

15TH World
Congress of Semiotics

Semiotics
in the
Lifeworld®

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book of abstracts



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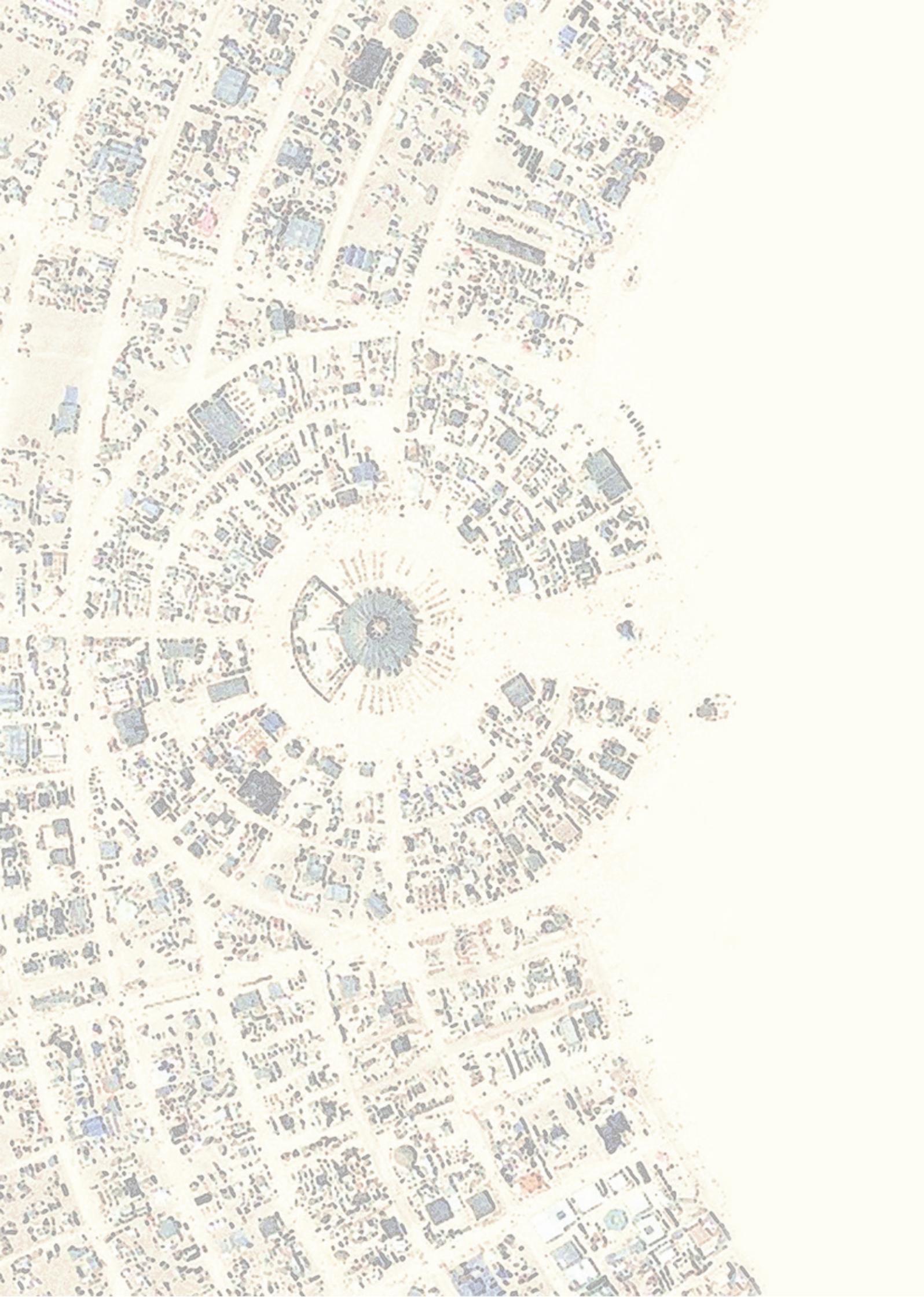
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The Congress is organized by the **Hellenic Semiotics Society** (<http://www.hellenic-semiotics.gr/index.php/en/>) in collaboration with the **Laboratory of Semiotics** (Aristotle University of Thessaloniki, <http://semiolab.eu/index.php/en/>), the **Department of Balkan, Slavic & Oriental Studies** (University of Macedonia, <https://www.uom.gr/en/bs0#undefined1>) and the support of the **University of Macedonia**.

15TH World
Congress of Semiotics

Semiotics
in the
Lifeworld®



Semiotics in the Lifeworld®

The **15th World Congress of Semiotics** aims to foreground semiotics as the socially engaged, critical investigation of the sign-and meaning-making processes forming the core of human worldmaking. Semiotic investigation is grounded in the historical lifeworld, in concrete timescapes and semioscapes, in the dense and dynamic weave of semiotic practices that structure human experience and communicative (inter)action by constantly (re)articulating the perceptual and the conceptual, the discursive and the performative, the ethical and the aesthetic, the ideological and the figurative, the material and the immaterial, the human and the non-human, the natural and the man-made.

The analytical Congress program is available for download at the Congress website:

<https://www.semioticsworld.com/program/>

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WELCOME TO IASS-AIS 2022

Dear friends and colleagues,

Welcome to the 15th World Congress of Semiotics.

This is perhaps the most improbable and agonizing congress in the nearly half-century history of the World Congresses of Semiotics. It was blueprinted and approved by the IASS-AIS General Assembly in the summer of 2019, when global society was struggling to overcome a decade-long recession, the worse since the interwar years. Moreover, it seemed all but abandoned when the WHO declared the COVID-19 pandemic, on 11 March 2020, and worldwide lockdowns and public health restrictions suspended all normal social interaction and activities. Hence, it was nothing less than a leap of faith when the Congress website and Call for Submissions was launched in May 2021, just as mass vaccinations begun to dent the pandemic's deadly impact and foster the hope of its transition into an endemic. In the ensuing months, this leap of faith was shared by nearly one hundred colleagues who submitted an extraordinary number of panel proposals that succeeded to attract many hundreds of paper abstracts from all over the world. And all this at a time overshadowed not only by the spewing of new COVID variants but also with the war in Ukraine, and the ensuing energy and food price crisis.

Even though all these developments and their adverse repercussions prevented many colleagues from joining the Congress, its program comprises 63 thematic panels and more than 600 participants from 64 countries; some of the latter, indeed, represented for the first time in the most important scientific event of the international semiotic community. These impressive figures evidence the vibrancy and global spread of current semiotic thinking and research. Above all, they demonstrate our colleagues' craving for an in-person event, that would help restore the intimacy, connection, and empathy of our scientific meetings, and especially the sense of transnational relatedness, dialogue and community historically associated with the World Semiotics Congresses.

For more than two years now, our lifeworld was radically disrupted by the COVID-19 outbreak. During the pandemic, affected societies put forth an enormous semiotic labor trying to respond to these disruptions, reconfiguring in effect their lifeworld. It is these circumstances and challenges that inspired us to choose *Semiotics in the Lifeworld* as the theme of the 15th World Congress of Semiotics. Underscoring semiotics' steadfast engagement with the world of everyday being, of shared experiences, imaginings, meanings, and practices, the theme aims to foreground semiotics as the socially engaged, critical investigation of the sign-and meaning-making processes forming the core of human worldmaking.

I am greatly indebted to all the panel convenors for the smooth and fruitful cooperation we had during the past year. Their initiative and active engagement in defining, promoting, and organizing their panels is testimony to the commitment and enthusiasm of the semiotic community. I wish to express my gratitude to the members of the Organizing, Executive and Scientific Committees as well as to the numerous volunteers, for their work and dedication in helping bring this huge project to completion. I am truly grateful to the University of Macedonia for graciously accepting to host the Congress on its premises and for the eagerness of its staff to support our efforts. Finally, my special thanks to Paul Cobley and Kristian Bankov, President, and General Secretary of IASS-AIS, for their constant encouragement and wise counsel in tackling the manifold hurdles and obstacles we faced in organizing such a challenging event.

I wish you all a memorable Congress experience and a pleasant stay in Thessaloniki,

Gregory Paschalidis

President of the Hellenic Semiotic Society
Chair of the Organizing Committee

Keynote Speakers

Jacques Fontanille

Semiotics, collective and politics. The case of people

Applied semiotics have been practicing the analysis of political discourse for a very long time, and more recently the analysis of political practices and interactions, but without the political dimension being considered as a structuring element of the theoretical and methodological organon of semiotics. Politics, in this case, would be just one object of study among others, such as advertising, photography, literature or electronic social networks.

Yet another approach is possible, which targets politics as a semiotic problematic, and not just as an object of study; in other words: a political dimension integrated into the global architecture of semiotics. Therefore, we must choose an epistemological *horizon* and an *entry point* that allows such integration. This *horizon* will be that of anthropology, a semiotic anthropology that teaches us and insists that the political dimension of our societies, our civilizations, our daily worlds begin with the choice of a collective reference actant. This collective reference actant will be our *entry point*: what is it made up of? how is it constituted? how and why is it maintained? what are the possibilities and limits of its metamorphosis? what repositories is it on the initiative of and is it carrying? what is the nature of its interactions with the individual actants that compose it? with other collective actants? Etc.

Today, for example, it seems to go without saying in intellectual and academic circles (cf. the popularity of the *actor-network theory*) that the relevant collective actants, those who can refer to, facing the challenges of our common future, must necessarily be heterogeneous, and include non-humans as well as humans, machines as living beings, natural elements (a river, a mountain) as much as technical or cultural artefacts. But no one can ignore that this perspective is both fundamentally political because it challenges the hierarchical and sectoral organization of our societies and our daily lives, and *semiotic*, because it deeply reconfigures the way in which we conceive our categories of analysis, in particular that of actant or that of values systems, or even the global hierarchy of our conceptual system.

The main part of this conference will be devoted, first, to gradually laying down the theoretical and methodological elements which thus make it possible to integrate a political dimension into the semiotic organon, and then to examine the consequences for a type of collective actant which today constitutes a particularly problematic type of collective actant, namely the “people.”

Bionote

Jacques FONTANILLE, born in 1948, is emeritus professor of semiotics at the University of Limoges, and honorary member of the Institut Universitaire de France. He is also Honorary President of the International Association of Visual Semiotics, and Honorary President of the French Association of Semiotics. Jacques FONTANILLE was President of the University of Limoges from 2005 to 2012. From 2012 to 2014, he was Advisor and Chief of Staff of the French Minister of Higher Education and Research. He is the author of over two hundred and seventy scholarly publications, in the fields of theoretical semiotics, literary semiotics, visual semiotics, rhetoric and general linguistics, semiotics of practices and biosemiotics. Most of his books have been translated in English, Spanish, Portuguese, Italian, Russian, Korean, Arabic, etc. He was visiting professor or guest lecturer in eighty American, European, Asian, and African universities. Most of his former PhD students now hold faculty positions at universities in Europe, Asia, Africa, South America, USA, and Canada.

Susanne Hauser

On Places. Semiotics, architecture, and everyday environments

In the 1980s, ‘places,’ usually understood as geographically localized sites of everyday activity, determined by their history and material form, and invested with meaning and significance, became the subject of extensive debate. One background for this new interest in places was the increased mobility of people as well as of capital, goods, and information. As possible consequences of this development, a tendency to the de-localization of social processes as well as a homogenization of the perception of global space were assumed. But ‘places’ did not disappear in the course of growing mobility. They still emerge, change, or continue to exist under constantly changing conditions. The design of urban space today is confronted with complex entanglements of the local and the global and a diversity of lifestyles. Maintaining or creating long-term or temporary ‘places’ is relevant now as a common individual and collective practice and has become an important aspect in architectural designs. A challenge for architecture and urban development lies in maintaining or redesigning structures that can be appropriated in a variety of ways, where processes of localization can take place in an unspectacular and everyday way. In my paper I will focus on some aspects of the semiotic construction of places as social practice and as an option of architectural and urban design.

Bionote

Susanne Hauser (Prof. Dr. habil.) studied history, linguistics, art history, philosophy and literature and was research associate at the Research Unit for Semiotic Studies (TU Berlin). She received her doctorate in 1989 (*Der Blick auf die Stadt*) and habilitated in 1999 (*Metamorphosen des Abfalls. Konzepte für alte Industrieareale*). She spent the academic year 1995/1996 as Fellow at the Institute for Advanced Studies Berlin. She was Visiting Professor of Landscape Aesthetics at the University of Kassel (2000-2003) and Professor and Head of the Institute for Art and Cultural Studies at Graz University of Technology (2002-2005). Since 2005, she has been Professor of History of Art and Cultural Studies at the University of the Arts Berlin (Faculty of Design/Architecture). Since 2005 she is a member of the advisory board of the Deutsche Gesellschaft für Semiotik (DGS) and served as a board member from 2017 to 2021. In 2010, she was appointed to the DASL (German Academy for Urban Design and Regional Planning). She co-founded two graduate programs (Graduiertenkollegs), funded by the German Research Foundation (DFG): *Das Wissen der Künste* (Knowledge in the Arts, UdK, 2012-2021) and *Identität und Erbe* (Identity and Heritage, TU Berlin/Bauhaus University Weimar, 2016-2025). She has published widely in the field of urban and landscape studies and on the history and theory of architecture and design.

André Helbo

Revisiting the semiotics of the performance arts

The seminal work of the Prague Circle (Mukařovský, Bruzak, Honzl, Zich, Bogatyrev, Veltrusky) has been among the first to investigate the possibility to define a dynamics of meaning on stage before an audience. A major function of semiotics, at that time, was to distinguish the various components of the scenic action or performance. Those units were supposed to interact and relate to the spectator's activity.

In the second half of the twentieth century, semiotic research developed separately theories on theatre (see Barthes, Ubersfeld, Kowzan), dance, music and opera (see Nattiez), and circus (see Bouissac). At that time, the legacy of linguistics was still important; the question of invariants of the spectacle; the models of theatricality and text were dominant, despite the complexity and the polysystemic features of the object.

Major reorientations occurred in the last decades both at the level of the creation and of the aesthetic criticism: the "visual turn" of Krauss, the "postdramatic" turn of Lehmann, the "mediaturgy" of Marranca. The challenge became to tackle the hybridization of those practices mixing bodies, sound, pictures, medias, screens, digital technologies on stage,

Progressively, semiotics borrowed simultaneously from textual, visual, and sound theories and became aware of the necessity of a cross-cutting approach. Today, the spectacular practices are considered as syncretic objects per se. The paradigm of the "spectacle vivant" ('espectáculo vivo' in Spanish, improperly translated in English as 'performance arts') highlights the hypermediatic character of the performance arts.

New relevant problems are identified like performativity, corporeality, embodiment, physicality, lifeworld. New dichotomies are emerging, such as the opposition between "presence," liveness, and recording. The unique position of the researcher (and spectator) before an ephemeral object becomes a central topic. Faced with this evolution, semiotics has a role to play, as well propaedeutic as heuristic.

Bruno Latour's work underlines the importance of the researcher's position in the definition of the performance as a "quasi-object." The function of semiotics is crucial in this debate. Some questions need to be analysed further: which models are relevant today, is it possible to respect forms of autonomy of the performance as language, how can semiotics approach intermediality, what is the role of the spectacular competence?

Bionote

Emeritus professor of semiotics at the *Université libre de Bruxelles*. Former head of the interuniversity doctoral program in Communication studies of the French Belgian universities (FNRS). Founder and editor of the journal of semiotics *Degrés* of which 190 issues have been published to date. Currently president of the International Association for Semiotics of Performing Arts. Member of the Royal Academy of Belgium. Helbo's itinerary first engaged problems of theoretical semiotics concerning the boundaries, metalanguage, fields, methods of semiotics and relationship with other disciplines. Within this context he turned to what was to become his main topic: the foundation of a semiotics of performing arts. With the years, his field of study has broadened from this basis to develop intermedial studies, centered on the relation between the various types of spectacles, and on the spectator's position. His impact in this domain is felt, notably through his leadership of the European *Erasmus Mundus* program (2007-2014) "Spectacle vivant".

Alexandros Ph. Lagopoulos

Semiotics and materiality: Some epistemological issues

Semiotics as a scientific domain necessarily obeys the rule of relevance and the same is true for its extension into sociosemiotics. However, a problem arises when it encounters the extra-semiotic domains, and the general reaction of semioticians is to defend their relevance. I believe that the domain of relevance does not have to exclude a further extension of semiotics.

Frequently in semiotics, the two concepts of 'culture' and 'society' are perceived as identical. This is not true. The cultural sphere is the domain of semiotics, but the sociological sphere revolves mainly around extra-semiotic issues. Even textual analysis itself hides a background knowledge, not only of more general cultural information, but also of extra-semiotic data.

The extension of semiotics results in an encounter with three different materialities, two of which are acknowledged in semiotics. The first is the possible extra-semiotic referent of a text. Peircean semiotics operates with the referent, while Saussurean semiotics generally remains within the rule of relevance. I believe that we can leave the referent to the philosophers. The second is the material vehicle of a text, its ontological purport, which is not an operational concept in semiotics, where it is found in its transformed form as substance of the expression. While I believe that this purport also is not part of semiotics, there are many cases in which it exerts pressure on the semiotic systems, thus influencing them structurally. I shall call this articulation between semiotics and the extra-semiotic 'material semiotics'.

The third materiality encountered with the extension of semiotics is society, which has two aspects. One of them concerns the consumption side of the communication circuit, considered not at the micro-scale, as an intra-textual '*Destinataire*' (with a capital D, following Greimas and Courtés) or as the semiotic instance of the enunciatee, nor as an extra-textual semiotic subject (Jakobson's '*destinataire*'), but at the macro-scale, as a social subject, defined by its socio-professional integration, ethnicity, age, and gender. The other aspect is due to the fact that semiotic systems are not ethereal substances existing by themselves, transformed only through internal mechanisms, but are part of the social processes involved in the very existence of a society. These processes are extra-semiotic, but crucial for the formation of semiotic systems, incorporated dialectically into them and subject to their influence. Once again, I am not referring to the micro-scale semiotic instance of the enunciator, but to an articulation of production: the production, in the last instance, of the semiotic from the social, which I call 'social semiotics'. Such an approach, which has existed for decades in sociolinguistics, is actually foreseen by Saussure's 'external linguistics' and Hjelmslev's 'metasemiotic of connotative semiotics.'

Bionote

Alexandros Lagopoulos is Professor Emeritus of Urban Planning at Aristotle University of Thessaloniki, Greece, and Corresponding Member of the Academy of Athens. He holds a postgraduate diploma from the Centre de Recherche d'Urbanisme, Paris. He has a doctorate in Engineering and a post-doctoral academic title (Habilitation) in Urban and Regional Planning from the National Technical University of Athens, a doctorate in Social Anthropology from the Sorbonne and an honorary doctorate in Semiotics from the New Bulgarian University of Sofia. He has been vice-president of the International Association for Semiotic Studies and is honorary president of the Hellenic Semiotic Society and the International Association for the Semiotics of Space+Time. He is the author of many books and articles in Greek, English, and French, as well as some in German, Russian and Bulgarian.

Theo van Leeuwen

Some principles of social semiotics

The approach to social semiotics introduced by Halliday (e.g. 1978) traces its origins, not to Saussure or Peirce, but to Malinowski (1923, 1935) who introduced two concepts that became crucial in social semiotics, 'context of situation' and 'context of culture.' Malinowski saw language as inextricably intertwined with situational contexts, with practical activities as well as with narrative and ritual practices, and he broadened his definition of language to include "not only spoken words but also facial expression, gesture, bodily activities, the whole group of people present during an exchange of utterances and the environment in which these people are engaged" (1935: 22)

Social semiotics therefore foregrounds practices. While many linguists and semioticians have described language as a layered structure ('stratification'), Kress and van Leeuwen (2001), inspired by Goffman (1981), focus not on 'language', but on embodied, material and multimodal semiotic practices, including speech and writing. Particularly important is Malinowski's emphasis on recontextualization. He described how practices are recontextualized in stories about these practices enacted in the different context of storytelling, which introduces a different set of semiotic resources and a different social purpose, "justifying the social order" and "regulating con-

duct in relation to hunger, sex, economic values" (1935: 7). These stories, in turn, were recontextualized in what he called 'the language of ritual and magic', the verbal acts that express concepts and values that are foundational in the culture and therefore "exercise a powerful influence on social organizing" (1935: 9). Equally important, finally, is Malinowski's concept of 'context of culture', "the whole cultural history behind the kind of practices [people] are engaging in, determining their significance for the culture, whether practical or ritual", as Halliday has summarized it (Halliday and Hasan, 1985: 6).

The lecture will show how these principles can be applied to the analysis of the practices and products of the health promotion team of an organization working in the area of sexual and reproductive health promotion and health care, with particular emphasis on their use of visual communication.

