards independence, making use of the "inner voice", i.e., representing speech sounds in mind, thus helping to memorize vocabulary. Researchers argue that neuro-linguistic programming is also at the base of language acquisition, which was documented in the research. When the students applied the mentioned techniques in performing the task, the procedure of acquiring the new vocabulary became an experiential process with regard to their learning outcome. In 2015 and 2016, experiments were carried out at Kaunas University of Technology to determine which method was better for memorizing academic words in context. A follow-up survey was conducted to consider the factors affecting the results. On the basis of the findings, recommendations are provided to make language learning more efficient.

**Keywords**: vocabulary acquisition; conventional media; digital media; learning process; memorization techniques.

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# MASTER TROPES AS AN EPISTEMOLOGICAL INSTRUMENT: FROM STRUCTURALISM TO POT-STRUCTURALISM AND BEYOND

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Since Roman Jacobson and his «Two aspects of language and two types of aphasic disturbances» rhetorical tropes are no longer seen exclusively in a domain of eloquence and overcoding but as a fundamental mechanism or logic of signification and even ontogenetic development that profoundly changes their ontological and epistemological status. The master tropes (a notion usually applied to a binary opposition of metaphor and metonymy but also expanded to synecdoche, irony, and catachresis) become a basic methodological and conceptual construct, a kind of *inventarium,* not only for humanities (semiotics, philosophy, anthropology or psychoanalysis) but also for natural sciences where the logic of similarity and contiguity become profound for the development of humankind civilization. The paper aims at considering and summing up different analytical approaches (both in humanities and natural sciences) that employ master tropes (or their logical derivatives) as the main theoretical concept that have become influential in the XX century.

**Keywords**: master tropes; metaphor; metonymy; R.Jakobson; tropology

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## SHOW MUST GO ON: INTERPRETING PLAYS AT THE THEATRE

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Audiovisual translation (AVT) is usually associated with film dubbing, subtitling, voice-over, commenting and alike. Subtitling of operas and musicals as well as subtitling of performances also fall into the domain and scope of AVT, yet simultaneous interpreting of performances at the theatre is actually practised, applied and discussed in audiovisual translation studies. This article describes a real case of simultaneous performance interpreting into the English language at the National Kaunas Drama Theatre, Lithuania. The project started in May 2015, with an aim to gain new competencies and expertise in interpreting, to internationalize the National Kaunas Drama Theatre and to grant visitors of Kaunas the access to Lithuanian art and culture. The article reveals the significance of multimodality as the key strategy in simultaneous interpreting performances at the theatre and discusses peculiarities of this type of interpreting in audiovisual translation.

**Keywords**: interpreting; plays; multimodality; strategies; theatre.

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## THE USE OF VERBAL TOOLS IN POSTDRAMATIC THEATRE OF MUSICAL NARRATION

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As postdramatic theatre has become an established concept, a theatre show is seen as a self-sufficient artwork rather than an illustration of a literary text. Hence, verbal expression is not limited to the function of conveying the text, while the rule is ignored that the text, as a tool of meaning creation, must be clearly communicated. Such an attitude towards literature encourages those

involved in theatre production to take on experiments with the text and treat it as a musical material that calls for creating musical narration.

Musical narration may be created in many ways: as a score written by a composer; during rehearsals or the process of communication of a performance; by making use of the capabilities that voices, movements and gestures of actors and musicians offer; by changing locations and specific features of a particular space.

Through the study of scientific sources, the personal experience in composition and the analysis of my own music, I have identified three dominant ways of the use of verbal tools in postdramatic theatre as far as the creation of musical narration is concerned: 1) non-semantic use of literary texts; 2) musicalisation of verbal expression; 3) utilisation of actor's vocal capabilities.

The paper examines particular instances when these tools have been employed to create musical narration in postdramatic theatre productions.

**Key-words**: postdramatic theatre; musical narration; non-semantic; musicalisation; verbal tools

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## SAUDADE AND VILLA-LOBOS MUSICAL NARRATIVE

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Probably the feeling that best represents Brazil is *saudade* -melancholic, nostalgic feeling of missing. As a complex sentiment, based on African, Portuguese, and Indigenous influence (key pillars of "myth of three sad races", matrices of Brazilian sensibility), *saudade* is largely established in the rising of Brazilian mixed culture and society. On the other hand, as an epistemic category of Iberian culture, it deals with musical representation, narrative and

symbolism, particularly in the Brazilian National identity elements present in Villa-Lobian narrative discourse. Especially considering the fact that Villa-Lobos appropriation process follows a re-signification of Brazilian folklore, culture and occidental music, Existential Semiotics analytical approach intents to show *saudade* as an important element in the development of his narrative. Hence, applying this approach to some works of Villa-Lobos will allows us to identify cultural and musical signs of Villalobian expression. For that, this paper aims to map four points (impetus, belonging, stimulus, and phenomenon) present in Villa-Lobos' musical discourse, able to show compositional process in development of his musical narrative.

**Keywords:** saudade; existential semiotics; Villa-Lobos; compositional process; musical narrative

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## COMPOSER AS PUBLISHER'S HOSTAGE

19th century German music publisher's understanding of Spanish folk/professional music

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Individuality, style and artistic idea of creation are the factors determining originality and cultural "fairness" of a piece of art in the context of customs, traditions and social structure of that time. The time comes when a piece of art has to make profit by becoming a mass consumption product. Sometimes the person responsible for publishing, i.e. a publisher, 'improves' and thus distorts a piece of art without the author's consent in order to indulge the trend prevailing in the society at that time and to gain maximum profit. Such events are uncommon in music publishing nowadays. However, it could have been more frequent event in the 19th century, i.e. before the outbreak of globalisation of Western Europe. The considerable example may be found in the process of music publishing of *Suite Española* by I. Albeniz. When analysing sources of

literature and comparing cultural differences as well as taking into consideration the specifics of the period, we will consider the influence made by the German music publisher of the 19th century on publication of the pieces of art composed by the Spanish composer. What published product can be obtained when two representatives of different cultures meet and when opinions of such two representatives about each other's culture and customs have been formed in the context of social cliché and stereotypes of the 19th century?