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Malinowski, B. (1935) *Coral Gardens and their Magic*. Vol II. London: Allen and Unwin

Bionote

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Kobus Marais

The thermodynamics of semiosis

Both natural sciences and social sciences/humanities are still working on a unified explanation of life and conscious thinking. Most participants in this debate tend to fall into reductionist positions, the natural sciences towards eliminative materialism and the social sciences/humanities towards idealism/constructivism. This means that scholars in the natural sciences assume metaphysical positions that dictate a physical-mechanical explanation of reality while scholars in the social sciences/humanities assume metaphysical positions that dictate ideational/constructivist explanations of reality. Thus, natural sciences assume the existence of energy / matter and social sciences/humanities assume the existence of ideas. In addition, the social sciences/humanities quite often posit some kind of homunculus or added "spirit" to explain the ideational.

The question is whether it is possible to provide a view of reality that explains the emergence of ideas in a way that does not contradict the laws of physics, both quantum and classical. Terrence Deacon (2013) is an example of a scholar who is trying to explain the emergence of life, sentience, semiosis, and intention in a way that is fully aligned with the laws of physics. His main aim is to demonstrate that life and semiosis emerged from physical interactions and does not contradict the laws of physics while they are simultaneously not reducible to physics

In this presentation, I argue the case that the social sciences/humanities should reciprocate this movement from the physical to the ideational by exploring the nature of the ideational in terms of physics. In the social sciences/humanities, there are insights into the ideational, but this is quite often seen as removed from the physical, which maintains the dualism (Maran, 2020). In my own work, I participated in this debate by conceptualizing translation in terms of the semiotic work that is performed to create meaning by constraining the possibilities of semiotic material (Marais, 2019). This conceptualization is built on the Second Law of Thermodynamics and its implications for any kind of work.

This presentation consequently constitutes two moves. In the first, I investigate the Second Law of Thermodynamics and problems concerning entropy and negentropy in semiosis. I draw upon Deacon's and Pattee's (2001; 2007; Pattee & Raczaszek-Leonardi, 2012) work on the physics of information to explore aspects of a synthesis between matter, life, and self-conscious consciousness. In the second move, I explore ways of explaining the 'downward causation' of ideas on matter. For a unified theory of mind and matter, it is as important to explain how mind

emerges from matter as it is to explain how mind causes new types of matter to emerge, e.g., alloyed metals. I try to synthesize the insights from Deacon's work on thermodynamics, constraints, and emergence with insights from extended cognition (Clark, 2008; Clark & Chalmers, 1998), semiotics (Deely, 2001; 2009) and ecosemiotics (Maran, 2020) to explore the role of mind in the emergence of new material forms.

I explore the thesis that, concerning ideas and culture, one needs a complex conceptualization to relate the complex interplay between material bodies, the immaterial ideas that emerge from them and the complex sets of relationships that emerge through their interaction. I propose that one could link the natural and social sciences/humanities through the Second Law of Thermodynamics and the ubiquitous tendency towards equilibrium as well as the requirement for work to constrain energy in order to create anything. As such, the presentation is speculative, explorative and incomplete – like everything else that is subject to the Second Law.

Bionote

Professor of translation studies in the Department of Linguistics and Language practice of University of the Free State, Bloemfontein, South Africa. He published two monographs, namely *Translation theory and development studies: A complexity theory approach* (2014) and *A (bio)semiotic theory of translation: The emergence of social-cultural reality* (2018). He also published an edited volume with the title *Translation studies beyond the postcolony* (2017) with Ilse Feinauer and two edited volumes with Reine Meylaerts, namely *Complexity thinking in translation studies: Methodological considerations* (2018) and *Exploring the implications of complexity thinking for translation studies* (2021). His research interests are translation theory, complexity thinking, semiotics/biosemiotics and development studies.

Gianfranco Marrone

New trends in the semiotic of food: forms and genres of the gastronomic discourse

In recent years, the semiotics of food has taken a new path. Lévi-Strauss, Jakobson, Barthes, Greimas, and Floch have shown that food is a system of signs that signify the social structures within which it is produced. Subsequent research in sociosemiotics and semiotics of culture have shown that the notion of the 'language of food' must be replaced with that of 'gastronomic discourse', which includes, alongside substances and dishes, the culinary transformations, the organization of meals, the ways to be at the tables, the anthropological instances of taste. So, the gastronomic discourse is made up of linguistic entities and forms of action and passion, of texts that speak of other texts, of metatexts that discuss dishes, rituals, ceremonials, tacit knowledge and declared flavors, disciplinary structures, readings and writings, ethical, poetic, and aesthetic assumptions, systems of meaning, packages of values. In general, food is not a language but a semiosphere, a particular point of view on cultures, society, historical epochs in their totality. Virtually all languages participate in the gastronomic discourse, contribute to its formation, its transformation, within what we can define as a primary system of cultural modeling.

Bionote

Gianfranco Marrone is a full time Professor of Semiotics in the Department of Cultures & Society at the University of Palermo, Italy. He is the Director of the International Center for semiotic sciences 'Umberto Eco', Urbino, and of the Sicilian Semiotic Circle Palermo. His recent work has made an innovative contribution to the field of socio-semiotics applied to food, brand, cities, journalism, space, politics, advertisement, fashion, and TV. Selected publications in English: *Introduction of the Semiotic of the Text* (De Gruyter 2021), *Semiotics of Animals in Culture* (Springer 2018), "Farewell to representation: Text and Society", in *Semiotics and Its Masters* (De Gruyter 2017), "Food meaning: from tasty to flavourful" in *Semiotica* 103 (2016), *The Invention of the Text* (Mimesis international 2014), *Ludovico's Cure. On Body and Music in 'A Clockwork Orange'* (Legas publisher, 2009). His web site is: www.gianfrancomarrone.it

Kay O'Halloran

Matter and Meaning in the Digital Age

We inhabit two worlds—the world of matter and the world meaning (Halliday, 2005). I investigate these two worlds and the physical, biological, social and semiotic systems which connect them, using concepts from social semiotic theory (Halliday, 1978; van Leeuwen, 2005). In the first instance, humans receive information about the physical world through senses (for example, sight, hearing, touch, taste, and smell). However, sensory input from the environment is perceived and conditioned by social factors and influences, which include the context, culture, beliefs and values, and life experiences. These social systems are enacted, maintained, and changed through semiotic systems, conceived as systems of meaning. Following Halliday (2005), semiotic systems constitute a new order of complexity, because they involve physical systems (the material sign itself), biological systems (humans), social systems (society and culture) and meaning itself. In this talk, I discuss this

last dimension; the world of meaning and its significance, with a focus on the digital age. I discuss how semiotic resources structure thought and reality and examine the changes which have taken place in the semiotic landscape through digital technology (O'Halloran, 2014). In doing so, I conceptualise the digital age as a one-way mirror and discuss the implications for the future.

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Bionote

Chair Professor and Head of the Department of Communication and Media, University of Liverpool, United Kingdom.

Clotilde Perez

Semiotics of Fashion: between mimeticism, creativity and adaptation

This reflection is the result of the theoretical and empirical research carried out on fashion consumption and the experience in the training of professionals and researchers in fashion, based on the dialogue between semiotics, anthropology, and consumption. At the present, the emphasis is on trying to understand fashion from the point of view of the consumer's daily practices, focused on the rituals of use and seeking to account for its dynamic conditioning factors of secondness; an evolution of the previous reflection in Perez & Pompeu (2020). There are studies that understand fashion as a sign, with an emphasis on firstness. Still, others privilege its symbolic/interpreting character, centered on effects, on thirdness. What we seek here is to link fashion and the rituals of consumption that give it meaning. To do this, we make use of a broad and interdisciplinary theoretical framework and empirical research in the social networks of fashion brands that encourage the production of consumer content, starting from the pieces (clothes and accessories) acquired, having as a unifying point a conception of fashion based on its semiotic character.

Bionote

Full professor of Semiotics at the Universidade de São Paulo–USP. Vice-president of the Latin American Federation of Semiotics (FELS) and editor of the journal *Signos do Consumo*. Founder of Casa Semio and leader of the GESC3 research group.

Isabella Pezzini

Trajectories of Identity, Difference, Otherness

In this lecture, I propose to reflect on the declinations of the conceptual pair of identity/difference. Placed in semiotics at the basis of the apperception of meaning since Saussure and hypostatized by the critics of structuralism as the dualistic and static theoretical vision, it was instead interpreted in a dynamic way, as the core of transformation, by Greimas, primarily through the semiotic square. In the semiotics of culture of J. M. Lotman, moreover, difference, understood as emerging diversity was conceived as a fundamental resource both for self-identification and for cultural evolution. Paul Ricoeur's idea of narrative identity also dynamically incorporates otherness. Yet, in the contemporary world, dominated by a marketing-oriented vision and by the spectre of loss of identity, the latter is made to coincide, in the most diverse fields, with the exclusivity of difference, which places the other not only as a competitor but as an enemy, returning to a mythical, oppositional vision of Us and Them, Ours and Others. Hence the danger of degeneration of the concept of identity, which is less and less seen as dynamic and instead is established as a 'fortress', in an obsession with the 'logo' that is sometimes obtusely an end in itself.

Bionote

Full Professor of Philosophy and Theory of languages at the Sapienza University of Rome, where she teaches semiotics. President of FeDroS (Fédération romane de Sémiotique). Her research concerns general semiotics and semiotics of culture in relation to the theories of languages, philosophy, and aesthetics. Recently, she edited: *Usi e piaceri del turismo* (with I. Virgolin) (Rome, 2020), *Dallo spazio alla città. Letture e fondamenti di semiotica urbana* (with R. Finocchi) (Milan-Udine, 2010) and *La moda fra senso e cambiamento* (with B. Terracciano, Milan-Udine, 2020).

Peeter Torop

Lifeworld, artistic world and semiotics of culture

A semiotic understanding of culture is impossible without the understanding of cultural creativity. In his late article *Text and cultural polyglotism* (1992), Juri Lotman described two primary languages of culture: “Genetically speaking, culture is built upon two primary languages. One of these is the natural language used by humans in everyday communication. [...] The nature of the second primary language is not so obvious. What is under discussion is the structural model of space” (Lotman 1992: 142). The conceptualisation of the structural model of space is based on the earlier works of Lotman where the keyword was artistic space as language or collection of languages: “Thus, artistic space represents a model of a given author’s world, expressed in the language of his spatial conceptions. [...] It stands to reason that the ‘language of spatial relations’ is a kind of abstract model which includes, in the capacity of sub-systems, both the spatial languages of various genres and forms of art, and models of space of varying degrees of abstraction, created by the consciousnesses of different periods.” Later, Lotman uses also the notion of artistic world: “The artistic world created by an author is always in some way a model of the real world beyond the text. This extra textual reality is also a complex structural unit - the fact that it is beyond the text does not mean that it is beyond semiotics” (Lotman 1985: 151).

These primary languages of culture are describable at two levels. The first is communicative creativity: “The work and the world represented in it enter the real world and enrich it, and the real world enters the work and its world as part of the process of its creation, as well as part of its subsequent life, in a continual renewing of the work through the creative perception of listeners and readers. Of course this process of exchange is itself chronotopic [...]. We might even speak of a special creative chronotope inside which this exchange between work and life occurs, and which constitutes the distinctive life of the work” (Bakhtin 1981: 254). The second level is autocommunicative creativity and is based on the notion of lifeworld. In a context of lifeworld “we are nothing other than our life history, always already situated ‘lifeworldly’ in its sense of relation as well as that of fulfillment. *The historical lifeworld therefore shows itself to be that horizon from which we encounter ourselves*” (Gander 2017: 7).

The conception of primary languages of culture gives possibility for the description of cultural creativity as dialogue between lifeworld and artistic world. This dialogue has chronotopical nature and can be defined at the level of cultural environment, cultural self-description and cultural models. The analysability of this dialogue will be demonstrated by examples from literary and scientific creativity—on the basis of drawings by F. Dostoevsky and J. Lotman.

Bionote

Professor of Semiotics of Culture (University of Tartu, Institute of Philosophy and Semiotics, Department of Semiotics). Co-editor of *Sign Systems Studies* and the *Tartu Semiotics Library*. Co-editor (with I.Ibrus) of special issue: The Uses of Juri Lotman. *International Journal of Cultural Studies* (2015, 18:1) and co-editor (with M.Tamm) of *The Companion to Juri Lotman: A Semiotic Theory of Culture* (2022). His research concerns semiotics of culture and translation, transmedia studies, literary studies and history of Tartu-Moscow school of semiotics. Selected publications in English: Cultural Semiotics. In: F. Sharifian (ed). *The Routledge Handbook of Language and Culture* (2015); Semiotics of cultural history. *Sign Systems Studies* 2017, 45 (3/4); Cultural languages and value of chronotopical analysis. In: J. Haidar, I. Ramos Beltrán (eds). *Fronteras semióticas de la emoción. Los procesos del sentido en las culturas*, 2018; Russian Theory and the Semiotics of Culture: History and Perspectives. *Bakhtiniana. Revista de Estudos do Discurso*, 2019, 14: 2; The chronotopical aspect of translatability in intersemiotic space. *Punctum. International Journal of Semiotics*, 2020, 6: 1; Semiosphere. In: M.Tamm, P.Torop (eds). *The Companion to Juri Lotman: A Semiotic Theory of Culture* (2022); Transmediality and the Translation of Emotions. In: S.Petrilli, M. Ji (eds). *Exploring the Translatability of Emotions: Cross-Cultural and Transdisciplinary Encounters* (2022).

Special events

Jury Lotman 100

2022 is the centenary of the birth of Jury Lotman (1922-2022), the renowned Russian-Estonian semiotician (<http://jurilotman.ee>). The University of Tartu, the Estonian Semiotics Association and the Jury Lotman Repository have collaborated in organizing a virtual exhibition of Lotman's work, accompanied with a screening of his video-lectures. Scheduled to travel to various places across Europe, the Lotman virtual exhibition will be hosted by the 15th World Congress of Semiotics and will be on show from August 30 to September 25, 2022, at the MoMuS–Museum of Contemporary Art (exc. Monday, all days 10:00-18:00). The Museum is conveniently located near to the Congress venue, within the area of the Thessaloniki International Fair.

Similarly concerned with Lotman's scientific legacy is the Congress panel 'Lotmanian approaches to the 21st century crises', convened by Maarja Ojamaa (University of Tartu) and scheduled for Saturday, Sept. 3 (Sessions 13-15).

3rd Semiotics Journals Fair

Whether in print or online-only, semiotic journals around the world are flourishing, evidencing the international momentum gained by semiotics in recent years. Starting with Kaunas (2016), the semiotics journals exhibition has become a standard feature of the World Congresses of Semiotics, aiming to showcase their wide variety and geographical distribution. A dedicated bookstand, placed next to the Reception Desk, exhibits sample copies of a range of semiotic journals from around the world.

Most importantly, semiotic journals' editors (or their representatives) will have the opportunity to address the Early Career Researchers Meeting to briefly explain their journal's mission to the younger generation of semioticians. The Third Journals Fair of the IASS will consist of an initial gathering in Thessaloniki featuring an explanation, by each editor of a semiotics journal present, in NO MORE THAN TWO English sentences, of each journal's specific mission. Then editors will disperse to tables allotted to their journals where they can meet potential contributors from the audience and distribute relevant information, publicity etc. associated with their journals. Early career researchers, especially, are invited to seize this opportunity to speak with semiotics journals editors about their projects and potential publications. Among the editors present will be those for *Semiotica*, *Social Semiotics*, *Punctum*, *Digital Age in Semiotics and Communication*, and others.

Early Career Researchers Meeting

Following the IASS-sponsored First World Meeting of Early Career Researchers in Semiotic Studies, held in Medellín, Columbia <https://iass-ais.org/wp-content/uploads/2020/03/Medellin-ECR-meeting-programme-2020.pdf>, the IASS will now launch an Early Career Researcher Network. Led by Jorge Eduardo Uruña López (Latin America), Jia Peng (Asia), Alin Olteanu (Europe) and Damien Tomaselli (Africa), the launch event in Thessaloniki will seek to bring together ECRs in semiotics across the globe in order to find ways to collaborate, to promote semiotics and to thrive. All IASS members are welcome, but the Network will look to attract the participation of members who have gained a PhD within the last 8, as well as PhD, Masters and undergraduate students.

Nature the Great Sculptor: A Semiotic Art Exhibition

The exhibition is a visual exploration of nature's key role in our perspective of daily life. Our artistic inspiration came from driftwoods as found objects in seashores sculptured by the natural elements. At a time when developed, urban societies alienate people from the natural environment, these driftwoods visually reflect the importance of peering into nature. Combining visual semiotics, art conceptualism, and intersemiotic transpositions provides an interdisciplinary way of researching nature and sculpting. The audience plays a crucial role as visitors are invited to offer their interpretation by giving a one-word title to each one of these driftwoods.

The exhibition will be on show throughout the Congress, outside the Library (mezzo floor), while the project team includes Georgios Damaskinidis (SemiLab, Aristotle University of Thessaloniki), Eirini Aspidou (Sculptor, University of Western Macedonia) and Aris Mavromatis (Researcher, University of Western Macedonia).

Roundtables

One of the highlights of the Congress will be the roundtable on *deSignis*, the official publication of the Latin American Federation for Semiotic Studies. Titled "*deSignis and 25 years of Latin American Semiotics: transformations, intersections, circulations,*" and coordinated by the journal's Deputy Editor, Prof. Em. Teresa Velázquez García-Talavera, the roundtable includes papers and interventions by prominent Latin American semioticians who examine the evolution as well as the social and intellectual contexts of this historic publication.

Another roundtable, devoted to the memory of the prominent Peruvian semiotician Desiderio Blanco (1929-2022) and coordinated by the Secretary of the Peruvian Semiotics Society, Prof. José David García Contto, focuses on exploring the impact of the work of this prolific intellectual figure.

New Book Launches

On Wednesday 31 August, 19:30 – 20:30, in Room 5 (1st floor), a series of new books on semiotics will be presented. The first three books concern semiotic approaches to translation:

- *Translation, Semiotics, and Feminism: Selected Writings of Barbara Godard*, edited by Eva C. Karpinski and Elena Basile. London: Routledge, 2022.
- *Exploring the Translatability of Emotions: Cross-Cultural and Transdisciplinary Encounters*, edited by Susan Petrilli and Meng Ji. London, Palgrave-Macmillan, 2022.
- *Intersemiotic Approaches to Emotions. Translating across Signs, Bodies and Values*, edited by Susan Petrilli and Meng Ji. London, Routledge, 2022.

Next to them, a new book on Umberto Eco:

- *Umberto Eco's Semiotics. Theory, Methodology and Poetics*, by Bujar Hoxha. Newcastle upon Tyne: Cambridge Scholars Publishing, 2022.

I. Approaching the Lifeworld

Earth, health, life and death, the world in perspective: extension of the semiotic domain, constitution and mutations of meaning

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When semiotics aims to account for empirical objects, it must first identify them, and define their limits. Traditionally, the definition of the object to be analyzed preceded the analysis itself. But today, especially in dealing with ecological and health phenomena, extending and shifting boundaries is part of the analysis itself. These limits keep receding, the process of meaning constitution becomes inseparable from the progressive extension of the domain: the semiotic extension, for *expressions*, and the construction of the relevant meanings, for *contents*, have become the two sides of the same semiosis.

The ecological extension proceeds by integration of heterogeneous elements that must then be associated: from country to planet, from human interactions to interactions between living beings, and between living and non-living ones, the sequence of extensions is by itself carrying ecological significance, including affective dimension—the “concern” which inspires us first our daily environment, then environment in general, and finally our common home, the Earth, with an increasing vulnerability feeling while expanding the domain.

Likewise, pandemic experience leads us to cross the biological operations, those of epidemic propagation, through the styles and forms of social life, their regulatory and political manipulation, up to the confrontation between systems of values which are in principle separated (life and death, constraint and freedom, practical/mythical values).

One of the expected results for this panel would be a characterization of the place and role of semiotics in such extension-integration processes, especially since they are vigorously promoted by scientific and political institutions, and to which it seems that in the future the practices of scientific research will have to adapt themselves.

PAPER ABSTRACTS

Conjonctures contemporaines (pandémie, développement durable, migrations, spécisme, écologie)

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Une extension sémiotique induite par la pandémie

L’histoire de la sémiotique de l’École de Paris est celle de l’extension continue du domaine d’investigation, depuis le champ premier des discours narratifs (conte, littérature) jusqu’à, plus près de nous, celui de tous les types de discours puis des pratiques, en passant par l’analyse de l’architecture, de la musique, des arts plastiques, de l’image fixe et animée.

Nous avons quant à nous proposé une extension de la sémiotique à l’examen de la psyché humaine, avec la *psychosémiotique*, puis du comportement, avec l’*éthosémiotique*.

Or la pandémie, surtout à cause des périodes de confinement, a engendré, en particulier chez les adolescents, des troubles et des pathologies reconnus comme hautement spécifiques. Alors que cette tranche d’âge a été peu l’objet de contaminations à conséquences graves, en revanche on a pu parler à leur propos d’une *troisième vague psychiatrique* mettant en difficulté sérieuse les services spécialisés non seulement à cause du nombre excessif des demandes, mais surtout en raison de la nature inédite des symptômes psychologiques engendrés.

Il va donc falloir étendre le champ de pertinence des disciplines psychologiques mais aussi celui de la psycho-et éthosémiotique, tant le symptôme central apparaît souvent comme une perte de saisie du sens de la vie même: le confinement a pu atteindre le développement normal de la quête d’identité des adolescents.

De plus, l’approche éthosémiotique des troubles rencontrés peut aussi conduire à préconiser des stratégies thérapeutiques.

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Sémiotique et problématique du développement au Burkina Faso

Eu égard à leur ancrage social, les sciences du sens se doivent de porter un regard sur leur milieu en s'interrogeant sur lui et surtout en répondant aux attentes sociétales. En effet, les questions majeures de nos sociétés actuelles (développement durable, crise sécuritaire, intelligence artificielle...) apparaissent comme des défis sociétaux auxquels les sémiotiques-objets doivent apporter des éléments de réponse. Sous ce rapport, la sémiosphère devient le lieu où les sciences du sens et plus largement les sciences de la culture, en tant qu'elles sont des sémiotiques entrent en dialogue. Les sémioses qui en découlent sont autant de perspectives de recherche... (cf. J. Paré et M. L. Ouédraogo, *Construire le sens, bâtir les sociétés*, p. 13, 2021).

C'est dans cette perspective que s'inscrit notre communication qui vise à faire le point des nouvelles perspectives de recherche en matière de sémiotique au Burkina Faso.

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Quand le "Nous" produit des collectivités nommées "eux", exclues de leur sphère maternelle

Cet essai tente d'étudier le cas des cultures qui, en raison d'une légitimité prédéterminée, produisent à l'intérieur de leur sphère des collectivités hétérogènes et difficiles à tolérer. Ce qui fonctionne donc dans le sens inverse de la théorie de la sémiosphère de Lotman, étant donné que nous sommes face à des sphères dans lesquelles certaines collectivités se transforment, pour des raisons diverses, en des étrangers (des autres débrayés) qui s'imposent un exil en dehors de leur propre frontière. Donc, l'étranger c'est le produit d'un "nous" divisé, multiplié, et dispersé. Ainsi, le départ de ces entités vers d'autres terres aboutit à la création de nouvelles collectivités qui inventent des œuvres artistiques qu'elles voudraient mettre à la disposition de leurs anciens membres métamorphosés eux aussi par le courant incessant de changements de modes d'existence. Nous sommes ainsi en présence d'une transition compliquée dans laquelle les membres détachés de la sphère du "nous" se retrouvent dans une nouvelle sphère pour sympathiser et échanger leur sensibilité.

Comment se caractérise la division de "nous" en des collectivités hétérogènes? Qu'est-ce qui garantit la transition vers une nouvelle composition des collectivités bifurquées? Afin de répondre à ces questions, cet essai aura pour objectif d'examiner les étapes principales d'une sémiosphère en mutation: i) la naissance des "eux" à partir d'un "nous" commun; ii) le départ de ces "eux" considérés comme des "autres" vers d'autres terres; iii) le retour de ces "eux" vers le "nous" dans un pays-frontière où il y a la possibilité de rétablir l'image de la masse collective déchaînée à partir de nouveaux modes d'existence.

Giacomo Festi

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The acclimatised sense. Carbon footprints and emerging sensibilities in semiotic perspective

The subject of climate change is at the center of a vast discursive production that brings together quite different enunciating instances: from the climatologist to the biologist, from the entrepreneur to the popularizer, from the literary writer to the ecosystem expert, from the anthropologist to the politician. This proliferation is reflected in discursive orientations that interweave in different ways a diagnostic component (the symptoms of change), a prognostic component (what scenarios are foreshadowed) or a treatment component (what to do to save the planet). Semiotics, for the time being, seems to be kept at the margins of the public debate (Gare 2007), struggling to find relevant fields of investigation, precisely in view of an integrative extension of the research domains.

Our paper intends to explore the possible interconnection between two crucial junctions, typically located at the extremes of climate discourse: i) the elaboration of indices (above all the carbon footprint) that translate anthropogenic activities into chemical-physical measures and pose the problem of the semiotic quality of the index itself: what is the fate of the signification implied by the practices within an index? What is the very ecology of the index, in the uses it promotes? (Koteyko et alii, 2010) ii) the forms of individual and collective sensitivity promoted around climate change, both in terms of the discriminative quality of perception and in terms of affective dispositions emerging and stratified with respect to scenarios relatively detached from everyday life (Squarzoni, 2012).

Carlo Andrea Tassinari

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(UN)making. Semiotics, ecology and the institutions of "Nature"

Elaborating from some features of ecological discourse as deployed by UN platforms (Tassinari 2019), we will propose an interpretation of what ecology does to semiotics-(un)making some of its assumption-and what semiotics could do with ecology-(un)making its paralysing effects (Marrone 2010).

Ecological discourse, we argue, doesn't concern the crisis of a specific object, "Nature", but it manifests as an "epistemological crisis" (Stengers, Prigogine 1971; Serres 1990; Latour 1991, 1999, 2015, 2017) that cast upon social actors a sort of "dark competence" (having to, but not being able of knowing, wanting or doing). This crisis shall help us rethink the epistemological landscape of semiotics (cf. Greimas 1966, Fabbri 1998; Marrone 2021) where, we argue, neither "nature" nor "culture" should have any place. We will show, however, that ecology poses specifically semiotic problems (Paolucci 2021): it deals, for instance, with a continuous displacement of the threshold of "non-pertinent"; what was considered external, unnecessary, and therefore rendered invisible (CO₂, soil depletion, pollution, risks), seem to return on the frontline of meaning with disruptive semantic effects on what we once held carelessly dear (fossil fuels, natural "resources", sovereignty). With its ability to distinguish values from their object of placement (Greimas 1966; Greimas 1983), and describe modulation of modes of existence (Souriau 1955; Fontanille, Zilberberg 1998; Paolucci 2020), semiotics may help to imagine a redistribution of values placed on technologies and "resources" (Bonnet, Landivar, Monnin 2021) that facilitate ecological conflict resolution and foreshadow emerging ecological classes (Latour, Schultz 2022).

Nouveaux objets, nouvelles méthodes (changements d'échelles, œuvres, villes-paysages, îles artificielles)

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Scale jumping as a semiotic tool

The aim of this proposition is to answer to the political and scientific need for extension-integration processes in the social life, by elaborating a new semiotic tool, which may have the potential to relate and monitor different phenomena in space and time. This methodological tool is based on the theory of the insights that a twofold vision, from near and from afar, provides us with, for producing meaning, in the activities of the identification and the understanding of things (Fabbri 2020). Scale jumping is the procedure that professionals and academics are exploring today in architecture, urban planning, economics and policy making in order to "regenerate" our environments (Reith, Brajković, eds., 2021).

Semiotising it implies changing sequentially and alternately both the representative and productive scales of empirical things in order to explain and better comprehend them. Whatever form of expression and content is no longer the same under different scales, but results from cognitive frames that are the product of concrete "keying activities" in the social life (Goffman 1974).

Our purpose is to transform scale jumping from a phenomenological way to perceive the world (remembering that we are in state of flux and nothing is as it seems!) into a metalinguistic tool to describe and discover. How do such visualizations intersect with concerns of ecology? The challenge of ecological conversion requires us, before making decisions, to understand how a change made on one scale affects another, with even physical reversals.

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L'œuvre peinte comme forme sémiotique et comme cosmos

De l'œuvre d'un artiste, on dit ainsi qu'elle est un monde, un cosmos, dans les termes de Souriau, autrement dit un genre de totalité extrême, capable de condenser dans l'espace de la manifestation plastique de multiples strates de l'expérience humaine. Nous proposons d'interroger ce statut de l'œuvre en tant que mode de totalisation d'une production artistique, pour la peinture du XX^e et du XXI^e siècles, totalisation qui peut valoir à la fois pour l'ensemble des productions d'un artiste, créées au fil du temps, soumises à des périodisations, à des séries, à des ruptures, mais aussi pour chaque production singulière, toujours sujette au risque de la non existence, de l'échec de l'œuvre.

En outre, une œuvre ne peut se réduire à un texte, à une image, à un artefact: l'œuvre d'art implique des pratiques, des techniques, des matières, des gestes, des formes de légitimation, des dispositifs d'exposition, de publication, d'archivage, etc.

Cet examen sera l'occasion d'interroger à nouveaux frais la possibilité d'appréhender l'œuvre d'art en tant que forme symbolique à part entière, dotée d'un mode d'existence particulier (Souriau 2009), définie comme un acte spécifique (Arendt 1958). Nous proposons de traiter ce statut de l'œuvre à partir de deux corpus, deux œuvres, celle de Georges Laurent, et celle de Paul Rebeyrolle qui, outre le fait d'avoir un ancrage géographique identique, représentent deux voies différentes pour tenter d'exister en tant qu'œuvre peinte au sein du paradigme des arts plastiques et de l'art contemporain du XX^e siècle (De Chasse, 2017).

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Œuvre d'art augmentée et conditions d'accès à l'interprétation

Les principes d'objectivation auxquels la sémiotique doit répondre en tant que science imposent d'établir des procédures d'attestation valables pour des formes de textualité métastables, soumises à des amplifications identitaires non seulement à travers des paratextes mais aussi à travers l'augmentation des conditions d'accès à son plan d'existence (Fontanille 2003): réintégration des traits perdus, anatomie de couches relevant des phases de production différentes (esquisses, repentirs, présence de plusieurs "mains", interventions apocryphes, etc.), reconstruction virtuelle de l'espace d'implémentation d'origine.

L'augmentation de l'œuvre d'art a normalement lieu devant sa présence matérielle dans un espace d'exposition, elle est instanciée par la médiation d'un dispositif (téléphone portable, tablette, etc.) et déclinée selon les choix et les gestes opérés par le visiteur. La relation avec la forme de vie de l'œuvre se structure au fur et à mesure que ses facettes identitaires sont explorées selon des conditions écologiques qui en permettent l'actualisation et la comparaison.

Nous avons besoin d'un concept d'image augmentée critique, c'est-à-dire capable d'exercer ses propres formes de résistances face à des flux médiatiques et à des archives qui ne sont pas encore des "corpus". Cette forme de résistance peut être exprimée à travers le concept de forme symbolique. La forme symbolique concerne un tissu pratique, étant donné qu'elle fonctionne comme un dispositif de réarticulation entre des pratiques de textualisation et des pratiques d'interprétation de sémiotiques légitimes.

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Sémiotique de la ville et du paysage

Le projet d'une sémiotique de l'espace—et seulement secondairement de l'architecture ou de la ville—implique pour Greimas la convergence entre une forme scientifique, la signification spatiale au sens propre, et une forme sémiotique, sa signification culturelle. L'espace peut être considéré comme un langage à travers lequel toute société humaine réfléchit sur elle-même: d'une part, comme nous l'avons vu, il est inscrit "topologiquement" dans le monde—il se signifie—et d'autre part, il est donné à "lire" dans son identité spécifique—il se communique.

Outre l'analyse des formes, des volumes et de leurs relations réciproques, comme c'est le cas en architecture, il faut examiner le comportement qu'ils programment pour les sujets humains, producteurs et utilisateurs des espaces. La ville en tant que texte s'offre au regard sémiotique comme "un agglomérat d'êtres et de choses" en relation d'interaction mutuelle, au sein duquel il s'agit de discerner les éléments et les relations qui peuvent permettre de construire un métatexte, sous forme d'inventaires ou de séries d'énoncés narratifs, organisés en programmes et séquences significatives, à partir de la connaissance des organisations narratives déjà attestées.

Ce sont les mêmes langages par lesquels la ville ou toute autre configuration spatiale est spontanément et continuellement fixée dans ses caractères, une sorte de corpus mytho-poétique qui lui confère une profondeur culturelle spécifique.

A travers un examen raisonné des stratégies de recherche mises en œuvre par différents chercheurs, nous tenterons d'expliquer ce que Paolo Fabbri entendait lorsqu'il affirmait que l'approche sémiotique devait être pensée non pas en termes de *canon* mais comme un *organon*.

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Extreme islands. New perspectives on world and meaning

Faced with the climate, health, humanitarian and geopolitical crises that shake the contemporary existences, one wonders how semiotics can contribute to looking at the world, to putting it into perspective.

To do for us are the islands. Even more precisely, to offer us the opportunity to extend the semiotic domain and grasp the forms of constitution and generation of meaning are the artificial islands and among them those extreme islands, elusive or inaccessible, which while actualizing the logics of myth and utopia show us in action the dynamics of climate change and consumerist capitalism.

Among the many islands that populate our world, two are exemplary: the *Garbage Island* of the Pacific and *The World* in Dubai. Through the *Garbage Island* we can grasp the way in which a phenomenon in many ways unrepresentable becomes an opportunity to say and think about material transformations otherwise elusive, but also to grasp the world as a web of heterogeneous actantial instances—such as the human, the sea, the plastic—in complex mutual interaction. Conversely, *The World* gives us the opportunity to grasp how materially well-present objects aimed at the logic of gain are innervated with immaterial cultural logics, made of investments in terms of desire and trust, activated by cross-references of images that transform specularly into speculation.

The two extreme islands examined allow us to take *encyclopedic logic* and *generative logic* to their very extremes, where they reveal an intimate but generally unnoticed tendency: the disappearance of content in the first case, the disappearance of expression in the second.

Dynamiques transversales (espaces, vérités, politiques, économie de la vie)

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Semiotics and its extensions, with a focus on spatial phenomena

Though semiotics has grown to cover a very wide field, Saussurean semiotics is still largely 'textual' in the narrow, immanent sense. The focus of my paper will be the issue of the extension of semiotics beyond textuality. I believe that we could formulate the following types of extension of mainstream semiotics.

- I. *Sociosemiotics of situation*. This is the first expansion of mainstream semiotics, a dynamic extension, taking into account the situation of communication. It includes two complementary approaches: the production of semiotic texts, and their consumption.
- II. *The semiotic approach to an extra-semiotic object*. Objects that are not semiotic in themselves (such as urban space and ecosystems) may also be approached semiotically. In the case of ecological phenomena, this involves only consumption. Consumption of space was initially studied in the form of mental mapping by behavioural geography. In the case of built space, we can also study its semiotic production.
- III. *The imperialist absorption of the extra-semiotic domain by semiotics*. These semiotic approaches attempt to absorb the whole of society within the semiotic paradigm (for example, poststructuralism and postmodernism, the latter appearing also in human geography).
- IV. *The articulation between the semiotic and the extra-semiotic domain*. This approach attempts to offer an answer to the synthesis of these two fields, through the concept of articulation, which is aligned with Saussure's external linguistics, given by Hjelmslev the form of the 'metasemiotic of connotative semiotics'.

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Véridiction, extension et transversalité. Les nouveaux enjeux véridictoriaux

Le concept de véridiction, défini sur la base des modalités croisées du “paraître”, de l’“être” et de leurs négations respectives—généralisant le vrai, le secret, le mensonger et le faux—fait partie, de manière emblématique, du corpus théorique de la sémiotique greimassienne.

Or, l’extension du domaine sémiotique est aujourd’hui interpellée par la question écologique englobante qui, sollicitant simultanément les différents champs de connaissance (géologique et géo-climatique, biologique et psychique, géopolitique et diplomatique, sémantique et discursif, etc.), rend poreuses les démarcations disciplinaires, avec leurs stratégies véridictoriales propres. Ainsi, quel que soit son mode de déclinaison paradigmatique, l’intégration d’éléments hétérogènes peut devenir un titre de problème central. À ce sujet, la sémiotique, transfuge disciplinaire par excellence, a quelque expérience à faire valoir.

Par ailleurs, dans le champ socio-politique et communicationnel lui-même, l’avènement massif des réseaux sociaux a profondément modifié la donne en matière de véridiction, qu’il s’agisse de l’extension ad *libitum* des possibilités énonciatives de “tout un chacun” ou de la consolidation des “bulles de filtre” régies par les algorithmes, étanchéifiant les groupes d’opinions et anéantisant les possibilités de confrontations délibératives.

Dans ce contexte, la question des régimes véridictoriaux, de leurs modes de cohabitation et de leurs conditions de dialogue, peut être considérée comme cruciale, à commencer par le domaine des disciplines—“exactes” et “humaines”—de la connaissance. En posant ce problème, on s’efforcera de construire et de décrire quelques voies possibles de formation de ces régimes. Et de présenter des propositions méthodologiques pour la transversalisation véridictoriale.

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Homologation des domaines politiques: transversalités des langages

Si les premiers travaux sémiotiques sur le politique se concentraient sur le “discours politique” (cf. Fabbri, 1985, et Landowski, 1989), les recherches des dernières années sur les “situations” et les pratiques politiques ou la prise en considération dans les “corpus” d’études ou dans les ensembles signifiants pertinents pour l’analyse du sens du phénomène politique des éléments relevant de matières de l’expression différentes (discours, images, actions, phénomènes naturels, mesures juridiques, techniques scientifiques, ...) posent le problème de l’homologation entre ces diverses formes sémiotiques. Les travaux sur la sémiotique des pratiques (Fontanille, 2008) ou sur la notion d’“acteur-réseau” en tant qu’association entre actants humains et non-humains ou sur les différents “modes d’existence” (Latour, 2012) ont été une tentative de répondre à ce type de problème. Cependant reste posée la question de la force rectrice de ces différentes formes dans l’organisation du sens (dans certains paradigmes politiques, l’économie détermine la signification de toute autre dimension politique; en revanche dans d’autres paradigmes, ça sera l’écologie qui surplombera toutes les autres composantes du politique, lesquelles devront alors être toutes traduites “en écologie”). Par ailleurs, comme la crise sanitaire actuelle nous l’a largement montré, se pose également une question sémiotique sur la confrontation ou la compatibilité entre systèmes de valeurs (santé et liberté peuvent-elles appartenir à un même ensemble signifiant?). Dans cette communication nous essaierons de reprendre ces problématiques en ayant comme horizon de questionnement final celui de la limite du champ d’une sémiotique politique.

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Expression, objectivation, économie

Dans quelle mesure est-il possible de considérer le monde de la vie comme faisant partie, dans son intégralité, du domaine sémiotique? Il me semble que dans cette perspective quelques hypothèses sont inévitables et demandent une certaine réflexion préliminaire.

Trois questions me semblent pouvoir être envisagées:

1. Selon quelle perspective notre expérience du monde peut-elle être tenue pour une sémiologie impliquant nécessairement l’émergence d’un plan d’expression? Cette question doit être comprise au sens technique du terme d’expression et non comme une hypothèse plus ou moins animiste.
2. Le monde de la vie étant soumis aux multiples perspectives scientifiques ayant toutes pour ressort essentiel un désir d’objectivation peut-on rendre cette notion d’objectivation compatible avec celle de signification?
3. L’économie étant au fond l’espace de création et d’échange des diverses valeurs, peut-on concevoir, sur le modèle de l’écologie, mais dans une perspective moins restrictive, une économie de la nature, terme que Darwin utilisait encore?

Opportunités d'intégrations interdisciplinaires (art de la poterie, trafic de drogue, traumatismes massifs, quêtes d'identité collectives)

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Le potier et l'argile

L'une des pratiques les plus anciennes de l'humanité, la poterie, étonne par la diversité de ses dessins, techniques, décorations: ce qui a permis aux archéologues d'utiliser cette variété comme un indice dans l'identification des peuples et de leur histoire. Pourtant la simplicité des matériaux de base—terre, eau et feu—ne laisse pas prévoir la richesse des produits qui en résultent. Il est dès lors possible d'examiner les transformations de la matière première dans des pratiques spécifiques, pour comprendre les principes qui guident l'adoption d'un style propre.

Le cas des Ngiwa du sud de l'État de Puebla au Mexique (connus aussi sous le nom de Popoloca) permet de suivre les parcours des matières premières depuis leur extraction, jusqu'à la cuisson finale. En effet, ce peuple, qui est l'un des plus anciens de la Mésoamérique habitent une région si aride que la poterie est devenue l'une de leurs sources de revenus les plus importants: ils sont arrivés à produire une poterie d'une grande simplicité mais d'une grande beauté.

La communication propose de suivre la chaîne de fabrication (Leroi-Gourhan) du point de vue non pas des sujets et leurs actions, mais en termes de transformations de la matière. Françoise Bastide a jadis abordé la matière à partir des opérations élémentaires qui ont lieu lors de la production d'objets. Il s'agit maintenant d'aborder le "traitement de la matière" en termes d'affordance et d'expérience sensible, comme une interaction entre la matière, l'agent et le milieu. Cette communication s'inscrit dans le cadre des études d'ethnoarchéologie et d'une écosemiotique des objets et de la matière.