**Keywords**: publishing; Albeniz; Spain; German; cultural stereotypes

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## THE PATH TO THE VAULT OF HEAVEN
Ideology expressed in space in fantasy fiction

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Ted Chiang remains one of the most celebrated and yet neglected authors of fantastic fiction. The following paper will focus on Tower of Babylon, Chiang's early short story. The aim is to discuss how paracosms and their constituent places and spaces reveal or disguise ideology. Following Rybicka, Jameson, and Žižek, this presentation poses that ideology is to be found in seemingly practical and utilitarian constructs and endeavours. Specifically, it explores the epistemological consequences of the cosmology of secondary worlds. It deals with the socioeconomic conditions represented in a three-dimensional space. Finally, it analyses the geopolitical ideology represented by the centre-periphery dynamics of the world presented in the story.

**Keywords**: maps; places; spaces; fantasy fiction; ideology, narratology

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# A SEMIOTIC ANALYSIS OF THE SONGS *CALVI ARAVI* AND *REY DON ALONSO* IN FRANCISCO DE SALINA'S *DE MUSICA LIBRI SEPTEM*

## The construction and deconstruction of cultural identities in the transition between Muslim and Catholic Spain

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In the 1577 edition of his *De Musica Libri* Septem, Francisco de Salinas illustrates in the 13th Chapter of the 6th book his discussion about meters composed by 5 tempos with a Moorish song that he affirms to be "extremely popular" in his time, and whose lyrics he transcribes as *Calvi vi calvi, calvi aravi* (possible translation is "the heart of my heart is the heart of a Moor").The most interesting feature of that song is that Salinas presents it in two versions: the previous one and another in Spanish, singing *Rey Don Alonso, rey mi señor.* The example illustrates the gradual transition from what we can consider as the prevalence of a ternary cultural system (Lotman, 2004) in part of the Al-Andalus era (especially between the 11th and 12th centuries) to the binary system that characterised the cultural representations in Catholic Spain and Portugal throughout the 16th century. A semiotic analysis of that composition and its cultural context can not only illustrate the process of transition from ternary to binary systems but also shed some light to the possible contributions of semiotics with respect to the study of Cultural Heritage as a whole.

**Keywords**: semiotics; song analysis; Al-Andalus; Muslim Spain; semiotics of cultural heritages

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# INDIVIDUAL, *KATA* AND ARTS:
## Semiotic Considerations on Cultural Identity

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Late Greimas distinguished four modalities of narratives: "will", "can", "know" and "must". Every modality is characterized by certain configuration and charges of *me* and *self*. Invoking system of these modalities, I will try to reconsider some aspects of artistic creativity in Japan and the West. Usually creative phenomenologies of these civilizations are considered as absolutely different; the West is associated with individualism and anthropocentrism, whereas East Asia with collectivism and cosmo-centrism. However, looking from the perspective of semiotic models, individuation proves to be nothing individual; it is a regulative imperative of culture and as such it implies the "must" dimension. In this sense, it is close to Japanese *kata*. Whereas concerns about the particular Japanese identity, relating it with traditionalism and "emptiness" of the self, could be considered as a form of romantic individuation – "will" to be different. In this way civilizational difference emphasizing interpretations might be questioned and cultural particularity could be considered not so much in terms of qualitative difference as in terms of a historically changing quantitative configuration in the same universal system of modalities.

**Keywords**: modality; individuation; kata; Zeami

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## NARRATIVES OF LOSS AND GRIEF
Narrative strategies of death in a pet cemetery

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Cemeteries pose a challenge to narrative analysis because of the multifaceted cultural features on the one hand, and the strict regulations of actions and displays in some countries on the other. Graveyard opens its gates to investigate the approach of categorising and to analyse the narratives of pet loss, grief and memory. This paper investigates the narrative strategies of animal-human relations cut off by the death of a pet. Both textual and visual elements on display are used to reveal a human approach to death in general and how to deal with the loss of a beloved animal in particular. At the beginning, the definition of the pet animal and an overview of relations between pets and humans are provided. Differences between narrative freedom and restriction on pet cemeteries and burial grounds for humans are underlined in this investigation. The pet cemetery of the Oulu region at Sanginjoki is used as the example of analysis in order to show the interconnection of the narrative of the place and the narrative of the deceased.

**Keywords**: pet animals; narrative of loss and death; cemetery; animal-human relations

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## THE *PLAY-WRITE*: SCRIPTS AND NARRATIVES OF ARTISTIC RESEARCH IN MUSIC PERFORMANCE

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Studies of theatre performativity as an academic discipline (or, rather a combination of various culturological and anthropological methods) emerged in the 1960s, while the rise of the research into musical performance is mostly related to the trends of new musicology (1980s–1990s). Under the influence of

this theoretical paradigm, research of the art of musical performance often combines historical, empirical and psychological analysis, cultural studies, hermeneutics, semiotics, and performance practice. New theoretical methods are also provided by the rapid spread of artistic research, which offers significant insights and impulses to the field from the perspective of the practitioners of this art.

The present paper is an attempt at mapping the current trends and perspectives of artistic research in music performance. Starting with the assumption that the practice-based research does provide very specific insights into respective fields of art, here, more than an 'ideological defense' of this type of research, an overview of institutionally and individually existing *scripts and narratives*, i.e. research topics, methods and strategies employed by the artists-researchers, is presented.

**Keywords**: music performance; artistic research; research strategies; performance practices; performer-narrator

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## THE CRISIS OF MEANING AND UNDERSTANDING OF THE MYSTICAL SPEECH

A new phenomenon in the contemporary world

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The modern world challenges the ideas of transcendence and a Supreme Being. The values of this system change naturally. The scientific knowledge is important now and it has been based on a precise and rigorous mechanism of criteria. With this change in the value-system, how can we understand the texts

of the mystics? It is a question of values, an ethical question. It is evident that in the discourse of mystics, it is always the question of transcendence. In all these models of enunciation, with the body and the non-verbal language as the mystic dance or literary language, there is a *Self* that they are trying to stage (produce). This is the practice of "believing without seeing" that culminated in the permanent concentration of *Self* (*selbst*) on Principle intelligible. For these kinds of discourse it is the mystical dimension, a subset of the cognitive dimension, which contributes to the sense that is incomplete and still in the veil for ordinary people. All this lead to a kind of philosophy *Unity of existence* approached and explained by Ibn Arabi. The objective of this research is to show: for understanding the mystical discourse we must consider the old value-system of the mystics and the soufis, for them the true self-knowledge is the Self superhuman and the infinity which is the only reality even. This value-system is in contradiction with the new system.