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La (post)-mémoire comme laboratoire de transversalité disciplinaire

À partir de l'analyse des mémoires et des post-mémoires relevant, d'une part, des catastrophes naturelles—même si elles peuvent être associées à des facteurs politiques, économiques, sociaux ou culturels—, comme la pandémie du Covid-19 ou les tsunamis, et relevant d'autre part des traumatismes politiques comme ceux provoqués par les guerres et les dictatures des XX^e et XXI^e siècles, nous proposons une réflexion sur les rapports entre les phénomènes mémoriels et les formes de vie (Greimas, 1993; Fontanille, 2017).

Par ailleurs, en reprenant le concept de post-mémoire (Hirsch, 2012)—qui désigne la transmission des traumatismes collectifs à travers les générations—, nous nous interrogerons sur les différents domaines cognitifs, sensibles et pratiques qu'elle traverse. C'est ainsi que se trouvent sollicités divers champs disciplinaires—psychologie, psychanalyse, philosophie, histoire, sociologie, science politique, art, voire génétique et épigénétique. D'une manière générale, étant donné le caractère à la fois individuel et collectif, ainsi que somatique, psychique, discursif et politique de la (post)-mémoire, nous la considérerons comme un laboratoire de la transversalisation disciplinaire qui nous permettra de réfléchir aux possibilités d'extension de la sémiotique elle-même.

Plus encore, la post-mémoire comprise comme instrument méthodologique transversalisant pourrait voir son champ d'application étendu à d'autres domaines que celui qui lui a donné naissance, notamment dans la perspective d'intégration transdisciplinaire propre au contexte contemporain lié à la mutation climatique.

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Sobre una práctica semiótica extendida y ciertas apuestas metodológicas

Si bien podemos considerar—casi desde el sentido común—un "sentido de la vida" y una "significación en acto", como semiotistas es claro que nuestra mirada sobre ambos es tanto una apuesta como un reto metodológico y disciplinario. Después de haber probado ampliamente el carácter heurístico de su modelo de análisis sobre textos "en papel", la semiótica contemporánea se enfrenta a hechos significativos más generales y abarcadores: problemas ambientales, migraciones humanas, ideologías en pugna, el inmenso mundo virtual, una pandemia y una nueva normalidad. Diversas prácticas contemporáneas nos han hecho considerar la posibilidad de abrir el campo de análisis, integrando, por ejemplo, los contextos situacionales.

Algunas primeras preguntas surgen: ¿cómo dar cuenta de manifestaciones significativas "destextualizadas" (según la noción tradicional de texto) desde un proyecto científico y desde un punto de vista metodológico que nos había recomendado no salir de los textos? Las propuestas con las que contamos tales como la noción de *praxis enunciativa*, *niveles de pertinencia* y *principio de immanencia* nos dan soluciones coherentes y que están demostrando su carácter heurístico, sin embargo, ante un objeto de análisis tipo "big bang", de carácter transversal, de *larga data* y multi dominio, como lo es el narcotráfico en México, todo se pone a prueba.

Nuestro asidero será un *corpus* representativo pero heterogéneo desde el que nos aproximaremos a la práctica del narcotráfico en México y a la forma de vida que ha configurado y, podremos sobre la mesa, las dificultades metodológicas y conceptuales a las que nos hemos enfrentado.

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Sémiotique et figures africaines du signe. Ontologies structurelles, discursivité et communication

Ces dernières décennies, la sémiotique a connu de profondes mutations. Pour tracer cette trajectoire, la sémiotique a eu à faire des choix. En rencontrant l’Afrique, elle a aussi à faire des choix stratégiques. Quand elle s’y déploie sous l’aspect d’une théorie du sens repliée sur elle-même et sur ses performances méthodologiques, elle semble se figer en figeant les cultures qu’elle découvre. En revanche, en s’y déployant comme une science ouverte, elle s’expose au risque d’une distorsion modifiant sa perception du signe et des définitions qu’elle s’en donne. C’est que l’étude des pratiques énonciatives africaines requiert un déplacement du point de vue.

Une autre perception du signe s’organise, qui ne correspond plus à strictement parler aux représentations connues (Saussure, Hjelmslev, Peirce), mais relève de l’extension théorique qu’implique l’admission d’un certain nombre de paramètres culturels et spatio-temporels dans les structures de l’énonciation. On passe ainsi d’une conception structurale du signe à une conception ontologique reposant sur des morphologies substantielles (in)stables qui modifient notre rapport au langage, aux usages qu’on peut en faire, et à la communication.

En se fondant sur les cultures énonciatives africaines, cette contribution voudrait rendre compte d’une sémiotique fondée sur une description des structures signifiantes complexes, de leurs ontologies et de leur nature topologique.

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Le sacrifice aujourd’hui: l’animal à mort dans les médias

Nous vivons aujourd’hui dans une société et dans un moment historique qui ont perdu le sens du sacrifice, c’est-à-dire l’entrelacement pertinent qui lie-par rapport au thème de la nourriture et de la mise à mort préalable des animaux pour l’alimentation-l’homme et les animaux, l’homme et les autres hommes à travers l’animal, l’animal avec les autres animaux à travers l’homme, non sans la nécessaire prise en compte du contexte culturel, d’une part, du divin et du sacré, d’autre part. Les éléments en jeu-hommes, animaux, contextes, divinités-persistent, leurs liens s’atténuent jusqu’à presque disparaître, les transformant ainsi fortement.

Le but de cette intervention sera de discuter cette thèse en la soumettant à l’examen d’une sociosémiotique qui intègre les instances récentes du multinaturalisme anthropologique.

Nous verrons en quoi cette thèse sur la perte de valeur sociale du sacrifice animal à des fins alimentaires est beaucoup moins évidente que prévu. Nous vivons dans une culture de tensions très fortes, d’une complexité patente, où coexistent des idées, des valeurs, des croyances et des problèmes souvent en nette contradiction les uns avec les autres, et donc aussi de simulations et de conformismes à peine voilés. En cela on pourrait dire que le sacrifice n’a pas perdu de valeur mais a pris une autre valeur, ne serait-ce que parce que, tout en continuant d’exister, on ne veut pas le voir, on ne veut rien savoir, on fait semblant qu’il le fasse sans que cela nous concerne, même si toujours, à sa manière, il existe.

Existential Semiotics

CONVENOR:

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Existential semiotics is a new theory which combines ideas from continental philosophy to classical semiotics. It is a rapidly expanding field of study, being exercised both in theory and by its applications in the humanities. Its central notions, such as *Moi/Soi*, the *zemic* model, transcendence etc. partly stem from earlier semiotic approaches, partly constitute neologisms. It is an effort to renew semiotics from a deeper epistemological level to the empirical studies in various cultural issues and arts, particularly. Regarding the 'classical' semiotics it is closest to the Paris School; as to the philosophical approach it is inspired by German philosophy from Hegel to Heidegger, Jaspers and Arendt, then to Kierkegaard and French existentialists like Jean-Paul Sartre, Simone de Beauvoir, Jean Wahl and Gabriel Marcel. Yet, it is not any return to existentialism as such but tries to constitute a new epistemological basis for any semiotic approach.

PAPER ABSTRACTS

Theory

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Existential semiotics, a new paradigm of philosophy and sign studies

It is hard to say what we can call 'new' since in science in which everything takes place slowly, even ideas written two thousand years ago may have the freshness and actuality as if they were written now. Existential semiotics is a combination of classical semiotics (Lévi-Strauss, Greimas, Peirce, Eco) and continental philosophy (in the line Kant, Hegel, Kierkegaard, Heidegger, Jaspers, Sartre, de Beauvoir, Wahl, Marcel). Completely new sign categories have been launched in semiotic research thanks to it, such as *Dasein*, pre-act-and postsigns, pheno/geno-signs, endosigns/exosigns, transcendence, *zemic*, sig-*zemic* etc.-in the side of certain concepts borrowed from more traditional schools, such as isotopy, modality, representation, appearance, narrativity etc.

Existential semiotics aims for constituting a new epistemology for the afore-mentioned fields, but at the same time its purpose is to provide tools for empirical studies and analyses in various cultures and arts. Moreover, it tries to elaborate also notations appropriate to describe the existential content of things and their order. It opens new avenues for all research in the humanities. It also has its pragmatic aspect as by the models of social issues such as resistance, post-colonial analysis and cultural studies.

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Existential synesthesia? How to explain the common sense union of time and silence in Giorgio de Chirico's works from his metaphysical period?

"Time has stopped!" How many times have we heard this exclamation in the criticism of Giorgio de Chirico's paintings from early 1910s? In my paper I'll ask what is the role of time and silence in the melancholy scenes of de Chirico's early "metaphysical period" (1911–1918) and his articles prior to the year 1920, and how can the question of time be seen as a participant or catalyst in the phenomenon of synesthesia in de Chirico's works between 1911 and 1918?

In his paintings we encounter an atmosphere in which plastic stability can illustrate modal instability in terms of presence or timelessness. Besides that we meet the feeling of depersonalization—referred to so many times in relation to de Chirico's work. The empty surface of the piazza depicted, then, increases the feeling of timelessness and the sacred.

How is it that the word 'silence' in most cases calls for timelessness? How, in de Chirico's paintings can we "see" time thought the terrain of his spatial views? Time spatialized? This is a mystery, so often discussed, and perhaps it is a mystery of our share, our capacity to make synesthetic projections, our preconscious readiness to sense inter-sensuous metaphors. For example, the long shadows of time in the painting *Solitude (Melancholy)*, from the year 1912. The enigma seems to be the existential one: solitude connotes silence, silence connotes emptiness, and emptiness connotes the slow duration of time, or even the fermata of time.

We can assume that the metaphorical borderline in de Chirico's pictures exists between secular and eternal, and yet we often sense that it is particularly this same "metaphorical dimension" that changes all secular objects to timeless ones. Should we ask: In what way this metaphorical borderline depends on synesthesia? And what does it mean existentially?

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Aesthetics and anthropology. Existential semiotics and human praxis

The aim is to enhance existential semiotics as a discourse within the relationship between aesthetics and anthropology with reference to human praxis. The emergence of a specific code within specific existential situations is related to the existential construction of the human in the specific linguistic and symbolic praxis that has to do with aesthetic production.

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Existential imperfection

In my paper, I intend to deal with the relationship between the existential semiotics of which Eero Tarasti (2000) speaks and the structuralist semiotics that descends from the teachings of Saussure (1916), Prieto (1975) and Lévi-Strauss (1964). In particular, I intend to start from the discourse that a structuralist semiotician such as Greimas carried out in his last book, *De l'imperfection* (Greimas, 1987), in which he indicated some limits of structuralism itself, with which it is necessary to confront. These limits have to do with the recognition of the meaning of reality outside of the semiotic structures on which the reading of reality has been based up to that moment. In that instant, which Greimas calls the *prise esthétique*, one becomes aware of many things that have to do with Tarasti's theories: that our *dasein* stands out against the background of a *néant* and that we are given the possibility of choosing how to structure our vision of the world. What I want to argue, however, is that this does not call us out of a structuralist view of how we interpret reality and stand within it, but rather requires us to think more carefully about the relationship between structuralism and reality itself. To argue what I mean, I will refer to the *prise esthétique* in two types of existential experiences we go through in our lives: that in love stories (which I have studied in Santangelo, 2013) and that in catastrophes (which I have studied in Santangelo, 2018).

Culture and Arts

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Green Play. Mapping the ludic valorisations of natural spaces

Ludic valorisations, according to Floch, are discourses and texts that focus on non-practical values to highlight certain features of an object (Floch 1990). In this presentation I will show an overview of the ludic valorisations of natural spaces, with particular attention to cases in Finland. The mapping will be articulated around the *zemic* model (Tarasti 2021) and show how the valorisations are aimed at different levels of the individuality of the subject. In particular, such forms of valorisation connect the playful experience of natural spaces to bodily concerns (health, pleasure), to the subject's personality (being adventurous, self-reliant etc.), to social practices (team building, family time) and to abstract values (nature, preservation, ecology). The *zemic* model will also allow to go beyond mapping and apply these levels in a dynamic way, showcasing strategies of embodiment and transcendence (being "one with nature") that emerge from such discourses. Finally, differences between the discourses around distinct nature-based activities (trekking, orienteering, treetop parks, skiing) will also be analysed.

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Existential semiotics and spectral abduction: semiotic and ethnographic approach of ghost hunters abduction process

In *Sein und schein*, Eero Tarasti notes that there is little research about the "path" by which one recognizes a phenomenon to be of a semiotic nature: this is a central quest of existential semiotics. The perception of a spectral phenomenon (a ghost an image of an image: Derrida) should be considered as a path by which one recognizes an unexplained phenomenon to be of a semiotic nature-as manifesting the presence of an absence. Considering spectral phenomenon as a percept (a *representamen*) allows to understand this experience in a sphere of knowledge and the conceive ghost as a "reasonable objet" (Tarasti). By this framing, the Ghost may be considered as a form of transcendence as Tarasti defines it as "anything that is absent in actuality, but present in our minds" (p.6). To better understand how spectral abduction is considered as changing the meaning of life and existence (Baker & Bader), this contribution proposes to design a conceptual and empirical approach of "ghost encounters" as highlighting the rôle of abduction and transcendence in existential experience. Abduction is defined as a perceptual experience producing an intuition without necessity to induce an hypothesis. By a digital ethnography of ghost hunters videos (2017-2019), I distinguished different steps in the path by which participants express their experience: (1) perceptual inference, (2) spectral abduction, these two steps conducting investigators to express spectralogical discourses by an iterative reasoning constituted by (3) spectral induction and (4) deduction.

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The Triumph of the Narrator: James Joyce's Araby through Lacan and Tarasti

According to Roland Barthes, "As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins." But James Joyce proclaimed, "It is not my fault that the odour of ashpits and old weeds and offal hangs round my stories. I seriously believe that you will retard the course of civilization in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass." Therefore, the question of how Joyce, the author, survives is of utmost importance. Joycean looking-glass and its placement in the stories carry the mystery behind Joyce's belief that his intention would reach the readers. In this paper, my idea is to portray how Joyce, the author, survived by portraying the victimization of the characters, which I shall explain through Lacanian psychoanalysis, and the readers, which I shall deal with with the help of existential semiotics. I shall be using the short story *Araby* to explain a possible Joycean strategy to lead the readers throughout the story towards an intended conclusion.

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Sign as a transcendental unit in the classical and pre-classical context or some lexical history or the infinity of lists: halo, namaz, Fatma, Odin

Cognitive-semiotic-linguistic analysis of sign and constituent components helps discover the itinerary-history of the transcendence unit of word and sign. This research contributes explicitly to this research area within the analytical context of how meaning and content are conveyed through signs and communication-transcultural references to the ancient or pre-medieval period. It looks at Azerbaijani cases of social practice signs and their cross-cultural changes transferred through communication. In this context, what lies behind the ordinary, secular Azerbaijani word *odun* (wood): is it related to Odin, or / are they just homographs? What can discover parallels between traditions from various eras and regions, as to say, between pre-Christian Scandinavian god Odin, Ash Wednesday, Novruz holy day *çə(hə)rçənbə*—the fourth day after Saturday and wisdom? And what about the case of halo-hal-hello? What is behind Fat(i)ma, a name associated as Muslim name and its Azerbaijani dialect version Pad(i)ma? In this context, what does transcendence mean—is it “communication before our eyes, but beyond our consciousness?”

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The semiotics of the disappearing self

Historically, the human Self was framed in ever-shifting terminologies and clashing paradigms ('soul', 'self', 'subject', 'ego', 'personhood', 'identity', 'consciousness', etc.), reflecting broader philosophical tensions and tendencies. From those who look for Self 'inward' to those who tend to look 'outward'; from synchronic-diachronic unity of the Self to a fragmented, constantly becoming Self; from first-person frameworks exploring phenomenological realities such as the 'what-it-is-like' of subjective experience, to C.H.Cooley's 'looking-glass self'; from those that apotheosise the Self as a 'unique event' in the history of the world, to deconstructionist accounts of the Self as 'the foundational myth of our civilization' and 'the death of the Subject'. More recently, the emphasis has moved to nuanced empirical pursuits questioning if the 'self-conscious counts as evidence for the existence of a self?'. Yet, despite some contemporary accounts dismissing any inferring move from subjectivity to subject, from 'self-sensing' to Self, research and publications on the topic of the Self have increased significantly across disciplines. This paper intends to have a two-pronged semiotic approach. First, to explore how this convoluted semiotic interplay of shifting terms has a bearing on our conceptualization of the Self. Second, to reflect on the potential of the theoretical tools offered by semiotics for a more holistic understanding of the Self. Some particularly insightful semiotic accounts to consider are the Peircean triadic epistemology, with its semiotic spin-offs in J. Deely's supra-subjective 'relation of self-identity' and S. Petrilli's 'the Self as A Sign'.

Music

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Guerre, musique, et dimensions existentielles. Chant pour le Vietnam (1968) d'Henri Tomasi

En 1968, le compositeur français Henri Tomasi (1901-1971) compose un bref poème symphonique. Intitulée Chant pour le Vietnam, cette composition pour orchestre est un soutien à la lutte du peuple vietnamien. Créée à Paris en 1969, elle est dédiée à Ho Chi Minh. L'œuvre est le récit d'un bombardement américain sur un village vietnamien. Elle est pleine de violences, de mort, et de douleur. Elle s'achève cependant sur une méditation musicale.

S'agit-il totalement d'une œuvre politique? Tomasi reproduit au début de la partition un bref texte de Jean-Paul Sartre, où on trouve cette expression fondamentale: "demeurer un être humain dans ces conditions inhumaines". Comment la musique représente-t-elle ces conditions inhumaines? Comment exprime-t-elle des dimensions humanistes? En se référant au Zemic model de la sémiotique existentielle d'Eero Tarasti, comment s'articulent ici les expressions du Moi et du Soi?

Chant pour le Vietnam est avant tout une œuvre musicale. L'analyse de la partition révèle autre chose que le récit d'un bombardement. Elle projette l'auditeur de la violence du présent à une dimension intemporelle, mêlant passé et futur, où surgit le rêve d'un monde de paix. Elle dévoile les préoccupations existentielles de Tomasi. Chant pour le Vietnam a pris une nouvelle actualité aujourd'hui en raison des bombardements meurtriers de l'Ukraine. L'œuvre révèle des dimensions universelles: au-delà du Vietnam, elle évoque la tragédie de tout peuple frappé par les violences de la guerre. Elle trace une voie à la musique pour répondre à cette tragédie.

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Existential semiotic models of the music semiosis (Including sonic photography as a trace of kairos)

[The paper is a part of scientific project KEGA 041UKF-4/2022 "Preparation of Teaching Texts for Core Subjects of the Cultural Studies Program"] The specific phenomenality of music opens several questions and challenges that have been addressed by various (not only existential semiotic) thinkers. It has multiple, symbiotic duplicity-potential linkage to both the numerical and semantic phenomena (V. Godár), abstractness and corporeality (H. Partch), or temporal parallelism of musical processes of different lengths (O. Messiaen)-, which expresses the uniqueness of musical phenomena. Building on the original theories of existential expressive aesthetics by František Miko (1920-2010) and music semiotics of Peter Faltin (1939-1981), the paper focuses on the correlation between the multilevel human consciousness and the multidimensional nature of musical works. The author, building on the above concepts, developed an alternative communication model of musical semiosis.

The thoughts are demonstrated also on the musical dimension of s. c. sonic “photographic” records, which are characterized by special performative textuality, which can save and share a non-verbalized existential essence of any past moments being enacted in the concrete, unique, and unrepeatable space and time contexts. There is a certain parallel between Roland Barthes’s understanding of photography in his “La Chambre Claire” (Camera Lucida, 1980) and the phenomenality of musical perception of sonic photos/records (including Barthes’ notions the studium vs. the punctum). They have inside a trace of “kairos” (and sometimes “pleroma” as well), of something existentially valuable, which we often do not give our attention to when it’s happening in real time.

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A semiotic comprehension of performing arts: Exemplifying “Othello” and “Rigoletto”

The present paper aims to demonstrate the applicability of generative and existential semiotics (as proposed by Greimas and Tarasti) in two different types of artwork: one being a theatrical play, and the other one, an operatic creation. The emphasis is on the characters’ interaction in both stories narrated, and I intend to deduce meaning in the given contexts among the protagonists, as, in my opinion, they have determined features of similarities and differences. The process of semiosis is seen through the continuity of both mentioned theoretical approaches, as they both are epistemically applicable in an attempt to treat the signs in their permanent course of movement.

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Music and Art. A universal lifeworld between people and cultures

Music, musical expression, and its shared experiences are part of human history and living cultural heritages. As a creative act and subjective experience, music commits to the listener/s in time and space. It is a changing movement in time but will retain its living and communicative significance in different eras. Music is defined as a cultural communicative language. But unlike the cultural interpretation of spoken language is a shared general, the reception and interpretation of a music and musical composition, “musical speech”, is at first primarily subjective and nonverbal. Because music attaches to the surrounding language only through musical prosody, it is not tied to the quantities of linguistics and speech. Therefore, compared to the spoken language, music is partly a universal and entirely existing global phenomenon.

Perspectives on human/ animal intimacies

CONVENOR:

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Reviewing the current trends and possible trajectories of animal studies, Shapiro (2008) observes an emerging tension between animals-as-constructed and the animals-as-such. In recent developments in Animal Studies, as Shapiro & DeMello (2010) observe, social construction, hybridity, and other concepts (becoming animal) aim to replace the dichotomy animal/human, which is based on traditional categorical distinctions. Weil (2019) asks how can we bend our language and narratives to represent animal worlds and Policarpo (2020) wonders how human-animal boundaries are reconfigured on online digital interactions.

The term “Human-animal intimacies” points to a world of people whose lives are closely intertwined to non-human animals. The entangled lives of humans and animals demonstrate the multiple ways through which people’s lives are interconnected with the lives of animals who share food and habitat, where conflicts, cooperation and concern appear, while emotional connections between people and the animals are overlapping in various symbiotic systems. Aiming to chart and explore this intensely affective and semiotized interface between the human and non-human, culture and nature, the panel invites semiotic approaches on topics such as:

- Hybrid habitats
- Multispecies semioscapes
- Interspecies agency
- Animal selves and alterity
- Media animals

PAPER ABSTRACTS

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From anthropotheosis to animal liberation in a few (semiotic) steps

This paper formulates a few theoretical proposals for a transformative ethical and ideological path going from “anthropotheosis” to “animal liberation”. Two fairly novel concepts, the first one being entirely of the author’s coinage (as a combination of “anthropos” and “apothoeosis”) and the second existing already but articulated here in a way that involves different disciplinary contexts and methodologies from the existing ones, the two terms will be defined and discussed throughout the presentation. Such path aims at directly challenging the epistemological and cosmological position of self-attributed centrality, superiority and domain over the planet Earth and its inhabitants that humanity have developed and arbitrarily legitimated throughout its evolution. The book will address topics like anthropocentrism, speciesism, carnism and many others (all grouped here under the umbrella-term “anthropotheosis”), in open and critical confrontation with all their opposites, antispeciesism, animal liberation, veganism, biocentrism, etc., in the attempt to reach a gnoseological emancipation that will be here articulated in a number of theses.

These will be defended by systematizing and upgrading a number of reflections the author assembled in roughly twenty years of research within animal ethics, and by adopting both a multidisciplinary and interdisciplinary methodology, informed primarily by semiotics but also by animal ethics, ethology, anthrozoology, and others.

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From Therolinguistics to Therosemiotics. Thinking interspecies communication from Ursula Le Guin’s work

In her short story “The Author of the Acacia Seeds”, Ursula K. Le Guin imagines a new science: therolinguistics. The objective of this science is to account for the “languages” of different species of animals, and the possibility of being interpreted by humans. The variety of phenomena investigated by the imaginary “Association of Therolinguistics” ranges from poems written with seeds by an ant to the “kinetic language” of penguins in their swim dance (Le Guin, 1974/1982). In this communication I want to propose an extension of Le Guin’s fictional hypothesis, based on the idea that the limits she finds in her hypothetical science derive from taking linguistics and not semiotics as a starting point. But this will mean postulating another semiotic theory that, in turn, is nourished by the prefixes proposed by Le Guin: a semiotics of the becomings between (inter)species worlds (Meijer, 2019): therosemiotics. With the purpose of inaugurating therosemiotics, I will try to show that it is not another name for zoosemiotics (Martinelli, 2010; Marrone & Mangano, 2018), using the extrapolative techniques of science fiction (Vint, 2010), and some concepts of contemporary philosophy (Coccia, 2018, 2021).

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“Look at that sweet and innocent lamb”:**The visual-verbal semiotics of the Israeli campaign against live transports**

Intercontinental live transports of meat animals have recently been at the focus of both local and international animal rights organizations. The main NGO leading the resistance in Israel is Animals. The visual language of its campaign is based on photo-documentation of the cruelty entailed in these transports. Its rhetoric relies on messages connoted by the images, which highlight the animals' suffering—mainly close-ups of their faces, injuries, and overcrowding, together with the instruments of their captivity. Combined with verbal captions, the photographs appeal to the viewers' emotion and conscience, calling upon them to look at the animal directly in the eye.

The proposed study will analyze the campaign from a semiotics of photography approach, in the framework of the visual contextual method (Barrett, 2020; Barthes, 1961, 1964; Rose, 2016). It will examine the campaign's visual-verbal rhetoric, its production and distribution, and its emotional appeal and public acceptance, particularly on Facebook. The discussion will be informed by theoretical analyses of the visual culture and ethics of animal rights organizations, particularly that of Peter Singer (2015 [1975]) who argues that mainstream attitudes to animals represent speciesism and ignore animals' ability to feel suffering or joy. Singer acknowledges the difficulty of changing people's attitudes, and refers explicitly to the transformative potential of images.

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The magic of fungi: A semiotic investigation into contemporary mushroom art

Mushrooms have been the aesthetic object of artistic representations for thousands of years. Both in western and non-western tradition, mushroom symbolism has been a dynamic and fascinating perceptual and conceptual re-definition of an interspecies' interaction. Neither plants nor animals, mushrooms belong in a kingdom of their own. Sebeok (1999) introduced the concept of “plant-animal-fungus trichotomy,” in which plants and fungi are oppositional, with humans mediating between them. In contemporary art, as Anne Ratti (cf. Jonze: 2020), a London-based artist, rightly notes, “Mushrooms have no borders.” However, as Toporov noted in 1985, mushrooms' universality is determined by their connection with all three elements of the fundamental complex death-fertility-life. In an attempt to track and map the versatility and popularity of an uncontestedly intriguing form of semiotic circulation (Thurlow, 2021) in the contemporary global artistic semioscope, the current investigation will examine “the meaning configurations” (Stockinger, 2017) of mushrooms in art. From artistic representations to bio-art, the examples analyzed will go beyond the representational form of traditional fine art and will focus on the performative, multimodal, and multi-sensorial meaning-making artwork. In our approach, we overtly oppose the reductionist view of fungi as a “ubiquitous and threatening alien “other” (Gardenour Walter, 2017). Instead, the current study, albeit limited, will inventory and highlight the importance of these meaningful interactions with the world's largest known organism.

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Semiotic perspectives on human-octopus intimacies in animal documentaries

Human-octopus intimacies posits this central question alongside the intimate and intense moments of contact, care, and desire that occur between humans and octopuses. Octopuses constitute a unique example of mental complexity amongst invertebrate animals as they represent an entirely independent experiment in the evolution of brains and behaviors. Subject to human inability to connect with them as sentient beings because of evolution built, are probably the closest thing to an intelligent alien comparing with our species. This paper aims to investigate semiotic issues regarding documentary footage with octopuses interacting with humans in first, *My Octopus Teacher*, a Netflix documentary and, second, *The octopus in my house*, a BBC Natural World and WNET Nature production. As documentary constitutes an enterprise of making records and thus, constructing collective images that form part of human lifeworlds, the paper seeks to analyze from a socio semiotic perspective—as part of film and television productions seen from viewers around the world—the documented octopuses while filmed in their habitat—natural or artificial—in moments of interaction with humans.

Biosemiotics, Umwelt, and the Lifeworld

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Umwelt-research, as initially envisioned and developed by Jakob von Uexküll, is a central area of study for biosemiotics, while also important for general semiotics. In this panel, we hope to include presentations of both empirical and theoretical studies, for example: the statement that semiosis cannot exist outside of umwelt; accordingly, whether umwelt is a necessary aspect to be included in any complete-enough account of semiosis; the descriptions and analyses of umwelt of particular species (as based on empirical or experimental research); the minimal forms of space or time as these appear in the (minimal) umwelt; regularities in the structure and dynamics of umwelt; the various methods, whether currently existing or now being proposed, of umwelt-research; umwelt and affordance; umwelt and communication; umwelt and representation; the ontogeny and phylogeny of umwelt; the history of umwelt-research or any related papers which take a biosemiotically-informed approach to the research and analysis of umwelt.

PAPER ABSTRACTS

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Umwelt-based semiotics: Sign and meaning-structure presuppose umwelt

Jakob von Uexküll's concept of umwelt became a central concept in biosemiotics a century after its introduction; however, the concept of umwelt is not yet integrated into semiotic theory well enough. We are going to argue that in addition to Peircean semiotics which is based on the concept of sign, and Saussurean semiology which is based on structure, semiotics can be built on Uexküllian concept of umwelt.

Moreover, umwelt-based semiotics enables to integrate these rather separate and incompatible semiotic theories. Post-structuralist semiotics with its phenomenological emphasis in French tradition, but also Deely's approach to Peirce and Uexküll provide some steps towards umwelt-based semiotics.

There are several reasons that lead to this conclusion, among them:

- (1) sign cannot be single; a situation with single sign is impossible: there are always at least two signs simultaneously;
- (2) there cannot be semiosis or sign without umwelt;
- (3) relation/process (semiotic/mechanism) duality which is necessary for meaning-making has been well described by Umwelt/Funktionskreis duality; this duality was not well addressed in Saussurean and Peircean semiotics;
- (4) the aspect of affordance was naturally described by Uexküll's theory of meaning-making, while not so well by Saussure or Peirce;
- (5) the aspect of modelling fits well the umwelt theory.

In order to build a proper umwelt-based semiotics, the concepts of umwelt and semiosis will require further explication. This includes, among other:

- (i) the momentary and sequential forms of umwelt and semiosis should be clearly distinguished;
- (ii) necessary and sufficient conditions for umwelt and semiosis should be clearly defined; this implies modelling of minimal umwelt;
- (iii) comparative typology of umwelten should be worked out;
- (iv) methods of umwelt-analysis, i.e. tools for empirical umwelt-research should be systematized and clarified;
- (v) demonstration that umwelt analysis is, among other, a generalization of semiotic visual analysis and semiotic auidal analysis, providing biosemiotic basis for these more specific analyses that were worked out mainly for human examples; in addition, umwelt-analysis includes biophenomenology; umwelt analysis is also the basis for understanding behaviour, which links it with ethology;
- (vi) umwelt-based theory of communication requires elaboration;
- (vii) biosemiotic studies of ontogeny and phylogeny of umwelt will be necessary.

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Planmäßige Biologie: Semiotic fitting of Innenwelt and Umwelt in the work of Jakob von Uexküll

The empirical and theoretical work of Jakob von Uexküll (1864–1944) is undoubtedly foundational for biosemiotics. Perhaps the two most widely studied aspects of his work are the Funktionskreis [functional-cycle] and Umwelt.

It is crucial to note, however, that according to Uexküll, the functional-cycle is operative only insofar as it is constituted by the continuous dynamic action of the Umwelt and the Innenwelt [inner-world] of the organism; these two aspects form a whole built in accordance with plan—"ein planmäßig gebautes Ganzes" (Uexküll 1920: 96).

Previous analyses of Uexküll's theoretical work in biology have neglected to identify and critically engage with the structure and function of the Innenwelt of animals, thereby undermining the explicitly holistic approach advocated by Uexküll and precluding a comprehensive understanding of the principle of Planmäßigkeit [accordance-with-plan].

The aims of the research presented herein are twofold, and are, respectively, of theoretical and historical significance for biosemiotics:

- 1) Elucidate the content of the concept of *Innenwelt* in respect to the complete functional-cycle and demonstrate how an understanding thereof affords one insight into Uexküll's endeavor to secure the epistemological foundations of biology on the principle of *Planmäßigkeit*; and
- 2) Explore how the concept of *Innenwelt* developed through revisions made between the first and second editions of both *Umwelt und Innenwelt der Tiere* (1909 and 1921) and *Theoretische Biologie* (1920 and 1928).

It will be asserted that the *Innenwelt* functions as a proto-cybernetic structure of reafferent control in the organism, as well as a means of apperception whereby raw sensory data is synthesized into discrete perceptual-signs. The commensurability of Uexküllian *Planmäßigkeit* with the concept of semiotic fitting will also be explored.

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Umwelt theory for practitioners:

Semiotic guidelines for application in a more-than-human descriptive phenomenology

The chapter on which this presentation is based (Tønnessen, forthcoming) outlines a scientific method for conducting qualitative studies of human and animal lifeworlds by introducing a semiotically informed descriptive phenomenology that goes beyond the human.

Descriptive phenomenology denotes a scientific method for describing lived experience based on phenomenological philosophy. Despite the fact that classics such as Husserl and Heidegger acknowledged the existence of animal lifeworlds, descriptive phenomenology in its current forms is typically only applicable to the study of human lifeworlds.

Using the semiotically framed *Umwelt* theory of Jakob von Uexküll as foundation allows for the development of a novel version of descriptive phenomenology that is non-anthropocentric and pluralistic. A depiction of the theoretical basis for a more-than-human descriptive phenomenology is followed by a depiction of its methodological basis.

The chapter concludes with a number of semiotic guidelines for practical application of *Umwelt* theory organized by relevant professions and settings of study. These include veterinarians and ethologists (in both wildlife and captive settings), zookeepers, anthropologists and social scientists.

The guidelines are meant to facilitate studies of human-animal relations and interaction from an *Umwelt* perspective. This requires the use of interviews with experts and/or practitioners in combination with interaction with and participatory observation of animals.

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Towards a biosemiotic definition of (animal) culture

Does the concept culture refer to something empirical across the animal kingdom? This paper addresses the preliminary work for the elaboration of a transdisciplinary, trans-species, biosemiotic definition of [animal] culture (or, in the event of a hypothetical rejection of such term, the development of an alternative conceptual kit to account for the observed phenomena).

Approaching the issue via Peircean sign-processes, constitutive of hypothetical cultural behaviours, offer a prior step to the elaboration of a biosemiotic definition of "culture." For they are, necessarily, subsequent sets of sign vehicles, sensorial perceptions, representations, meanings (individual and collective), and behaviours, what evolution by natural selection has shaped, in a myriad of different species and environments, that we vaguely call cultures.

How do we start, then, analysing cultural sign-processes without a prior definition of culture? This paper considers four series of behaviours and natural phenomena regarded as cultural in different epistemic contexts: namely (1) language and communication; (2) social learning, copying and mimicry; (3) genetic and epigenetic behavioural development; and (4) traditions and group history. Considering the articulation of iconic, indexical, and symbolic processes that those phenomena build on will allow us to assess how they characterize different species' *Umwelten*, and situate what we might call the cultural character of the *Umwelt*. Simultaneously, assessing the relation between those same phenomena in a series of populations and the latter's differential fitness will provide materials to evaluate the contributions of such cultural elements to each species' evolutionary pathways.

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On quantum biosemiotics, *Umwelt* and semiosis of orchestrated objective reduction (Orch-OR)

We propose a project of "Quantum Biosemiotics", which appears to be looming across the inter/multidisciplinary research. Emphasizing distinguish definitions between the phenomenon and the Simulation (simulacra or approaches). This project is based on:

- (1) approaches of concepts of biosemiotics, especially *Umwelt* (Kalevi Kull 2018, Kruis 2014, S.V. Chebanov 2001), orchestrated objective reduction (Orch-OR) (Penrose and Hameroff 2011, Matthew Fisher 2015) and "inside-out" theory (IO) of epistemological dynamic mathematics.
- (2) Phenomenon of semiosis and scientific results of eukaryotic cell evolution (D. Baum, B. Baum 2014). These impressive results are what we try to pool together, in order to approach the project of "Quantum Biosemiotics".

The consciousness does not arise from the "correlate" between the "network" of neurons, as know the classical theory of neural correlates of consciousness (NCC), but rather from the relevant synapse processes within the microtubules of the neurons (cell molecules). Those tubes that represent the protein structures that organize all living cells in the body. The theory (Orch-OR) also

indicates that the mechanisms of entanglement within microtubules take place under the low power of the brain, which is what characterizes the activities of the deep quantum inside cells (electrochemical interaction). Thus, the “microdynamics” The uses of language in different states of brain dynamics.

This is the justification of our pooling those results; Although the orchestra is a harmonious and connected music characterized by a large number of musicians, but each one of them has a special feeling, a unique personal playing as well. thus, in (Orch-OR) each cell has (electro-biological) unique impulses (Mendoza AJ, Haas JS 2022), which process individually, simultaneously, known as “entanglement”, or as described by K. Kull: “The Umwelts of different organisms differ, which follows from the individuality and uniqueness of the history of every single organism” (1998)

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Sym-Welts in the semiosphere: Epistemic bubbles and the monocultures of meaning

From Uexküll *functional circle* to Peirce’s *pragmatic maxim*, and irrespective of where one sets the “minimum semiotic threshold,” semiosis is conceived as being grounded upon, and ultimately directed towards, *action* in the world for living agents. “The elements of every concept enter into logical thought at the gate of perception and make their exit at the gate of purposive action” (CP 5.212), writes Peirce.

Similarly, writes Uexküll, “every action that consists of perception and operation imprints its meaning on the meaningless object and thereby makes it into a subject-related meaning-carrier in the respective Umwelt. Because every behavior begins by creating a perceptual cue and ends by printing an effector cue on the same meaning-carrier, one may speak of a functional circle that connects the meaning-carrier with the subject” (1940 [2010]: 94-95).

Yet while Peirce, whose focus is on human knowing, takes great pains throughout his writings to eschew a narrow definition of ‘action’ that limits it to merely externalized efficient causation, and thus excludes internal ‘musement’ and ‘thought’, in Uexküll, whose focus is on animal knowing, we find few examples of meaning-making that do not explicitly regard perception-action cycles involving motor activity that is directly expressed and observable in the external world.

One might wonder, then, how usefully informative Uexküll’s concept of animal-orienting Umwelt really is to our understanding of that intangible, virtual and symbolically constructed corner of the semiosphere that occupies so much of the human *Lebenswelt*.

In this short presentation, I would like to argue that the answer to that question is: “very much”—and that one of the most illuminating ways we might begin to think about the nature of the “epistemic bubbles” driving so much of 21st century discourse is, indeed, by an Uexküllian consideration of the valences of ‘ego-tones’ that they imprint upon the ideas within, as well as upon the ideas outside, those bubbles. I believe that a large part of our current social disharmony starts precisely here.

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Umwelt, perspectivism, and ontology

The ontological turn in anthropology concerns the joint constitution of worlds from a people’s perspectival position. Instead of envisaging a singular world and many culturally specific perspectives on that world, it emphasizes the co-creation of particular sorts of worlds. This is, in effect, a reinvention of Uexküll’s umwelt theory for a different context and purpose. Thus it would be fruitful to compare and contrast these two convergent theories.

The issue is what to make of the ontology of umwelts, with ontology being a relatively contested term, its meanings ranging from a simple “what is”, to making it a derivative of epistemology, to claims that “ontology” is, in many cases, just another word for “culture”, etc. In this context, Eduardo Viveiros de Castro has called for studying the “ontological self-determination of the other”, the purpose of which is to “make multiplicities proliferate”. Originally this was a call for a more fundamental understanding of the ontologies of different human cultures, but it could perhaps be fruitfully extended to cover nonhuman umwelts as well.

A comparative ontology of umwelts (perspectivism with nonhumans) would take the descriptions of the ontological grounding of nonhumans in parallel with our own more familiar one(s), resulting in a richer understanding of the possibilities of various “worldings”. The assumption here being that meaning-making is a basic, fundamental constituent of lifeworlds, and not set apart from other life processes—it is ontologically primary.

The presentation will try to think what a “comparative ontology” of umwelts would lead to.

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The mediality of Umwelt

I propose nesting the concept of *medium*, as originating in media theory, in a biosemiotic framework. By scrutinizing medial extensions as semiotic scaffoldings (Hoffemeyer 2015), biosemiotics can contribute to the transhumanist construal of the self as extendable. From this perspective, the mediality that evokes new semiotic possibilities is the same that limits them, as scaffolding channels learning (Kull 2015).

In this pursuit, I relate the notion of *medium* to the biosemiotic notion of model. I adopt Elleström’s (2018) semiotic notion of medium as extension of mind where, updating media theory with state-of-the-art cognitive sciences, mind is understood as embodied. Exploring this concept of medium from a biosemiotic perspective helps both to scrutinize more finely the semiotic build-up of environments and to develop a semiotic notion of the body. This allows to define the body as that which evokes the mediality within which an organism’s semiotic competences are exercised.

From this perspective, modeling is understood as a mediatic phenomenon, which ushers a view on environments as medially afforded. By extending their environments, organisms redefine affordances, consequently discovering new semiotic resources and acquiring new competences. As such, semiotic competences, which underpin *Umwelten*, are embodied and not fixed.

This semiotic scrutiny of mediality as embodied comes in support of Hoffmeyer's (2015) theory that the catalyzing of diversity in newly emerging levels of semiotic systems implies the homogenization of semiotic activity at lower levels. I illustrate this with examples from recent media research, where intermedial translations are observed to reorganize affordances and semiotic competences.

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Umwelt, semio(bio)sphere and the subject. Humanities inspired by biosemiotics

Following the basic statement of Thomas Sebeok saying that culture is a tiny part of nature and referring to Susan Petrilli's concept of semiobiosphere, I would like to discuss the possible contribution of biosemiotics ideas to humanities. Doing so I am going to emphasize the notion of general or global semiotics (Sebeok) which clearly shows the urgent need of bringing the human being (both, a person and an organism) back to the realm of nature.