**Keywords:** unity of existence; transcendence; value-system; contemporary world; mysticism

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## NAVIGATING IN THE PHRASEOLOGICAL FIELD
### Semiotic and translation-theoretical approaches to phrases

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Phraseology is a research area that covers a wide range of expressions, such as collocations, idioms, proverbs, and metaphors, expressions, which in turn can be examined from versatile theoretical vantage points. In the phraseological map, there are different types of methods available, for example descriptive and contrastive as well as quantitative and qualitative methods. In the map, we can also encounter bridges between various disciplines, such as cognitive linguistics, semiotics, or translation studies, which open up new interdisciplinary possibilities for the understanding and the usage of phrases. My special interest – in addition to translation studies – lies on the one hand in pragmatics, that is, in how phrases are used in everyday situations, but also in fiction, and on the other hand in cognition, which provides us with an ontological approach to phrases. In my presentation, I aim to proffer a bird's eye view of the research field of phraseology and of its relation to the

neighbouring fields, but also, to pay attention to probable gaps in the phraseological territory.

**Keywords**: phraseology; semiotics; translation; pragmatics; cognition

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## SPATIOTEMPORAL COEXISTENCE OF MAPS AND NARRATIVES IN MUSICAL SIGNIFICATION

A view of embodiment in musical composition process

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The congress theme juxtaposes processes, maps and narratives, following the perceptive realization of a transition from "result" to "process" as far as understanding the meaningful practices of the society is concerned.

In Peirce's semiotics, "the man [or woman] and the external sign are identical", "my language is the sum total of myself; for the man is the thought" (CP 5.314). Following that logic, and conceiving narrative not only as linguistic, but as intermodal and intermedial, our lives are regarded as narratives of practical inquiry, communicational practice, telling the world what meanings, that is, habits of action we have in and of the world. A ubiquitous part of those narratives is music, quintessential in forming, addressing and conveying meanings in nonverbal ways.

The paradigm of embodied cognition extends to the embodiment of the mind in social relations and other aspects of the actual world. Rather than assuming a process of signification from a map of the world into a narrative of its interpretation – or any separation between the two, this paper discusses how maps and narratives spatiotemporally might coexist in the process of signification, particularly those of musical composition process.

**Keywords**: composition (music); semiotics; metaphor; creative thinking; narrativity in music

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## THE CONCEPT OF MEDIATION IN CHARLES PEIRCE

Experience as continuous process

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The paper presents Peirce's semiotics as a philosophy of transition. Peirce identified experience with mediation, the very process of transition. This refutes the criticism that Peirce's philosophy holds assumptions of *noumenalism.* Contemporary pragmatists, such as Koopman, consider that Peirce's pragmatism belongs to the same strand of philosophy as James and Dewey's, who did not completely detach from modern dualism. Within the history of pragmatism, Koopman identifies three stages, whereby pragmatism, as a philosophical paradigm, undergoes a transition from focusing, at first, on experience, then on language and, eventually, on the process of transition. Koopman includes Peirce in the first category. The main argument is that Peirce's phenomenological categories suggest an ontological hierarchy of first, second and third. The paper presents Peirce as a transitionalist because his concept of experience coincides with the process of triadic mediation which he coined as semiosis. This is most clearly noticed in Peirce's criticism of Hegelian synthesis. For Peirce, synthesis is not triadic, but only a reaction to the action of first and second. Peirce's third category includes the action of first and second while transcending them. The idea of experience itself being triadic continuity (mediation) recommends Peirce as an avant-garde transitionalist.

**Keywords**: transition; mediation; process; Charles Peirce; pragmatism

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# REALITY OF ART IN THE MEDIUM OF ARCHITECTURE

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May architecture be considered as art or is it simply a technical solution as a shelter that accommodates the human needs? To discuss the question in the realm of architecture, we have to clarify what we refer to when we speak about art. This article discusses art as the production of "the artists' reflection of his/hers existential experiences through what he produces" and some of the most refined individuals of the humankind come to existence. In a work of art we encounter ourselves and our own being-in-the-world in an intensified manner. Art alters the boundaries between the mind and reality. Art creates images and emotions that are equally true as the actual situations of life as well as an imaginary world that we usually loose the track of "what is real". When experiencing a work of art, we project ourselves onto the object of our experience; we imagine a genuine physical encounter through 'idealized sensations' and give a possibility of experiencing our own existence. In this article, Tarasti's existential semiotics approach will be discussed in the existential being of an artist, and the sign processes in the field of art and architecture to discuss architecture as a form of art.

**Keywords**: artwork; existential semiotics; presigns; actsigns; postsigns

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# ALVAR AALTO IN SEARCH OF EXISTENTIAL SELF

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This research is about the creative stage of one's self development. By taking creative process as the genuine expression that has been actualised during one's search of his/her existence, Alvar Aalto's existential search have been examined through his works and personality. Artist creates the work of art and then work of art recreates the artist. Thus the created work and the creator are complementary to each other's existence. To explore the search of existential self of a "unique, genuine, authentic", work of art or a personality, main headings such as "personality", "being new", "contextuality", "spontaneousness", "humanising", and "meaning" (poetic realism) have been developed from the existential concepts of existential thinkers and Alvar Aalto's existential personality and creative act have been discussed by looking at what he has done and said by means of those headings.

With the assent that the works done by Aalto relates to Aalto's search of himself as a being, the existential integrations in Aalto's personality, its results in his work and their impacts on the experiences of the perceiver are discussed. Such a study as a phenomenological analysis helped to discover new realities on "Aalto spaces" as those already formed noumenal realities.

**Keywords:** Alvar Aalto; uniqueness; existential search; humanism; contextualism; new; spontaneousness; personality

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## ASPECTS OF ARTISTIC RESEARCH WITHIN THE SOUND-IMAGE STUDIES

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The present paper aims to analyze the aspects of artistic research within the studies of sound and image relations.

The definition of what is artistic research keeps changing depending on the context it needs to be adapted to, on the paradigm and the position of the speaker or writer. Furthermore, sound-image and the strategies of connecting them is an object that can be defined by using a variety of theoretical approaches and tools ranging from acoustics, optics, musicology, physiology, psychology, phenomenology, translation studies, etc. However, approaching research through one's creative practice (as in the case of this paper) offers important insights and inspires fruitful discussions.

By applying a retrospective view towards the studies of sound and image relations we can unfold and map the aspects of artistic research within them even before the attempts to define the very object have started in the academic field.

**Key-words**: artistic research; sound-image; cymatics; multisensory art

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*The object of analysis in his creative practice is the translation and transformation processes involved in the shift from one media to another, mainly focusing on the relations of sound and image.*

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*Similarly as in his creative practice, Orlovas focuses his scholarly research on various aspects of the relations of sound and image and the transformation processes involved in the change of media through artistic research philosophy since 2014.*

## THE BRONZE STATUETTE PLAYING A TRUMPET FROM MYLASA

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A bronze statuette in the British Museum (B.M.130.909) represents a male figure playing a trumpet. The figure is 6 cm high and nude. It is not canonic with disproportionately large head and thin legs. The nose is big and unusually

turned up so it has grotesque impression. The hair and eyes are marked by fine incisions and the enlarged chin indicates the presence of a beard.

The figure wears a strange peaked cap with the end falling backwards and "phorbeia" a leather band which covers the mouth and is tied at the back passing over the top of the head of trumpet player. As seen in analogies regarding the musical instrument and the artistic style, the Mylasa statuette can be dated given by E. Akurgal to the famous Cybele cult group statue from Boğazköy. It is well-known that many works reflect the influence of Phrygian Art for centuries in Anatolia. On the other hand, nudeness is a distinctive characteristic of the Greek Art. The statuette from Mylasa reflects both the influence of Phrygian and Greek Art. We comment this statuette not only as grotesque but as ugly as well. We also comment the former of Marsyas thought and Music. It is called Phrygian Music and common in this region. In this paper statuette and "phorbeia" are analyzed by artistic point of view and in the context of Phrygian Music in accordance with the Peirce semiology. The present study is based on three concepts; 'firstness', 'secondness', and 'thirdness'. 'Firstness' the ambiguity of the statuette; because the statuette is not from the context of a legal excavation. The 'secondness' is, by comparing similar statuettes, what is its point during the Phrygian Period in the art of statuettes; and 'thirdness' (the figuration of the feasible) sets up the outcome of the study based on the rules, methods, technical and cultural extent, and the historical process.

**Keywords:** Peirce; statuette; phorbeia; aulos; ugliness

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## LIVES AND FORTUNES OF SEMIOTIC LANGUAGES IN THE SOCIAL SEMIOSPHERE

A semiotic analysis of how desires and beliefs become powerful

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The social space is a semiosphere consisting of a variety of institutions functioning as so many sub-semiospheres. In these sub-semiospheres, numerous languages are struggling against in order to take the power. But precisely, how do the powers, creators of semiospheres, emerge? How does an individual and ethical aspiration become a language? What exactly is a language? And how does a language manage to make its way through the social space so as to get communized, institutionalized and naturalized? When answering these questions, we see that the languages, in addition to belonging to a particular genre, also convey forms of living that offer them a force of assertion and resistance to be lasting. (Main references: Yuri Lotman, Jacques Fontanille, Baruch Spinoza and Yves Citton).

**Keywords**: form of living; language; power; semiosphere; strategy

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## THE TRICKY TRANSLATION OF TERMS IN THE IT SECURITY DOMAIN

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Being an intrinsic characteristic of computer science, English terms of IT tend to be commonly adopted in the target language at the mundane level. However, the problem arises when there is a necessity to produce a good translation of some particular text involving the terminology of IT. In translation, special knowledge is needed to understand technical terms and computer jargon in order to render the meaning of a word or a phrase it refers to. Therefore, literal translation is often neither appropriate nor understandable. The current article

highlights some idiosyncrasies of translating terminology in the IT security domain, namely the terms of antivirus, computer virology and other malware. The aim of the paper is twofold: 1) to consider the translation of some of the terms in the aforementioned area by exploring Lithuanian equivalents and their acceptability among users; 2) to reveal the attitude of IT students towards the officially approved translated terms of IT and provide examples of students' translation.

**Keywords**: IT security terms; translation; acceptability; equivalence

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## LITHUANIAN EVENINGS: ANALYSIS OF MUSIC REPERTOIRE IN THE CONTEXT OF THE PRE-INDEPENDENCE YEARS IN THE BEGINNING OF THE 20TH CENTURY

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The report analyses the phenomena of musical events in Lithuania in the pre-independence years, 1904–1917, with focus on the so-called Lithuanian Evenings. The programmes in Lithuanian Evenings usually consisted of two parts. The main attention was addressed to one or two plays/performances that were accompanied by entertaining music supplements, e.g. Lithuanian folk songs, dances, games and/or some professional music compositions, lectures as well. According to theatre researchers, the public events made a great influence in the formation of professional Lithuanian theatre. However the musical part of the evenings still requires a detailed study and systematization of its semi- and professional repertoire, authors of music compositions, musicians, venues and geographical spread etc. The collection of surviving posters stored in the archive of Lithuanian Theatre, Music and Film Museum provides a valuable information for the research of musical part of Lithuanian Evenings. The aim of the report is to analyse the specific musical repertoire as a musical non-violent form of resistance that acquired the role of fostering and promoting the sense of national identity.