This change of perspective, inspired by biosemiotics, may have a major influence on the way we think about the subject, existence and culture. In my proposed talk I would like to examine the ways biosemiotics concepts such as Umwelt, semiotic freedom, natural subject and choice may contribute to renewed semiotics of culture considered as a part of general semiotics.

It seems to be a very promising study, especially if keeping in mind the current trends within humanities (e.g. posthumanism, new ecology, environmental humanities etc.). The reference to biosemiotics concepts may occur extremely useful as the one that strongly verifies the "cultural" or "human" notions like subject, freedom, choice and possibility, and—as a result—makes the culture-nature entanglement and renewed humanities even more possible.

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Umwelt beyond Earth: Eosemiotic insights on NASA's astrobiology program

The discovery of Earth-like exoplanets (Grimm 2018) offers eosemiotic insights for evolutionary biology and astrobiology, as complementary disciplines interested in abiogenesis (O'Malley-James & Lutz 2013: 96). With such a premise, I will posit the idea that studying ancient and newborn watery planets (e.g. via the James Webb Space Telescope) sheds lights on the prebiotic conditions for Umwelt-generating systems.

Exploring the origin of life-sustaining environments implies asking, in Deacon's words, "what sort of process is necessary and sufficient to treat a molecule as a sign?" (2021). Put differently, how something can stand for something other than itself? The relevance of such question lies, I will argue, on the fact that Umwelt is tied to the ontogenesis of feeling (CP 6:393), for instance when LUCA adapted to hospitable temperatures (Weiss et al 2016).

I will also discuss NASA's definition of 'habitability' (Des Marais 2008: 716) to exhibit its parallelisms with the Sebeokian-Uexküllian hypothesis that life may exist only where Umwelt-dependent semiosis is conceivable as a symbiosis of signs. Similarly, I will look at the concepts of interpretative system (Pattee 2005: 536) and eosemiosphere (Maran 2021: 519) in order to assess their utility for modelling the hypothetical existence of extraterrestrial lifeforms.

It is a long way from a universe ruled by gravity, electromagnetism, and nuclear forces, to *Umwelten* habituated by chemoreceptors, mechanoreceptors, photoreceptors, and thermoreceptors. In this regard, I will conclude, exobiology semiotics (Ponzio 2003: 35) and cosmo-semiotics (Petrilli 2005) have a lot to offer, extending our understanding of semiosis as the universal biosignature of life.

Covid-19 lockdown: Semiotics of emotional sexual relations

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The confinement implied an interruption of the face-to-face relations. Affection is limited to family life or conviviality (work and virtual education). This has put society in extreme conditions never seen before, constituting an analytical opportunity: if there are two poles of functioning for affections, as confinement has done, implies enlightening ourselves about its most real meaning which allows us to understand the global social process. In current semiotic theory, affection, and the body have a central place. In 1985 "Sémiotique des passions" Greimas and Fontanille differentiate (The State of the Soul)/(The State of Things). In the first, "affection" would be given being ruled by intensity, as opposed to the second, which would be done by extension, the verbal device, and the diffused. For Zilberberg (2019), it would be describing the hegemony of operation of the empirical text: "if the intensity has the contrast [strong vs weak] the extensivity, on the other hand, has the elemental articulation [concentrated vs diffused]." (Zilberberg, 2019: 170). This descriptive categorical scheme starts from a taxonomy prior to reality.

For Fontanille there are two bodies (Fontanille, 2011: 12): one being semiosis and the other materiality. Confinement is what makes the body visible as a material substrate. Following Darrault, and the need to "make the place of articulation of the body and the psyche, appear" (2019: 161) is that we propose a transdisciplinary panel: quantitative studies worldwide (including one carried out by ourselves here in Chile) identifying as confinement markers: {Depression}+{Anxiety}={Affection}={Sexuality}. Sociocultural differences and non-equivalent samples make the need for semiotics to save a part of the cultural heritage of humanity, which will consequently yield new research. This panel is a contribution to achieve this purpose.

PAPER ABSTRACTS

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Corps et sémiotique transdisciplinaire: trajets empiriques, théoriques et méthodologiques

Il s'agit d'une recherche épistémique à la base de notre recherche socio sémiotique sur confinement COVID qu'il en même temps peut nourrir à la sémiotique transdisciplinairement. Le point de départ est la description du champ théorique de la sémiotique par rapport le corps: l'affect et le corps ont une place centrale, même chez Greimas (1979) et Fontanille (1985). On déduit que pour saisir le corps réel il faut se situer au-delà de la visibilité immédiate d'une récurrence des comportements, et "cela nécessite aussi de faire apparaître le lieu d'articulation du corps et du psychisme" (Darrault-Harris, I. 2019: 161). L'étude du Confinement (2020) est un lieu privilégié: les recherches (France, Italie, Espagne, Chine, Allemagne, États Unies, Chili (nous)) détectent que le Confinement est en corrélation à la Dépression et à l'Anxiété, diminution sexualité et des rapports d'affect. Il faut une méta sémiotique analytique pour dépasser l'espace de l'inférence statistique sur données quelque fois contradictoires. Il faut la construction de design de recherche complexes pour surmonter les vides analytiques: proxémique, forclusion/ catharsis de la sexualité générée, besoin des nouveaux outils pour la recherche de l'implication imaginaire.

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Pandémie et proxémique

Des travaux de Hall (1966) à l'entrée "proxémique" du *Dictionnaire* de Greimas-Courtés (1979), l'importance d'une échelle de distances sociales dans l'interaction (intime, personnelle, sociale, publique) a été mise en évidence. La sémiotique montre l'inclusion de la proxémique dans la composante discursive, lorsque l'énonciation se réalise au sein de la spatialisation. Et par-delà la distance, d'autres dimensions significatives surgissent: visible et invisible, espace environnant, aura de situation, etc.

Or c'est la proxémique qui est impactée par la pandémie: restrictions interdisant la distance intime, extension de la distance personnelle et réduction de l'expression mimique due au port du masque. On retrouve alors, en un nouveau contexte, la proposition de Brecht sur la distanciation (*Verfremdung*) au théâtre, empêchant l'identification à l'acteur. De même, les règles proxémiques induites par la pandémie soumettent autrui à un processus d'"étrangéification", où la communication de l'état tonico-émotionnel par les contacts corporels est impossible.

Une des conséquences les plus spectaculaires de cette distanciation est l'usage du télé-travail, aujourd'hui inscrit dans l'organisation socio-économique. Le cadre de l'écran comme la disparition d'un espace situationnel partagé crée une "désillusion proxémique". Et que dire, à ce sujet, de la promotion des relations amoureuses en ligne?

De même qu'existe un "Covid long" (persistance prolongée des symptômes de la contamination), de même les règles proxémiques sous-tendant notre activité énonciative pourraient-elles être mises en cause? S'installerait-on alors dans une nouvelle culture de la "communion phatique" (Malinovski 1923, Jakobson 1963, Benveniste 1966)?

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La perception de l'affection et la construction des relations sexuelles-affectives chez les jeunes Chiliens en confinement

La recherche socio sémiotique synthétisé fait la description des relations sexuelles-affectives de jeunes Chiliens entre 18 et 28 ans de la couche moyenne confinés entre le 14 juillet et le 4 août 2020, période

Dans laquelle le pays se trouvait dans des conditions extrêmes de confinement. Cela signifiait que les relations vis-à-vis n'étaient que dans un groupe familial ou vivant ensemble, il faut décrire comment leurs relations sexuelles émotionnelles se sont développées dans une situation de pandémie et leur perception des effets de celle-ci. La conception méthodologique s'appuie sur les conceptualisations de l'affection et de la sexualité de Wilhem Reich, Julia Kristeva et Jacques Lacan, pour développer ultérieurement une enquête avec un échantillon intentionnel de 252 cas différenciés par identification de genre féminin/masculin/non binaire. Le traitement analytique des données a consisté à les placer comme des indices de systèmes d'opposition plus liés à la sémiotique qu'à la logique inférentielle statistique pour nourrir les pôles de futures recherches sémiotiques qualitatives. Fonctionnement de la gratification émotionnelle, ses nœuds les plus conflictuels vis-à-vis des rôles parentaux; configuration des rôles sociaux d'indépendance (propre espace); la recherche porte sur les relations sexuelles-affectives et les effets perçus: manque d'énergie 29,2%, on ne concentre pas 26,2%, Mal de tête 4,6% , Douleurs musculaires 1,5%, 42% n'en souffrent pas.

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Orgasme virtuel en confinement

Il s'agit de synthétiser une recherche socio-sémiotique sur la perception du confinement (14 août à 13 juillet, 2020) chez des jeunes de la couche moyenne chilienne entre 18 et 25 ans, différenciés par la cohabitation avec leurs parents sans interaction physique avec leur partenaire et confiné avec leur partenaire. L'objectif a été de détecter la perception de deux pôles de fonctionnement du corps. Une enquête a été réalisée (échantillon intentionnel: 736 personnes) et les données ont été traitées sans rechercher de corrélations statistiques entre variables, mais plutôt des pôles opératoires, plus liés à la formalisation sémiotique du sens (carré sémiotique, Greimas). Les outils théoriques étaient Reich, Kristeva et Lacan. Il a été détecté que ne pas partager physiquement avec un partenaire impliquait de l'anxiété (41%), de la tristesse (48%) et de l'agressivité (5,8%). Les rencontres sexuelles virtuelles ont augmenté 61% chez ceux qui vivent sans leur couple. La pratique principale consistait à envoyer et à recevoir des nus, puis à envoyer des sextings. On étudie la focalisation du corps. Le manque d'intimité ou d'espace personnel détermine chez un nombre important de personnes la possibilité d'avoir des relations sexuelles virtuelles, ce qui ouvre la possibilité d'une recherche qualitative sur les conditions structurelles de l'irritabilité ainsi que sur ce qui se cache derrière les signes de manifestation perceptive décrits.

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Confinement Covid-19: relations affectives-sexuelles des adolescents dans le Chili

Cette recherche décrit les changements dans les relations sexuelles affectives à l'adolescence et à la puberté pendant le confinement provoqué par la pandémie de Sars Cov-2, d'un point de vue sémiotique. Les mesures restrictives prises par le gouvernement chilien (2020) ont signifié que les relations vis-à-vis étaient limitées aux couples familiaux ou cohabitants. Dès lors, après avoir bloqué l'interaction, comment le sujet se construit-il aujourd'hui à l'adolescence? La description suit les traces théoriques de Lacan, Kristeva, Del Villar. Cette recherche signifie trois méthodes d'étude: une enquête sur les relations sexuelles-affectives;

observation ethnographique des interactions des sujets (un homme et une femme, leurs familles et lieux de relation formelle et informelle); un entretien approfondi semi-directif avec chacun d'eux, qui a été analysé sémiotiquement (Lévi-Strauss) en articulant des catégories possibles segmentées en opposition dans une matrice structurale. Malgré le fait qu'aujourd'hui il n'y a pas de confinement extrême, on détecte une phobie de l'interaction réelle (cas féminin) et la forclusion des changements biologiques provoqués par la puberté dans le sport comme principe de fuite (cas masculin). Ces descriptions espèrent contribuer à l'étude des effets observés de la forclusion de la sexualité dans d'autres recherches sur le confinement.

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Confinement et Puberté: description sémiotique des gestes et grain de la voix

La recherche sur la construction des relations sexuelles-affectives chez les jeunes Chiliens en confinement détecte avec l'interruption des relations vis à vis que les jeunes confinés sans leur partenaire se sentaient plus tristes 48%, 41% plus anxieux, 27% plus angoissés et 5,8% plus agressifs, ce qui est confirmé par d'autres recherches mondiales. L'anxiété et la dépression semblent liées à l'absence de relations sexuelles et d'affection, ils vivaient contraints dans un environnement familial. Ces enquêtes en ont donné lieu à deux recherches sur la puberté dans le confinement extrême: l'Identification Symbolique déjà décrite en communication précèdent et l'Identification Imaginaire, objet de cette communication. La recherche sur l'implication imaginaire dans la puberté à exposer prend comme référence l'insertion du corps dans le grain de la voix et des gestes, à l'instance de Kristeva et Del Villar, suivant à Reich: le son est une expression de sens à travers de la physique du signifiant (à différence de Chion) en faisant une liaison entre le symbolique et l'implication du corps et des gestes: la peur du contact sociale (cas femme) ou le principe de fuite (sport) se manifestent (cas homme).

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Les traces de la vie quotidienne à travers les dessins des filles et garçons dans le confinement et mouvements sociaux à Santiago

Notre recherche synthétise une étude sémiotique sur les traces de la réalité représentée dans les dessins d'enfants de 7 et 8 ans, en situation de confinement tant pour les enfants que pour leurs parents. Le double confinement était dû au COV 19 et au mouvement social chilien de 2019 (octobre), où les cours et l'accès aux activités récréatives étaient interrompus depuis l'après-midi. L'échantillon comprend un total de 170 dessins de garçons et de filles en (CE2) lors du mouvements sociaux en 2019, et les mêmes enfants âgés de 9 et 10 ans (CM2) pendant le confinement dû à la pandémie. Les sujets proviennent des maries de Ñuñoa, San Joaquín, La Florida et La Pintana, situées dans la région métropolitaine de Santiago du Chili. L'instrument méthodologique sémiotique utilisé a été la formalisation des codes en tant que systèmes significatifs de transmission d'informations proposés par Del Villar. À partir de l'analyse du matériel significatif, les contenus présents en eux, tels que "Gender Gap", "Politized Childhood" et "Family", des noyaux de sens de leur lecture sociale de la réalité ont été reconstruits, une trace de ce qu'ils avaient à vivre.

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Analyse socio-sémiotique du développement des relations sexuelles-affectives dans trois contextes historiques différents

Il s'agit d'une recherche socio-sémiotique sur les relations sexuelles-affectives en confinement extrême au Chili chez des sujets de trois générations. Le point de départ a été une enquête et les données quantitatives ont été polarisées sémiotiquement afin d'établir des oppositions binaires dans la formalisation proposée par le carré sémiotique (Greimas) même les contradictions possibles (Petitot). L'échantillon ne cherche pas à établir une variabilité normale où tous les segments sont représentés, mais à la segmenter par des processus socioculturels validés par des recherches ethnographiques. Il a commencé par différencier les âges de la vie selon les âges technologiques et sociohistoriques de la société chilienne. L'échantillon est 94 cas à Santiago du Chili, 14 juillet au 3 août 2020, différenciés par identification du sexe et de couche sociale moyenne: 65 ans correspondant à avoir 17 ans en pleine guerre froide (Gouvernement d'Unité Populaire); 35 ans, correspondant à avoir 15 ans lors du boom de l'internet au Chili (Cyber Café, Réseaux Internet et Interaction); 25 ans, groupe caractérisé par des processus sociaux tels que le Mai Féministe (2018) et les mouvements sociaux et COV-19. Ce chemin analytique nous a permis de voir que le confinement dans ses effets n'est pas compréhensible sans l'âge de vie des sujets, qui est lié aux processus socio-historiques de la société étudiée et au développement des mouvements sociaux dans le pays étudié.

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Plateformes factitives et interactions sérialisées aux temps de la COVID-19

La diffusion à l'échelle mondiale de la COVID-19 et les normes d'isolement pour endiguer la pandémie ont impliqué une interruption des relations face à face, ainsi que la propagation d'interactions à distance: on pense aux applications de rencontre, qui ont connu un succès croissant, surtout pendant la première phase de confinement. Ces interactions parmi éthos numériques sont marquées par la récursivité et par une sémiotique déontique et elles montrent également un changement dans le statut actantiel et modal du Destinataire: un rôle joué notamment par l'algorithme. Celui-ci, surveillant des valeurs plutôt que leur garant, formule un contrat de coercition qui n'est pas de confiance et réalise un faire manipulateur sur l'utilisateur, en exerçant une contrainte sur son mode de réception et d'accès à l'information; il ne semble non plus laisser du choix au sujet pragmatique, qui ne peut pas ne pas faire, en se soumettant à ces formes d'interaction sociales fondées sur la sérialité et sur la programmation plutôt que sur l'ajustement. Sur le plan de la réception, le Destinataire est "constitué" pour être sérialisant avant même de le devenir et la sensibilisation proprement dite est provoquée par le contexte discursif numérique. L'intervention proposée vise ainsi à prospecter un regard sur les stratégies véridictoires que ce Destinataire algorithmique adopte sur les applications de rencontre: comment il définit "les frontières du désirable, du redoutable et du détestable" (Bertrand 2000) et comment il construit une image de soi crédible, faisant autorité et liée au "destin" des utilisateurs.

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Vécu et imaginé entre quatre murs: étude de documents photographiques du confinement

Au cours des années 2020 et 2021, le Pérou a été l'un des pays d'Amérique latine les plus touchés par la pandémie de Covid 19. Une infrastructure de centres de santé très médiocre ou tout simplement inexistante dans différentes régions du pays, le manque de développement d'une politique publique par rapport la santé et les conditions de vie précaires, en particulier dans les zones dépourvues de services d'eau et d'assainissement de base, ont été quelques-uns des facteurs qui ont déterminé le nombre élevé de décès, atteignant le record mondial de décès par nombre d'habitants.

Les restrictions du gouvernement péruvien pour contrôler la pandémie impliquaient des mois de confinement et la vie tournée à l'intérieur des maisons, modifiant radicalement l'interrelation familiale. Afin d'étudier ce phénomène social d'adaptation, de résilience et de resémantisation des pratiques humaines et sociales, nous disposons de deux documents photographiques qui ont été réalisés par des étudiants de la Faculté des Sciences et Arts de la Communication de la PUPC. Les professeurs des cours de photographie documentaire, de photographie journalistique et de photographie ont demandé aux étudiants de regarder attentivement leur environnement familial, de construire des discours visuels qui leur permettraient de découvrir de nouveaux récits. Les élèves ont pu enregistrer avec un nouveau regard les habitudes et les dynamiques reconsidérées au sein de la famille et les situations extrêmes de la vie qui s'estompaient sous leurs yeux. Le produit de son travail s'est reflété dans deux livres de photographie "Closed House, Open Eyes" et "Remote Scenes".

Ma démarche d'étude sera la sémiotique visuelle et photographique pour mettre en valeur la construction et la signification des images, mais toute la réflexion sera encadrée avec les catégories de la socio-sémiotique.

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Corps, désir et gestion des risques en temps de pandémie.

Plateformes de rencontres virtuelles dans contextes de séparation physique et confinement

L'expansion technologique et son impact sur la vie quotidienne ont fait la configuration des nouvelles espaces sexuels affectifs. Par exemple l'installation de plateformes et d'applications de rencontres a impliqué ces dernières années (Bryant, K., & Sheldon, P. 2017)-telles que Tinder, Happn, entre autres. L'arrêt du mouvement marqué en raison de l'enfermement forcé, il génère la possibilité légitime de se demander ce qui s'accroît et ce qui se déplace dans ce processus déjà installé.

Considérant le corps comme une matérialité signifiante (Cortina, 2004), les applications ont permis de connaître de multiples stratégies de cette émergence de soi: les possibilités de présence / absence, se combinent dans un grand scénario d'électivité, marqué par l'anonymat et la construction de identités alternatives. Ainsi, les plates-formes permettent de combiner la visualisation du corps, son expression et son exposition, avec un discours de présentation subjective, ils posent une rhétorique.

Dans cet article, on observera comment se produit le déplacement pré-pandémique de la fétichisation visuelle (Canevacci, 2008) et du récit de la recherche sexuelle-affective, dans ce nouveau contexte géoréférentiellement limité, en termes indiciaux, par l'imposition d'une distanciation physique.

Ce corrélat de la proximité virtuelle et du mandat de ne pas se rencontrer, a fait naître une vision de l'autre cette fois comme un nouveau risque. S'il est vrai que la séquence de présentation de la personne et le passage du connecté au déconnecté sont fortement modelés et médiatisés symboliquement par les conditions de non-totalité de l'autre, et dans ce registre la dilatation temporelle du face-à-face le visage de la rencontre est conditionné par la sécurité personnelle, dans le scénario de la pandémie, il place cet autre comme un autre désiré / un autre menaçant de la construction du sens de la santé. La pandémie s'incarne (Tsordas) dans ledit risque, augmentant l'incertitude sur cette dite altérité imaginée dans l'attente de la rencontre.

Les limitations physiques, à leur tour, ont ouvert la voie à la culture du "hook up", c'est-à-dire la recherche d'une rencontre sexuelle immédiate, pour nous permettre de réfléchir à la façon dont un répertoire plus diversifié s'établit dans les formes actuelles de recherche d'un partenaire, dans un écosystème médial affectif qui cherche la rencontre émotionnelle comme possibilité d'utilisation et de jouissance actuelle.