**Keywords**: Lithuanian Evenings; the first independence of Lithuania; musical non-violent form of resistance

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## MAPPING ON THE EDGE OF SEMIOTIC SPATIAL MODELLING

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Spatial conceptions and representations are useful tools for knowledge creation about the sociocultural world, its organisation and processes. While providing describeability, graspability and sometimes even an apparent objectivity, these spatial modelling tools are however varied and essentially semiotic. In my paper I discuss the semiotic nature of spatial modelling and a distinction between two tendencies in 'mapping'. One is related to standardisation and desemiotisation in knowledge creation and communication, the other focuses on mapping as spatial modelling that has (re)semiotisation and textualisation in its very core. The distinction concerns abstract conceptions and theoretical discussions as well as knowledge making and actions in the very practical sociocultural world itself – thus from conceptions of the semiosphere or social space and charts to territorial ideologies, buildings and behaviour. Respectively, it is possible to outline the role of semiotics of space for social and cultural theories and reconsider spatial conceptions in relation to the so-called spatial turn in social sciences and humanities.

**Keywords**: mapping; spatial modelling; semiotics of space; spatial conceptions in social and cultural theory

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## AT A CROSSROADS

New Media, Performance Art, and Three Projects of Eva and Franco Mattes

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Complex transformations of twentieth-century art questioned the very definition of art, its limits, possibilities and obligations. New phenomena – as, for example, performance art and media art – have been constantly reshaping ways of artistic expression and categories of its critical reception. One of the examples of these processes could be the history of performance art, once characterised by ephemeral qualities and bodily presence of an artist and a viewer in common time and space. This early notion of performance has been later questioned and redefined by practices of repetition, documentation or reenactment, and – last but not least – the growing role of media environment. In my paper, I will analyse three projects of net artists Eva and Franco Mattes. *Synthetic Performances*, *Reenactments* and *Befnoed* juxtapose traditions of performance art with different aspects and elements of online virtual worlds and other web services. These juxtapositions offer provocative responses to the performance art discourse and mordant comments on so called participatory culture.

**Keywords**: new media art; performance art; Eva and Franco Mattes

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## IS THERE A PLACE FOR A *ZEMIC* MODEL OF DIAGNOSTIC INFERENCE?

The conceptual, logical and pragmatic dimensions of diagnosis determination

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One of the most central aspects of doctor's clinical work is the process of determining a diagnosis. However, determining exact rules and guidelines for this pivotal component of medical practice has turned out to be exceedingly challenging. Clarification of the principles of anamnesis, clinical examination and diagnostics is - apart from its indisputable philosophical and scientific interest - a specifically important task because through such process of explication it becomes possible to intervene with many practical problems that appertain, e.g., to the uneven distribution of the costs of health care services among different patient groups and the population at large. Planning treatment schemes and organising the service and treatment chains of patients with long-term morbidities call for more analytic and exact conceptual tools - already at the diagnostic level - than what doctors presently have at their disposal. My purpose is to provide tools for understanding the outlines of the principles of diagnostic inference by concentrating on the three facets of general diagnostic knowledge, the findings of clinical investigation and the interrogative steps involved in anamnesis.

**Keywords**: diagnosis; fuzzy logic; diagnostic inference; interrogative logic; semiotics of clinical encounter; zemic model of doctor-patient interaction

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## DREAMS AND NARRATIVES: From Psychoanalysis to Contemporary Imaginaries

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The close relation between dreams and narratives emerges from the very definition of the former: "*successions*" (Random House Learner's Dictionary of

American English 2016) or "*series* of thoughts, images, and sensations occurring in a person's mind during sleep" (Oxford Dictionary 2015 [our emphasis]). Such successions have a specific semiotic capacity, which means that they are charged with particular meanings, inevitably requiring — or at least intensely inviting — interpretation. From Freud's model — according to which dreams give expression to prior, unconscious dream thoughts (Freud 1900) — to contemporary collective imaginaries, such a semiotic force has been foregrounded and variously explored, revealing interesting aspects related to dreaming (e.g. the role of memory, the importance of the perceptual level, the negotiation between the unconscious and the censorship of consciousness, the processes of spatialization and temporalisation, etc.). Building on existing literature and the semiotic analysis of relevant case studies, we will analyse the processes of meaning-making and the narrative logics underlying dreams and their collective representations, making particular reference to Propp (1928) and Greimas' (1966, 1970, 1975, 1983) models, as well as to more recent approaches in the field of narratology (e.g. Ferraro 2012).

**Keywords**: dreams; narratives; semiotics; psychoanalysis; collective imaginary

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*Dr. Stano also collaborates as adjunct professor, lecturer, examiner and supervisor of undergraduate and graduate students with various universities in Italy and abroad.*

## POLYSEMY IN THE TERMINOLOGY OF ECONOMICS

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Polysemy is considered to be the deficiency of meaning when analysing the content of the term, although in some cases the avoidance of the phenomenon of polysemy is impossible. In regard to perfectly organised terminology, the distinguishing characteristics of a term are generally assigned to a single concept. A problem occurs when terminological dictionaries are analysed: whether presented specific characteristics relevant to terms are equivalent and

contain the same concept-related information in dictionaries of two different languages, i.e. English and Lithuanian. Furthermore, the investigated data cover polysemic terms in the field of economics that have been analysed considering some aspects: (a) when the term represents the equivalent meaning regarding to the concept-related description in both languages; (b) when the term represents two or more meanings in regard to the concept-related information in Lithuanian and this information is compared with the term equivalent in English, and vice versa; and (c) when the meaning of the term is limited in one or another analysed languages.

**Keywords**: polysemy; terminological dictionary; terms of economics; equivalent meaning; metaphor

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## UNCOVERING A NEW SOCIAL REALITY
Could basic income be a stabilising driver?

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Information technology and globalisation have been major drivers for profound changes surrounding us, which can be epitomised by the title of Jeremy Rifkin's book The Zero Marginal Cost Society, The Internet of Things, the Collaborative Commons, and the Eclipse of Capitalism (2014). This is a paradigm shift – big time – full of both threats and potentials that requires a reassessment of a number of features from the human condition to wider societal aspects. Rifkin's book offers a major synthesis of where we stand, that I will complement with the analyses of Manuel Castells, Richard Florida and Guy Standing. How shall we go about these changes? The question I explore is what role a basic income could play in strengthening positive traits and counterbalancing dangerous ones in present developments.

**Keywords**: basic income; paradigm shift; working life; precariat; the sharing economy

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*unions in Finland and internationally at the World Confederation of Organisations of the Teaching Profession, Switzerland. Problems triggered by structural changes in the world of work led her to research law's inability to apprehend economic, social and cultural rights. Her PhD entitled* To each one's due at the borderline of work – toward a theoretical framework for economic, social and cultural rights *(2002) sums up these processes. Her postdoctoral focus is on how ICT has changed working life and society. A central question is the need to redefine the notion of work for which she uses artistic work and work in civil society as illustrations. In her research Storlund has been temporarily associated with universities in Finland and Sweden.*

## TRANSLATION BETWEEN PARADIGMS
Beauty and civil law

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The paradigm conditions our perception. The problem is caught in a nutshell by David Cooper: "1,500 years divide Plotinus' chapter on beauty from Hume's essay on taste (1757), but it might as well be 15,000, so different are the contexts assumed and the problems addressed." Before the Enlightenment focus was placed on the value of art and beauty as contributing to human life, whereas by the 18th century focus had become placed on the status of judgments of aesthetic values such as 'This design is beautiful' (Cooper, David, Ed, Aesthetics 1997). How are we to recuperate this lost dimension? What theoretical groundwork is required to make beauty relevant for civil law? There is an urgent need to remedy this problem, considering that we live in the midst of great societal changes with an accompanying need to update our theoretical perceptions to reflect present day conditions, as well as to steer them in favour of meaning instead of form, according art the place it is due.

**Keywords**: perception; paradigm shift; art; work

*Vivan Storlund, Doctor of Laws, independent researcher, Finland. With departure in human rights and social justice, Storlund explores injustices caused by legal shortcomings. Her research has its origin in work with teachers' unions in Finland and internationally at the World Confederation of Organisations of the Teaching Profession, Switzerland. Problems triggered by structural changes in the world of work led her to research law's inability to apprehend economic, social and cultural rights. Her PhD,* To each one's due at the borderline of work – toward a theoretical framework for economic, social and cultural rights *(2002), sums up these processes. Her postdoctoral focus is on how ICT has changed working life and society. A central question is the need to redefine the notion of work, for which she uses artistic work and work in civil*

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## IS AN EXISTENTIAL HISTORY OF THE EUROPEAN CULTURE POSSIBLE?

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During the spring term of 2016 at the University of Helsinki I am holding a lecture series entitled "Cultural Heritages: Introduction to the European Music, Arts and Philosophy". Topics such as Plato, Aristotle, Avicenna, Ibn Arabi, Dante, Thomas Aquinas, Madeleine Scudery, Descartes, Queen Christina, Mozart, Goethe, Beethoven, Kant, Hegel, Wagner, Louis II, George Sand, Marcel Proust, Reynaldo Hahn, Lévi-Strauss, Tchaikovsky, Vladimir Soloviev, Johan Wilhelm Snellman, Jean Sibelius are dealt with a.o. as representatives of the European (and sometimes non-European) culture. Yet, the output of these great men and women cannot be reduced into merely historical documents of their time; they looms some essence with talks and opens to all ages. Can this core of their artistic, scientific, intellectual message (which together constitute the European identity) be analysed by the so-called Zemic model in existential semiotics? Their work would then not only be a representation of their worlds and ideas but it would rather be a reflection and construction of such substances at the suprazemic or existential level. In which expressions they are at their most authentic and sincerest regarding their subjectivity? If an artist is always in search for his/her lost fatherland (as Proust said), when have they found it? In these lines a new type of cultural history is conceived in which its protagonists are not only agents of 'world spirit', Hegelian *Weltlauf* or Foucaultian epistemes, but true existential subjects living and acting in their situations - yet also transcending their limits and boundaries, reaching the level of the universal.

**Keywords**: culture; cultural heritages; European identity; existential philosophy

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*monographs, including: Myth and Music (1979), A Theory of Musical Semiotics (1994), Heitor Villa-Lobos (1996), Existential Semiotics (2000), Le secret du professeur Amfortas (novel, 2002), Signs of Music (2003), and Semiotics of Classical Music (2012).*

## Mapping the semantic field of play
A Zemic Model

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It is very difficult to define and delineate the eclectic semantic field covered by the sememe "play" – so much that Wittgenstein used the German corresponding word as an example on the incongruity between language and the world.
In the history of ludic studies, many different paths have been tried. Joan Huizinga, in *Homo Ludens*, attempted to map the concept of play on the basis of a comparative study of the different ways in which the principal languages of the world organise the semantic field of play. After him, Roger Caillois draw its famous – although highly questionable – typology of play based on four different *forms* of play (agon, alea, mimicry and ilinx). More recently, game designer Chris Crawford outlined an interesting map of play based on a series of binary choices. The aim of this presentation is to approach these different ways of mapping our knowledge around playfulness, translating them into semiotic terms and criticizing their weaknesses. As an alternative it will be proposed a Zemic model – based on Eero Tarasti's theory of existential semiotics – able to cover systematically all the different activities related to playfulness and to explain semiotically their differences and peculiarities.

**Key-words**: play, games, toys, knowledge mapping, Zemic model

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## QUEST ADDED
How maps and narrative structure digital play

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The notion of "process" is very pertinent when approaching video games. The players, playing, follow an unstable path, a *matrix* that, according to their in-game decisions and abilities, will select their next steps, drawing from a *repertory* of texts created by the game designers. In semiotic terms, the repertory is the *system*, while playing is the *process*. Narratives and maps are both tools used in digital games to organise the process of playing. Narratives are used to propose objectives and motivations (or *contracts* and *objects of value*) and, therefore, to give instructions to the player on how to play. Digital maps are used to structure narratives in a virtual space and to direct the play. The perfect intersection of the two is the **quest**, where the players typically have to reach a destination marked on the map, perform an action and return to the starting point to collect a reward. A semiotic approach to maps and to narratives might be of central importance to understand the strategies, mechanics and inner workings of digital gaming. The latter, on the other hand, thanks to its ground breaking nature, may shed some light on the future of both storytelling and digital mapping.