Signs of Life and Death in the Pandemic Public Sphere

CONVENOR:

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This panel aims at the discussion and analysis of the ways the various public discourses have represented issues of life and death during the pandemic period. Journalistic, scientific, artistic, and political utterances of how the Covid-19 problem was signified worldwide and nationally will mostly be researched. For this purpose, both traditional and new media (mostly social media) are proposed as the main platforms of semiotic analysis. Among the semiotic issues that this panel wants to discuss are:

- The signs and myths that conspiracy theories about covid-19 and vaccination diffuse.
- The use of the term “biopolitics” as a signifier of a new condition of authoritarian state
- The means of public (collective or individual) resistance to measures of confinement.
- The humoristic ways of dealing with the pandemic.
- The tropes the public or private agents propagate the need for social distancing, masks, or vaccination.
- The traumatic loss of face-to-face entertainment and the invention of new distanced modes of social and cultural interaction
- The private as the only public domain during the lock downs.
- The collective/public mourning or forgetting/underestimation of massive deaths.
- The political rhetoric and the new social groups of public stigmatization or elevation.

PAPER ABSTRACTS

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Dodging responsibility: an analysis of the use of metaphors in political communication regarding the Covid-19 pandemic in Brazil

How can the use of metaphors relate to real-life unfolding of events? In light of Peirce’s semiotics and other linguistic approaches to the concept of metaphor, this paper is an analysis of the political and governmental discourses that surrounded the Covid-19 pandemic in Brazil. In a semiotic and linguistic investigation, one can identify how the public declarations from the Brazilian president and government often took diverging paths through the use of different conceptual metaphors. According to Peirce, it is the iconic character of such signs, defined by its similarity and parallelistic relation to the object it refers, that links the target domain to the chosen source domain: that is what configures the metaphor. Unlike many other countries, Brazil used not only the DISEASE IS WAR metaphor, but also alternative ones, like the DISEASE IS A PHENOMENON OF NATURE metaphor, that entailed a scenario of omission and absence of presidential responsibility and, finally, of the inescapability of the consequences of such a severe pandemic. By using some of Jair Bolsonaro’s utterances, one can draw a line that closely relates to the actual results the Coronavirus pandemic had in Brazil: one of the world’s worst handlings of the largest healthcare emergency of the last decades

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Bolsonaro’s scandalous speech during the Covid19 pandemic: a semiotic approach

The sign is the mediator between the production and the reception of the message. An interpreter of a message must be impacted so that he can act according to his belief, taken here as his truth. To understand this mediation is to understand which interpreters can be created in an interpretative spirit, which solutions and which types of languages can operate to obtain a more reliable representation, a more assiduous and ethical message. Within the framework of humanitarian communication, humanitarian semiotics proposes, in this article, to indicate what may be implicit in the unreasonable messages propagated by the President of the Republic of Brazil in the context of the Covid19 pandemic. This study will be based on the semiotic theory of Charles Sanders Peirce, the concepts of otherness (Peirce, Lévinas), humanism, humanitarianism and the language of humanitarian communication. Semiotic science can think about a more adequate and more empathetic communication, think about otherness, to try to help alleviate the suffering that the evils of this COVID19 pandemic have caused. In this article, as a body of analysis, some of President Bolsonaro’s statements and attitudes regarding the pandemic will be analyzed.

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War metaphors in quarantine times

Due to the pandemic caused by the Covid-19 massive and extensive contagion, there have been diffused a series of texts that communicate the aspects related to the disease and its implications for the population. A common element in the writings divulged through networks, and which are part of day-to-day use to expose the situation, is metaphor. Images and expressions emerge from different latitudes to refer to the disease itself, to the measures for its treatment and to the different social participants, with language alluding to war, invasion and combat against internal and external enemies that attack the body, place where the battle

is fought. In this framework, the purpose of the paper is to show, in 10 selected metaphors from articles published on the Internet between March and May 2020, the potentiality of metaphorical representations to explain one concept in terms of another, establish a closer relationship with the potential readers and generate a way of seeing reality, through the repetitive use of war images that, as a whole, with their heavy semantic load, create anxiety in the face of the situation. Keywords: Coronavirus, Covid 19, pandemic, war metaphors, popular sciencia.

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The return of invisible heroes: Signs of idealization and stigmatization of scientists during the pandemic

This paper explores the signs of heroism during the pandemic of Covid-19. It will focus on the Greek case but it will also refer in comparison to similar international examples. The basic research hypothesis of the paper is that the pandemic was the crucial point of a re-idealization of scientific knowledge and especially that of medicine. Various examples from the journalistic discourse and publications distributed by social media (memes, comments, photos etc.), display an interesting popularization of scientific authority / professionalism that was previously disputed because of the post-truth regime that the risk society has brought on many occasions. Epidemiologists, doctors, nurses, and other medical staff were signified as the unacknowledged heroes, as a social group that made visible again the elements of bravery, generosity and solidarity. The metaphors and metonymies underlining the invisible heroism of the specialists coping with the pandemic, were derived a lot of times from the popular narratives of films, series, comics etc. but also were given in a humoristic way a metaphysical sense (theological or other etc.) The paper explores in which cases a more traditional frame of signs was appropriate for the idealization of scientists and in which cases a more post-modern framing took place. Finally, the paper is going to explore the signs of hostility that were generated for these invisible heroes by public discourses that expressed a radical stance towards the pandemic, by either denying the problem altogether or the scientific measures proposed (masks, vaccination etc.).

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Semiotic approach to the narrativity of the Covid-19

The purpose of this article is to provide some semiotic reflections on the structure of various narratives related to Covid-19. It is premature to identify the characteristics of Covid-19's narrativity from a single semiotic perspective. There are three reasons. Above all, the narrative of this global pandemic has not yet ended, and as of now, nobody dares to predict the future scenario with certainty. We cannot even conclude with confidence whether the current situation is an intermediate stage or an end stage of a catastrophic situation. In other words, the story of the coronavirus is incomplete in that it is difficult to fall into any of the categories of inchoative, durative, and terminative in terms of semiotic aspectuality. Secondly, in the last 28 months or so since the first Chinese case in last December 2019, we have witnessed the explosion of heterogeneous narratives produced in all levels, from the personal messages to official declarations of national and international institutions. It would be difficult, even with the help of Big Data's technology, to cover all of those massive amounts of narrative resources. Thirdly, in addition to this quantitative issue, the qualitative problem of narrative data related to Covid-19 should be mentioned. The narrative structure of Covid-19 has extraordinary semiotic features such as disruption, nonlinearity, and extreme complexity, which are in rupture from the traditional narrative structure. As some scholars call it, it is a deep narrative change or shift. It is also important to acknowledge the gaps that exist both in scale and scope between big stories, such as explanatory scientific narratives, and small local narratives based on personal experiences and testimonies. Through these critical reflections, I intend to emphasize the need for a new narrative imagination to identify and explain pandemic narrative as well as other natural disasters.

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Factitive platforms and serialized interactions in the time of COVID-19

The worldwide diffusion of COVID-19 and the isolation norms to contain the pandemic implied the interruption of face-to-face relationships, as well as the propagation of remote interactions: take for instance dating apps, whose success has increased especially during the first phase of lock-down. These interactions among digital *éthos* are marked by recursivity and deontic semiotics and they also show a change in the actantial and modal status of the Addresser, a role specifically played here by the algorithm. This one, a supervisor of values rather than their guarantor, formulates a contract of coercion that is not based on trust and performs a manipulative doing on the user, by exercising a constraint on his mode of reception and access to information. It does not ever seem to leave any choice to the pragmatic subject, which *cannot not do*, by submitting to these forms of social interaction based on seriality and programming rather than on adjustment. In terms of reception, the Addressee is 'constituted' to be serializing even before becoming serialized and the sensitization itself is caused by the digital discursive context. The proposed intervention aims therefore give some insights on the veridictory strategies that this algorithmic Addresser adopts on dating apps: how it defines "the boundaries of the desirable, the dreaded and the detestable" (Bertrand 2000) and how it constructs a credible and authoritative self-image, linked to the 'destiny' of users.

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Semiotics of Greek antivaccine representations: Words and images behind a conspired mosaic

The Covid-19 pandemic concerns the rapid spread of the coronavirus disease that started in late 2019 and has gradually spread across the globe. The production of the Covid-19 vaccine not only ensured that less people would face serious problems from a possible infection with Covid-19 and thus, death, but it also created a very strong anti-vaccination movement across the globe and enhance conspiracy theories. When it comes to Greece, these movements are especially visible on Facebook, with the creation of Facebook groups that promote antivaccination against the virus, spreading "conspiracy virus" across their members as a mean to enrich their antivaccinated attitudes, usually using common codes and patterns. This paper focuses on the images that are published in the biggest and most popular Facebook group of antivaccinated against covid-19 Greek members. The semiotics 'analysis will focus firstly on the similar patterns that are noticed to be used in these images from January 2021 till January 2022, then a chronological analysis will be used to showcase the differences that appears across the images throughout the time and lastly, conclusions will be reached about their rhetoric that follow the posts on page.

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The political rhetoric of covid-19 in Greece:**Risk management & political strategies of government messages through semiotic analysis**

Apart from a health crisis, the outbreak of covid-19 pandemic is a crisis that politicians and national governments have to cope with. In Greece, government officials informed the public, from the emergence of the first cases in the Greek population and followed a consistent path of daily press conferences, where two or more spokesmen (the minister of civil protection and a doctor-the head of the infectious disease specialist team that advice the Greek government) informed for about two hours daily the people through live television broadcasting and web streaming. While the number of covid-19 positive cases was diminishing, the information flow reduced too, whereas in the next waves of the rise of covid-19 cases, there were not such strategies of disseminating information in such typical manners. Political rhetoric and messages of government officials of Greece on the Greek websites are analyzed, from March 2020 to March 2022. It is assumed that there is a turn to official sources as the need for fact-checked information increases in the Greek public discourses, during the covid-19 pandemic. As the focus is on government officials, differences of communication flow, inconsistencies, the relationship between the media and politicians in Greece and political strategies are revealed.

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II. Arts / Culture

A whole lifeworld into a room: semiotic issues in religious, intellectual, and artistic experience (ERC NeMoSanctI)

CONVENOR:

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In many cultures and epochs, some individuals renounce to the world and confine themselves within the tiny borders of a room, a cell, or a cavern, which becomes the sole horizon of their corporeal experience. Nevertheless, this physical closure is often connected to extraordinarily intense spiritual and intellectual experiences. Thus, the narrow shelter or prison is transcended by the opening of new and boundless dimensions. Practices of self-reclusion are common, for example, in Buddhism and Christianity. The latter presents a rich mystical literature, with masterpieces such as Theresa of Avila's Interior Castle, but also several testimonies by 20th-century mystics, especially women (e.g., Marthe Robin, Teresa Neumann). Outside the religious and spiritual spheres, the delicacy of the spirit—or the body—of some artists makes the contact with the world painful. This extreme sensitivity is often expressed at its best from the protected atmosphere of their home or room (e.g., Emily Dickinson and Giacomo Leopardi; Frida Kahlo and van Gogh). The life inside a room also looks attractive to fringes of a new generation growingly used to forms of virtual life and to tourists who spend their holidays in a monastic cell. Mutatis mutandis, several masterpieces were composed in jail (e.g., Gramsci).

This panel fosters the analysis of a plurality of texts and testimonies (from mystical literature to poetry and fiction, from visual art to new media) concerning both the religious (e.g., ascetic, and mystic traditions) and non-religious sphere (e.g., arts, literature, virtual reality) to identify the semiotic issues at stake. Can this phenomenon be described as a peculiar "form of life" (Fontanille)? Does it challenge the Greimasian distinction "envelopment/enveloped"? What semiotization of time and space does it entail? What are the differences between religious and non-religious experiences? What kind of "transcendence" (Leone, Parmentier, Ponzo, Yelle) does it entail?

PAPER ABSTRACTS

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A room for herself: stasis and ecstasy between mysticism and fiction

In the writings of Christian mystics from the Middle Ages up to our days, there is a recurring need for a room intended as a place of intimacy, of freedom from the world, of independence, in which to build one own's subjectivity, especially thanks to the construction of a relation to a transcendent Other, which is possible only in a condition of loneliness and stillness. As the 20th-century culture has shown, this need of a space of oneself is particularly connected to the affirmation of feminine subjectivity: if Virginia Woolf wrote that a woman needs "a room of one's own" to write fiction, a similar concept seems to apply to female mystics across the centuries. These mystics recurrently express the need to have a separate space to cultivate their spirituality in ways which are often perceived as revolutionary-or at least as exceeding the standardized norms—by the community they are part of, starting from their family. This theme is analyzed through different semiotic concepts, such as the semi-symbolic system opposing inside and outside, proximity and distance, and the related tensions between immanence and transcendence, between a limited possibility of perception and an unlimited potentiality of imagination and knowledge, between motionless (or stasis) and ecstatic experiences entailing intense spiritual movement, between individual subjectivity and collectivity, between writing, fiction, and spiritual experience.

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Language-games and forms of life in the 4th century AD: the case of Gregory of Nazianzus and Macrina

Christianity of late antiquity—especially throughout the 4th century AD—produced an intense effort to arrive at a logical formulation of the main Christian mysteries: the Trinity of the Godhead and the divinity of the Son and the Holy Spirit. Two major ecumenical councils were needed to establish these truths as dogmas. A conspicuous aspect of the fourth century AD is precisely the extreme diffusion of such questions, which not only concerned professional theologians-like, for instance, the Cappadocian Fathers—but also fascinated ordinary people, rather like the most debated social issues of today. It would be a mistake, however, to consider the protagonists of this intense intellectual life as stars or people constantly exposed to the spotlight: the theorists of Christian theology were indeed bishops, but they were above all monks, capable of implementing forms of life in which the practice of self-confinement, of renouncing the world, became a trigger to open the spirit to the infinity of the divine. Our article aims to analyse two of these extremely captivating and original figures: Gregory of Nazianzus, philosopher, theologian and above all a very refined poet; and Macrina, a young woman capable of living a monastic and communitarian vocation of female philosophy.

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In my solitude: figurative rationality and axiological inversion in Saints Barsanuphius and John of Gaza

Saints Barsanuphius and John of Gaza (6th century AD) lived in solitude in a small cell outside the coenobium of Abba Seridus, in Palestine. Nevertheless, they were both spiritual directors, and used to communicate to their brothers by writing. Their advices have been collected by their disciples and became a classic of asceticism and spiritual literature. In their spiritual letters, the two saints and prophets speak very little about themselves and their hermitic experience. Nevertheless, their rare descriptions provide us precious insight on reclusion and, more generally, on monastic life in a cell. The speech will focus on the relation between the body and the space of the cell in prayer and psalmody; on the modal relation between reclusion, knowledge, will, and passion; on the intertextual relations between the hermit's experience and biblical episodes which allow the monk to fill his day with meaning; on the topological equivalence between the cell and the monk's soul; on the figurative transformations of the cell (in a cemetery and in temple) that cause an axiological inversion between life and death.

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The fourth dimension. Christian spiritual experience and the relationship with space

In the age that has known Flatland and in which the movement of the Flat Earth Society, to whom the third dimension looks already excessive, seems to be gradually losing the memory of introspection that had characterised Christian spirituality from the beginnings. This field of knowledge, while not attaching any importance to the physical extent that allows us to consider the volumes of things, had offered human existence a further dimension, intimate but real and tangible. It is made accessible by following the example suggested by the mystics of all times. This is demonstrated by the spiritual treatises drawn up in the periods of the most felicitous expression of Christian spirituality, which began in the period of the desert fathers and found its fullest expression in modern times. As evidence of the fact that these are not metaphysical arguments, but experiences in which the human body is invited to be the seat of a spatial event, a series of vector movements characterise these operations. Precisely because the human body is elected to be the seat of experience, just as one would for the observation of a constellation in a distant galaxy or of an infinitesimal physical particle, the laboratory in which the experiment takes place needs the appropriate instruments and its structure acquires absolute importance. For this reason, some mystics have sought the means appropriate to their personality to pursue the objective. They have sometimes enclosed themselves amid small spaces, walled themselves up alive, withdrawn into a cave or a forest to experiment in solitary places, far from human society, the search for the spiritual dimension. Others, however, have preferred to display their spiritual quest for all to see, hoisting themselves up on a column, stylites for example, or using the various forms of asceticism as a means of persuasive communication, see manipulation, with the aim more of appearing than of being.

This report proposes a semiotic investigation of the four spatial dimensions convened by some representative examples from the history of Christian spirituality and the perspectives more or less in keeping with the evangelical message they are supposed to be inspired by.

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Spirituality and Law: The example of the Decalogue

The philosophical and theological traditions know different ways of applying the law. Compliance with norms can be formal or it can be the result of an inner adherence of the individual. In the latter case, compliance with the law cannot be reduced to a legal obligation, but the result of an inner resonance. Spirituality and law are in a reciprocal relationship.

In the biblical tradition, the Decalogue is an emblematic case of this resonance. It is given by God to the Jews after a path of liberation, during which this group of slaves becomes aware of themselves as a people: "All the people answered unanimously and said, "We will do whatever the LORD has said" (Ex 19, 8). Interiority and exteriority are therefore closely related. The latter would have no reason to exist without the former. The ascetic and spiritual dimension does not exclude external life, but becomes its nourishment.

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Semiotics of the Aleph

Borges' El Aleph is a short story of exorbitant complexity. The paper will seek to explore one of its multiple facets through considering it a fictitious mystical device of "a whole lifeworld into a room". The paper will, in particular, dwell on an intertextual reference in the story, that to Xavier de Maistre who, confined in the citadel of Turin in 1790, wrote the Voyage autour de ma chambre, perhaps the first example of modern "anodeporics", a neologism to designate immobility travelogues. Subsequent attempts at imitating De Maistre include Wilkie Collins, the author of the 1852 short story "A Terribly Strange Bed", stranded with his father William, the painter, at the frontier of the Kingdom of Piedmont because of the cholera that broke out there in 1836; and Almeida Garrett, who resisted the siege of typhus-struck Oporto in 1832-3 and, ten years later, penned another classic of "anodeporics", Viagens na Minha Terra, also inspired by De Maistre. After semiotic consideration of what is needed to "journeying throughout immobility", the paper will end with a study of the most famous anodeporic tale in world literature, also containing ironic quotes by De Maistre: Jorge Luis Borges' El Aleph, named after a fictional device for mystical travel confined in a basement of 1940s Buenos Aires.

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A room of Nature's own

To modern consciousness, nature—particularly wilderness—often takes on a salvific role. In the face of the malaises caused by the acceleration, discipline, and complexity of modern sociality, the natural world appears to many as an oasis of simplicity and peace. This nostalgia, however, is not an immediate desire. Rather, it is the product of an internalization of Nature realized in the privacy of a room whose essentiality resonates with the consoling simplicity of natural environment. In my paper, I wish to test this interpretative hypothesis in the light of Mario Rigoni Stern's writings and the role that nature plays in them as an agency of "counter-terror". The question I would like to focus on eventually is whether this semiosis of Nature is tantamount to a betrayal or not.

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Dissipatio Humani Generis. The fuga saeculi according to Guido Morselli

Dissipatio HG is the last novel written by the Italian writer Guido Morselli, shortly before his suicide and it is generally considered his most personal book, the one that most reflects his existential parable. The unnamed narrator/main character is a former journalist who has left his job in Chrysopolis (maybe a transfiguration of Zurich) and confined himself within the Swiss mountains. The narrator defines Fuga Saeculi this escape from a world based on ambition and greed. At the beginning of the novel, the escape from the world is amplified and overturned in a sudden and complete *dissipatio humani generis*: all human beings have disappeared, and the narrator is the last man left on Earth.

Transporting it to a cosmic dimension, Morselli draws a real anatomy of solitude. The protagonist calls himself an Anthropophobe: "I'm afraid of people, as I am of rats and mosquitoes, afraid of the nuisance and the harm of which they are untiring agents". For the protagonist, the detachment—by now definitive—from humanity is only partly the occasion of a new and deeper look at society, or at human nature. Of course, the description of Chrysopolis is lashing: the gaze from afar allows the narrator/protagonist to show the life of the business metropolis in a detachment that becomes sarcasm even before a satirical gaze. Nonetheless, this is not the real interest of the narrator, who despises any sociologism and says he is not very inclined to philosophical questions. If anything, in the silence of human disappearance, he lives a more intense and grandiose experience of nature.

If being "out of this world" can be understood as a form of life, in describing its solipsistic apotheosis, Morselli outlines its limits in the negative, tracing—also through a lucid organization of narrative spaces—a passionate trajectory that winds its way through euphoric dysphoric states: memory, loss, (nostalgia?) up to an almost serene acceptance in the hopeful expectation of reuniting with a lost friend.

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Space of sin and salvation: Mary Magdalene in Italian prose and poetry

The purpose of this paper is a reflection on the representations of Mary Magdalene in Italian literature starting from the period of the Council of Trent. Using Juri Lotman's works dedicated to cultural connotations of space in literature, we will examine oppositions between the types of space (e.g., open versus close) in the literary works under consideration. This initial opposition meets descriptions of sociality versus solitude, and sanctity versus sin. To these, the categories of life versus death are associated.