**Keywords**: digital games; maps; narratives; matrix & repertory; quests

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## REASONS AND CONSEQUENCES OF MISINTERPRETATION OF EUROPEAN PROCESSES

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The European Union itself is a complex and constantly evolving structure, whose future and success are based on smooth operation of various processes. One of the most complex processes of the EU is the decision-making procedure,

which has several stages and many independent and interdependent players. The procedure begins with the legislative proposal and ends with the publication of a final document in all official EU languages. Because of its complexity, this process is not immune from flaws. Misinterpretations of different kind might and do occur at different stages of the process: political misinterpretation, when sequence of the procedure or its players is misinterpreted; linguistic misinterpretation, when the text is misinterpreted as to the will of the decision maker. Consequences of such misinterpretations vary from simple frustration to loss of confidence in the European integration processes or even material damages. Misinterpretations occur due to various reasons: specific nature of legal jargon; differences in legal traditions; and qualification of translators or interpreters. The author analyses types, reasons and consequences of misinterpretation of the EU decision-making procedure. He applies legal methods of analysis as well as case studies from the mass media and experiences of translators and lawyer-linguists.

**Keywords**: European Union; political processes; multilingualism; legal language

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## CREATIVE LISTENING
### Different genres – different approaches

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The paper focuses on creative music listening as an activity which involves aspects such as perception, imagination and creativity. According to my previous empirical study, listening to music tends to trigger extra musical associations, which means that there is always a high probability of mind-wandering (imagination or memories from one's past) that leads to emotional and visual representations. The process of creative listening is individual and the level of creativity depends on listener's experience, which involves cultural, social, and psychological factors. The process is explained in more detail using an interdisciplinary approach, mainly integrating three study fields: musicology, musical semiotics and music psychology. The paper also presents the outcomes of a comparative analysis of the empirical case study: listeners of different genres providing descriptions of the same musical excerpts in different ways.

This relation is based on investigating links between multimodal elements of music and specific listener's associations.

**Keywords**: creative listening; imagination; associations; music perception; multimodality

## DESCRIBING LITHUANIAN SUNG POETRY AS A MOVEMENT TOWARDS THE SECOND INDEPENDENCE OF LITHUANIA

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Lithuanian sung (singing) poetry is one of the most popular genres in Lithuania and can be considered as a significant part of the country's musical culture. The pioneer of this musical movement was Vytautas Kernagis (1951-2008) who used his own compositions for conveying strong civic but hidden messages about freedom to Lithuanian people of the 1970s-1990s. Compositions have very strong (usually symbolic) lyrics, messages are deep and important, and music works as an intense emotional amplifier. Unfortunately, there is a lack of information about Lithuanian sung poetry with reference to scientific/academic sources since no significant research has been carried out yet on the topic. Perhaps the problem lies within the difficulty of describing the genre from the perspective of musicology: it is quite challenging to characterise exact boundaries and features, but when one listens to sung poetry even an average listener would recognise the genre. The paper focuses on defining the genre of Lithuanian sung poetry in the social and political context from 1970 to 1990 involving an interdisciplinary perspective. The study is based on interviews with people (*bards*, musicologists, public figures, etc.) who were involved in the Lithuanian sung poetry movement in 1970-1990.

**Keywords**: Lithuanian sung poetry; independence of Lithuania; social context; Vytautas Kernagis

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# THE CARTOGRAPHY OF A TEXT
## Relief map: a tool for the figurative analysis

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The literary semiotics aims to construct a perspective that will allow the readers to place themselves at an adjusted vis-à-vis with the text. It intends to clarify the semantic conditions and to do so it elaborates operational, this is to say, efficient models. It is the case of three models that are discrete (the one is figurative, the other is narrative and the third one is enunciative) and articulated at the same time. Only the first one will be presented here as an outline of the semiotic perspective.

This model consists in the observation of the "figures" (key concepts of the semiotics) of a text. Actors, spaces and times, as fundamental units, they determine the "figurative scenes" which are the particular arrangements of this three factors in different levels and orders. A close observation of the somatic and verbal utterances that succeeds one another in the text leads to the design of a cartography that helps the reader to follow the discursive path through a set protocol towards the production of the meaning.

The "relief map" is the one of the latest inventions of the CADIR's researchers, applied constantly on biblical texts and giving fascinating results of textual analysis.

**Key-words**: semiotics; figurative; Relief; CADIR.

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# MAPPING CONCEPTUAL SYSTEMS TROUGH A MULTI-LEVEL SEMIOTIC APPROACH

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Based on Peirce's semiotics and mainly in the multi-level approach to the emergence of semiosis in semiotic systems proposed by Charbel Niño El-Hani, João Queiroz and Claus Emmeche, the present paper focuses its attention in how theories can be studied as semiotic systems and how concepts can be presented as networks of chains of triads, which is also a proposal to identify the evolution of dynamical objects as Peirce proposed. Taking communication theory and the history of the concept of communication as the main objects of study, the paper presents a semiotic methodological approach to mapping conceptual systems in order to make explicit the various ways in which communication has been constructed as a theoretical concept throughout history. This proposal can also be considered as an attempt to observe cognitive processes in communication theory construction trough a semiotic multi-level approach.

**Keywords**: communication theory; semiosis; dynamical objects; maps; semiotic systems

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# FREEDOM OF EXPRESSION WITH RESPONSIBILITY FOR COMMUNICATION IN THE GLOBALIZED PUBLIC LIFEWORLD OF THE DIALOGICAL SELF

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This paper will examine interpretative consequences that result from the implementation of human rights of expression guaranteed in legal declarations on a universal scale for the tasks of mutual comprehension in the globalized public life world of humans realized in virtual and actual dialogues. It will depart from the statement that multiculturality may contribute to a semiocrisis when the meanings of a global language used for international communication do not stand in one-to-one correspondence to the meanings of domestic vernaculars implemented by ethnic or national communicators. It will expose the heteronomy/autonomy of human conduct governed by the law of right/wrong or respectfulness/nefariousness, where the morality of dialogical individuals is analyzed through the employments of discourse ethics or semioethics while considering the questions of human responsibility in the execution of the freedom of speech with respect to the vulnerability of interpersonal networks. Accordingly, the moral self as an ethical communicator is discussed with reference to its capacity to assess its own actions from the perspective of others. Not to be omitted is the relevance of communication channels bearing in mind the application of modern media technology. Hereto belong: internet ethics, software code of ethics, technology-mediated violence, netiquette, cyber-rights, cyberspace, or techno-violence, etc.

**Keywords**: dialogical self; existential semiotics; freedom of expression; public lifeworld; responsibility for communication

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# "THE MAP IS NOT THE TERRITORY" – EPISTEMOLOGICAL MODELLING OF HUMAN EXISTENCE AND COGNITION

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The paper will depart from the famous *dictum* "The map is not the territory", expressed by Alfred Korzybski in his *Science and Sanity* (1933)—adhering to the philosophy of Ernst Mach's *Beiträge zur Analyse der Empfindungen* (1886) and Richard Avenarius' *Kritik der reinen Erfahrung* (1888)—popularised thanks to Gregory Bateson in his *Steps to an Ecology of Mind*(1972)and then *Mind and Nature* (1979) in a human-centered epistemology as the science of the ways of acquiring knowledge about reality by cognising organisms as (non)human selves. With reference to the modelling abilities of animals and humans in their extraorganismic perception and intraorganismic apprehension of reality, the author will ponder the biosemiotic and anthroposemiotic positions of Jakob von Uexküll's *Umwelt und Innenwelt der Tiere* (1921/1909/), Ernst Cassirer's *An Essay on Man* (1944), Juri Lotman's "The place of art among other modelling systems", ([2011[1967], and Thomas A. Sebeok's "In what sense is language a 'primary modelling system'?" (1988). The point of arrival for the sake of a detailed presentation will constitute a metascientific understanding of epistemology specified as a set of investigative perspectives by Zdzisław Wąsik in his *Epistemological Perspectives on Linguistic Semiotics* (2003) and *Lectures on the Epistemology of Semiotics* (2014).

**Keywords**: epistemology; general semantics; knowledge; metascience; phenomenology

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# A THEORY OF OUR TIME
## Review on Existential Semiotics

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It is quite possible that existential semiotics could be the theory of our contemporary world. There are two main reasons: the first is due to the theoretical quality of it. Tarasti combines intuition and logical analysis together and makes the huge challenge become the charm of thinking. What is more, the existential theory by launching such difficult and abstract concepts as transcendence, the Zemic model, new categories of signs etc., attempts to offer a promise in answering the essential and vital problems to human beings. It seems that the Zemic model is more productive than semiotic square from which it is stemming. In the Zemic model existential and dynamic aspects are added and it, thus, enriches the theory of existential semiotics making it more mature. Existential semiotics is not static, completed theory, it moves and grows under the spirit of exploration. In the light of transcendence communication gets new explanation; also because of transcendence subjects give up solipsism and blend together. The second reason concerns the concept reality. Existential Semiotics has both epistemological level and the level of application. However, there will still be more space for new explorations and their application to our Dasein.

**Keywords**: existential semiotics; tradition; transcendence; theory; application

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*(China) Yan Xiaofang. Press: Sichuan Education. 2012.7. What is more, she has published more than 20' thesis on semiotics, literature, films and TV.*

# DECONSTRUCTING THE MUSICAL FILM GENRE
## The Postmodern Musical

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After the introduction of the sound to cinema, audience embraced musical films with great enthusiasm and musical films gained tremendous popularity. Literature about musical film genre appeared post 1980s. Rick Altman in his *The American Film Musical (1980)* formulated the generic conventions of Hollywood Musical Film genre. Following Altman, there have been various works by Jane Feuer, Berry Keith Grant and Kelly Kessler on genre problems of musical film. On the other hand, there are musical films which have different narrative strategies and generic conventions. The goal of the study is to analyse *'Blues Brothers' (1980), 'Sweeny Todd' (2007), 'Chicago' (2002) and 'A nightmare before Christmas' (1993*) musical films as deconstructive and postmodern musical films and bring different perspectives to the formulation of the musical film genre by comparing different cultural values of one or two nations through images signified through shot sequences in the mentioned musical films.

**Keywords:** musical; genre; shots; deconstruction; postmodernism

I am a 3rdyear PhD student in Tallinn University, currently working on my dissertation. By this publication I aim to publish my third paper which will comprise one of the chapters of my PhD thesis. I have participated in the 1st International Congress of Numanities held in Kaunas and published *'Identifying Kurds in Bahman Ghobadi's Films: A Film Semiotics Study'*. I have participated in 6 conferences so far as a presenter that are respectively: *TELL ME Conference* in Kaunas, *1st International Congress of Numanities*, *5th Annual Lotman Conference* in Tallinn, *6th Annual Lotman Conference* in Tallinn, The *10th Annual Conference „Literature and Religion"* in Riga. I am also invited to participate in *Current Issues in Literary and Cultural Research* in Liepaja, Latvia held on 17-18 March 2016.

# THE SEMIOTIC CONFIGURATION OF THE URBAN SPACE

The city as locus of Human Rights and citizenship

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The city configured on the plane of expression and on the plane of the content becomes the locus of coexistence of the human rights, of the public policy and citizenship. So this paper proposes to contribute to the development of Semiotics studies, in the sense that, here proposed model city can be an enabler, a conscious way, within the reach of the social function as is provided for in Law 10.257 / 2001 - the City Statute. After all, it also determines the art. 182 - the Urban Policy, in Federal Constitution /88: "The urban development policy carried out by the municipal government, according to general guidelines set forth in the law - is aimed at ordaining the full development of the social functions of cities and ensure the well-being its inhabitants". For this to be in agreement with the discourse of the city, it must be homologated with a discourse of the public manager, given that the proposed urban configuration juridically planned to reach the two planes concomitantly. In this manner has as objective the development of knowledge, with particular emphasis on semiotic configuration of urban space, social space and citizenship.

**Keywords: c**ity; communication; human rights; social space; citizenship

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