As it is acknowledged, canonical narration about Mary Magdalene merges three different characters from the Gospels. We will see that starting from the Counter-Reformation this figure is gorgeously represented in poetic and narrative works as both a sinner and a saint. Replacing the *signifiant* with Magdalene and transforming a bodily ideal into spiritual, such *imago* becomes a XVII-century reinterpretation of the ideal of Venus. The following centuries brought weaker interest in Magdalene's figure but starting from the 20th century we newly find several representations, especially in literature. Modern sensibility contextualizes Magdalene—one of the earliest Christian models of female sanctity—in our time and society, representing her as a lover, a victim of sexual violence, a mentally ill woman, an immigrant and prostitute, etc. Sometimes the space is not around her—Magdalene herself and her body become a space of either sin or salvation. In such manner, the abovementioned spatial oppositions connote Magdalene, for instance in a laic world: both mental illness and prostitution are kinds of sin, not anymore against God, but against the society. Thus, in our culture Magdalene is an exemplary container of socially accepted/condemned behaviors and lifestyles, that convey a set of values that are uttered through spatial oppositions and social inclusion/exclusion of new Magdalenes.

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When my body becomes my room. Lifeworld and illness experiences

Sometimes the body can become the room where to stay in and where to live, as it happens to people with serious disability and illnesses. The presentation will illustrate and reflect on the story of a young man, who lived for more than 30 years with a degenerative neurological disease: he wrote about his "recovery" after a hospitalization, to tell about this experience and to give voice to a lived testimony of resistance, resilience and bodily spirituality. The lived body and the lifeworld in this and in similar conditions reflect a peculiar phenomenological experience of space, time and subjectivity.

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Virtual fashion: how to make a collective phenomenon individual

Historically, the reasons that drive human beings to modify their outward appearance through a complicated combination of (real and symbolic) coverings find their justification in the social and “public” dimension. Ever since the first studies on the subject (Flügel 1930; Simmel 1910), adherence to (or rejection of) the culturally imposed dictates of fashion have been interpreted as the privileged instrument for making evident the degree to which each individual belongs to society.

Since the early 2000s, however, the increasing virtualization of many everyday practices (from gaming to interpersonal relationships) has gradually eroded the, at first central, concreteness of clothing systems, pushing even fashion towards the current taste of *anti-materiality* (Promey 2014) and generating new *forms of life* (Fontanille 2015), new cultural models, in virtual fashion. By placing itself in the abstract space of the network, the covering system has thus lost its “concrete” social dimension and has confined the individual speaker of the language of dress to a closed and individual space that has become the only horizon of his bodily experience. Here the individual has renounced the value investment in the concrete covering of his physical body and has directed his energies (and resources) towards the covering of his simulacrum in virtuality. The clothing system of virtual simulacra has been proposed as the privileged surface on which to present a form of dematerialization of the signifier (Kraidy 2013), becoming the ideal vehicle for the realization of what Leone (2014) defines as “ideology of the signal” and which focuses attention on the content, extracting it from its expressive material and transforming it into an easily transmissible signal.

Starting from some concrete case studies, the speech aims to investigate the dynamics related to the new experience of fashion as an individual and not as a social phenomenon, questioning the role that virtual fashion has played (and continues to play), on the one hand, in proposing itself as a new form of life and, on the other hand, in questioning the classic Greimasian distinction between envelopment/enveloped.

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A room with lots of views: spectating in the immersive theatre practices

Immersive theatre practices refer to a trend for performances which use installations and expansive environments having mobile audiences and inviting a productive participation through new modes of spectating. The act of spectating is a fundamentally spatial act and the space itself is responsible for the construction of performers’ and spectators’ bodies as objects. However, in the immersive theatre the venue is conceived and redesigned to be a large room of wonders, a micro-utopia (Bourriaud 1998).

In our paper we shall illustrate the extent to which such experiences involve a different articulation of space and time, and thus redraw the boundaries between the counterfactual reality of the possible dramatic world and the factual reality of the participants. In fact, the normative theatrical boundary between audience and actors is dissolved to position the spectators within the dramatic narration.

These performances challenge normative framework of seeing (Fenemore 2010). Furthermore, much of them has attempted to shift spectator response from comprehension to apprehension dislodging dominant modes of subjectivity. New strategies and models of participation and perception of the event are demanded: a map modality, which creates a visual picture of exterior interrelationships, and a tour modality, which creates a reversible and transitional relationship of object/subject (performer) to subject/object (spectator).

The spectator feels a unique, mystical, idiosyncratic experience as an individual and no longer as part of a homogeneous whole, i.e., an audience. An interanimation is encouraged in terms of the seeing of acting simultaneously with the acting of seeing. This mode of performance proves highly challenging for performers who need to exist in several “worlds” or “frames” in the piece, but also for spectators who are similarly invited to transgress the boundaries of different spaces, different experiences, and different modes of objectification.

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The paradox of virtual and realistic nature:

How self-reclusion into an immersive environment transforms the semiotic reality and living space

The growing industry of the Metaverse and virtual reality (VR) technology is a frontrunner for what is considered as part of Web 3.0 technologies. From a physiological perspective, immersive environment technology can be understood as a pervasive technology which can alter the basic needs of an individual, such as the effects of owning virtual land, working in a virtual space, and the means of entertainment within an immersive environment. This paper analyzes the distinction of real space compared to virtual space, which are both competing for engagement of an individual’s semiotic reality and semiotic scaffolding. Additionally, VR and the Metaverse are modelled in the paper as an artifact within the domain of smart home technology since users predominately use these forms of technology within the comfort of their living space. Users within an immersive reality perform self-reclusion of their real living space to transcend as an avatar into a virtual realm. Paradoxically, this paper sheds light on how transcendence into a virtual space possesses four levels of “nature”, and through habitual use can be seen to contain a level of “realistic nature” due to users being able to experience life within a virtual realm. Analysis for the four levels of nature within the virtual space reveals that an immersive environment emerges from a void, contains objects that users can recognize and interact with, the altering and changing of materials within the virtual space, and the realistic nature of the virtual space which impacts a user’s act of semiosis.

The arts of the body as a celebration of life and encountering

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In current times of Covid19, artists from all over the world have created multiple discourses and narratives of communication and cultural encounter, beyond the physical distances imposed by global contagion and the unequal technological possibilities of communication. Physical separation has not been a limit for the experimentation of new possibilities of artistic creation. On the contrary, they seem to have once again shown the virtual power of human processes of embodiment, their versatility and permanent plasticity.

Despite or against the predictions and catastrophic futurisms announced by numerous intellectuals and scholars, we believe that the pandemic-seen as a network of narratives and circulation of meaning-has been a surprising space for the creation and production of unforeseen aesthetic events, of great social, ethical and political value. It is very likely that, having in a certain way abolished space the treatment of time has been the main protagonist of most of these aesthetic experiences, between acceleration and deceleration, in addition to a semiology of enunciation couplings produced in networks. It would be necessary to analyze, for example, what types of temporality have been put to the test by in this enormous multiplicity of experiences and experimentations that artists have created during the pandemic.

Our hypotheses are based on four fundamental theoretical fields: (1) the metaphors of the rhizome and of the collective assemblages of enunciation of Deleuze and Guattari, (2) the proposals of Fontanille on the production of meaning as semiotic practices, (3) a model reconfigured of the semiosphere of Loman, particularly with reference to the studies of Kalevi Kull and Timo Maran, (4) some fundamental texts of Edgar Morin and his concept of "the life of life". Our gaze opens to media and multimedia experimentation in dance, performance and body arts, architecture, music, design.

PAPER ABSTRACTS

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From caterpillar to butterfly or the process of self-engendering of the trans body

In the past, in the West, the process of socialisation allowed people to find their place in society. To do so, he or she had to learn, integrate and respect the existing norms. Today, more than ever, the place occupied in Western society is defined and redefined by the individual himself, and socialisation is a process through which the individual "acquires and develops his capacity to master his experience, to be the subject of his existence" (Delory-Momberger, 2010: 14). In other words, the individual is called upon to construct his or her own identity. However, the means for self-construction are strongly determined by the resources (symbolic, material, cognitive, relational...) that the person can mobilise. However, the demands of self-fulfilment are becoming more and more pressing, which makes identities less and less rigid.

From this perspective, trans subjects are presented as an archetype of the identity construction advocated for everyone (Carvajal Sánchez, 2013, 2014). For them, more than for anyone else, transition is experienced as a dimension of existence, because it defines in a profound and lasting way the relationship they have with themselves and with others. Trans people are bound to metamorphosis (Sironi, 2011) and actively participate in it through a kind of "medically assisted self-begetting" (Sironi, 2011: 222). Trans people choose the name they will carry and the body they want to have; many are constantly reinventing themselves. Drawing on previous empirical research (Carvajal Sánchez, 2013; 2014) and drawing on further secondary sources, the aim of this paper is to show how the trans body evolves, often, but not always, from experiences of suffering to the celebration of a new life.

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From resistance as experience to the convergence of passions as creation

In the context of the National Strike in Colombia in 2021, there were various forms of protest against the tax reform proposed by Colombian Government. The marches, pots and pans, road blockades and takeovers of strategic places in the cities were the most visible side of the strike. In another aspect, students of plastic and performing arts, music, graphic design, teachers and spontaneous people decided to raise their voices through murals, paintings, performative actions, symphonic *cacerolazos*, among others, in order to raise their voices.

The result of these artistic creations has served to question the government as well as life itself, due to the Covid-19 pandemic, which has violated us and posed new challenges. However, it is the body that has embodied all these vicissitudes through direct experience, generating feelings and emotions, making us think about how to interpret these artistic creations that result from a catharsis and sublimate diverse passions at a conjunctural moment in the country?

This paper sets out to investigate some of the artistic creations that were made during the national strike protests in Cali from the semiotics of experience and the semiotics of passions in order to recognize the different emotions and meanings that gave value to the creative fact.

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When listening makes sense, the silence

We find ourselves in the immense, heterogeneous, welcoming and undefined space of art and creation from different places and with different interests, in a sort of emergency sanatorium in the face of our emotional crises, wanting to find the vaccine against the spiritual tensions that other critical situations in other aspects of our lives confront us with. Some of us have never been so aware of all that we deposit and expect from this metaphorical space called art.

We are witnessing different accounts of what we have experienced at this critical juncture, in which different metaphorical figures of silence come to the surface of the most distracted perceptions.

Silence/silent, just like words and language, is constituted as a cultural element. We live in different silent modalities in our lives, some of them chosen and others imposed.

This reflection starts from the creative process of musical sound and has as its main theoretical foundations: (1) silence as a speech act through Saville-Troike's theory, (2) the concept of silence as a modality of meaning from some texts by David Le Breton and (3) the relationship between "intention" and "non-intent" in listening from some texts by John Cage.

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The body as image in movement.

A semiotic approach to the convergences between dance, technology and new media

In this paper, I examine how the categories of body, space, time, and movement have been altered and resignified by the visual experiments and creative possibilities of the convergences between dance, technology, and new media, allowing for new perspectives and interpretations of the mentioned categories in the context of contemporary art.

The experimentation between dance, technology, and new media have altered the meaning and interpretation of body, space, time, and movement, allowing new fictional contexts, which are not possible in real life and common performance of dance and traditional scenic arts. For this reason, I will analyze the work of key artists, like Maya Deren, Philippe Decouflé and Klaus Obermaier, who experiment with the connection between Dance, Cinema, Video, Digital Art and New Media contributing to produce new perceptions and experiences of body, space, time and movement on the performer and the spectator, which challenge the traditional ways of exhibition, distribution and interaction with Dance and Visual Arts.

My central goal is to show how a semiotic approach to the transfiguration of body as image in movement generates an original reflection on how the application of new media and technologies in the field of dance, defy the regular conditions of body, its physical limits, and its relation to the world and the others, in a way that is only possibly and plausibly with the actual production and edition of image. In conclusion, all these phenomena motivate the emergence of new poetics and creative possibilities of the body transfigured, deconstructed, and resignified in the context of contemporary art.

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Deconstruction of spectacle: Bioart as practice of intercorporeity

The governance of spectacle on everyday life is based on the ocularcentrism of human semiotic perception mechanism, in the forms of semiotic homogeneity and monologue, as well as pseudo-cyclical time. Bioart brings multiple life forms including cells and virus into the sign-vehicle of artistic texts, thus an inter-subjective transcoding and synaesthetic/corporeal interaction is established between human bodies and the bodies of other creatures. The opening of bodies means new ways of semiotic perception and dialogical communication among different species, even if they are very distant in the dimension of genetic relatedness. As an anti-spectacle practice, bioart provides its participants opportunities to return to the ontological existence of life itself, deconstructs the manipulative power of spectacle and establishes dialogical relationships between human beings and other creatures by revealing and representing the invisible semiotic and life processes to the audience.

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Butoh: encounters and misencounters between su(b)tainable forces and meanings

Butoh is the dance of celebration of the continuous transformation of bodies in a common world. To dance butoh is to bring about the encounter and misencounter between the subtle forces that refuse to be signified and the meanings with which we draw the maps we use to avoid getting lost (the great map is the one that maps our identity, the "I"). Gestures, movements, words, images, affects, tensions, knots and scars: all these are part of the processes of physical and virtual communication that underlie this art, which has a reputation for destroying any possibility of being signified and understood, in its longing for a mythologised pre-linguistic native state. But is there not, perhaps, much to be understood in a body in movement, perhaps from the body itself? Does the body become meaning when I dance? Are there signs that dissolve when I dance? Are there holes through which the meaning of dance slips? Is it possible to think the meaning of life from the practice of butoh? To investigate these questions, I propose to take into account two different spaces of experimentation and two different ways of including an audience: in a closed room or in

an open-air area, far from urban centres; by filming and broadcasting videos on social networks or through physical co-presence not mediated by screens. I will draw not only on bibliographical sources from the fields of philosophy, aesthetic theory and semiotics, but also on my own artistic practice as a butoh-ka or butoh-ka dancer.

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Emerging cultural languages and sign of origin in the semiotic production of the Guayatuna Festival of San Isidro Labrador in Boyacá–Colombia

In the Tenza Valley in Boyacá is the municipality of Guayatá, founded around 1821 by neighbours of the municipality of Guateque, an original village and former indigenous division of the 18th century.

Independence process was part of the constituent elements of Guayatá's identity, which has been recognised as republican and peasant. Towards the 1950s, the harvest festivals took on the identity spirit of fairs, with which the commercialisation of livestock, among other products of the local economy, was organised. In them, the syncretism of the patron saint's carnival festivities with the chores of the body and the trades is deployed, in their rituals the dances and the comparsas are expressed as practices of identity and education of the collective memory, with respect to the dances of the traditional heritages of the region, while in the case of the comparsas these themes are taken and updated with the historical conjuncture in such a way that they mix past and present in expressions and celebratory corporeal objects. With the pandemic came changes in the fiesta that incorporated other meanings.

The interest of the paper is to highlight the semiotic evolution of this festival in terms of this permanent state of adaptation of memories and stories, as well as the role of the pandemic in the momentary disappearance of bodily rituals and their return with new elements, including those that have characterised the Narco-culture.

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Intersemiotics translation: case study of online-rave-party

As Paolo Fabbri points out in the preface of *Semiotics and Language: An Analytical Dictionary*, the intersemiotic Translation "is an authentic laboratory for reflection on signifying sets". In the same Dictionary, translation is defined instead as "one of the fundamental properties of semiotic systems and as the very foundation of the semantic process. Therefore, the idea of reflecting on the meaning of texts starting from the elements that are used or narcotized in a process of translation from one semiotic system to another, seems fruitful.

The proposal is to reflect on how the study of the semiotics of practices can find in the processes of intersemiotic translation a tool for the identification of significant (and meaningful) traits of a social practice. In particular, we will focus on the structures and forms of rave-party practice, starting from the ethnosemiotic observation of an "online rave". It took place on a digital platform during the Covid-19 pandemic, where it was possible, through an avatar, to explore environments, relate with other users and even dance. But what are the distinctive elements of the social practice of the rave-party that have been reposed on the platform? Are they only figurative elements or are they also relational?

And over all, is it possible to find constituent elements thanks to which it is indeed possible to consider this event as a rave-party, even if there was no physical proximity of the participants but only virtual interaction?

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The arts of the body after COVID19

The aim of this paper is to identify the elements that allow us to build from a theoretical art historical and critical view by starting from the isolation of Covid 19 passing through the trauma and arriving to the abjection.

The purpose of this essay is to try to demonstrate from a theoretical perspective following Benjamin H.D. Buchloh, Roman Gubern and Julia Kristeva through silence and visuality. It would be interesting to recognize what kind of models or methods are applied during the pandemic. The art is used as an expiation of the collective trauma. The discussion is built on concepts or poetics connected on Umberto Eco's *Costruire il nemico*. Imagination had to fight the pandemic enemy creating intermedialities. Based on these considerations it will be interesting to recognize the presence of abject images.

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Visible creativity and co-creation in the art and science relationship in institutionalized and unconventional spaces in pandemics time

Life itself in times of pandemic was significantly affected. The living continues to transform and the human being is no stranger to it. The creativity and the different bodily forms adopted, especially those of how to access spaces and institutions related to art and science correspond to the strategies mentioned by Fontanille (2008): "each practical scene must be accommodated, in space and time, to the other scenes and practices, concomitant or non-concomitant." There before, this presentation presents an analysis and interpretation of possible ways of communicating knowledge from within an art and science institution, to the public that relates it to their daily lives. It also talks about how creativity and spaces for co-creation are considered relevant to give meaning to not only aesthetic experiences, that emerge in these constant dynamics of change and how the use of techniques such as illustration, video, performance and photography, allowed to expand those confined bodies and give way to the emotions that framed life itself in this contemporary society, in particular cases of cities such as Bogotá and Medellín (Colombia).

Semiotics of the spectacle. Towards a semiotics of intermediality

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The aim of the panel is to explore a semiotics of crossed processes in spectacular performances. Recent performances have been subject to radical changes, labelled among others “postdramatic,” “mediaturgical”, which have as their main characteristic a hybridization of disciplines. Dance, theater, opera, performance, digital creation, and media cross and intermingle. To the point that one speaks of spectacle / performance *largo sensu*, of spectacular paradigm, of intermedial performance.

Until now, semiotics has approached the relationship between spectacular performances within a territorial framework; it has developed in a specialized way (film theory, semiotics of performance, media theory), clearly separating live performance, cinema, and digital creation. This expertise is explained partly by differences in the reception mechanisms. The “live performance” constitutes a set of polysystems linked to the joint presence of the actor and the spectator. Contrary to the film, product of the “technological reproducibility” (Benjamin 1939) projected in a constant way in all circumstances, the live performance occurs in the ephemeral meeting of the actor and the spectator. Where film dissociates, among other things chronologically, realization and reception, theater, dance, circus, opera, federate in the moment and in the space the partners of the event. The complexity of the organization (associating text, image, body, affects, cognition) confers to the live performance a status of polymorphic and unstable system in constant interaction with the reception.

Now that the borders between spectacular performances have faded, the question arises of how to develop a semiotic approach tackling the challenge of intermediality. Semiotics has developed methodologies that consider this intermediality in terms of processes translation: intersemiotic translation, endo/exosemiotic translation, intersemioticity, plurimodality. Several theories complete this perspective: modelling systems, hierarchy of interpretants, life forms. The question arises as to whether it is possible to revisit or go beyond the option of translation. How can we question the answers that semiotics proposes to tackle the emergence of those new aesthetic forms?

PAPER ABSTRACTS

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Introduction

Definitions of intermediality. Aims and purposes of the panel.

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Still about the *Avactor*. Simulation in the post-contemporary spectacle

The irruption of much more advanced and sophisticated technologies such as virtual reality, already in the 21st century, is causing an even deeper metamorphosis of the theatrical performance. The central question is whether it will transform its very semiotic and performative nature. Actors replaced by their virtual avatars (*Avactors*), immersive projection scenographies (Chroma Key Video), reception through sensory devices... colonize the performances that will be analyzed here. I propose here the term *Avactor* to designate the interaction between a real actor and his virtual projection on stage, as a new artistic and interpretive phenomenon. The transformation of the theatrical spectacle is so radical that, for the first time in twenty-five centuries, the end of the Representation mode is proposed, replaced by the Simulation mode.

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Intermedial crossovers in film and the expanded notion of the spectator

Cinema for several years has found inspiration in theatre, either “through popular theatrical genres,” the “characteristically poised” acting style, the theatrical staging of a film, or the camera movements reminiscing “the eye movements of a theatre spectator” (Schmid 2019).

Some scholars have commented on the notion of “presence” of the spectator as a distinctive factor between the two media. Nonetheless, contemporary scholars cogently argue that through the passage from film to digital media, one can think of a new “moving image culture no longer bound to traditional sites of encounter and modes of address but taking on fluid identities in new contexts” (Knowles and Schmid 2021). In this light, intermediality could be viewed as an experimentation technique that could offer new paths of enlarging the expressive potential of a medium (thus going beyond the medium, in Nagib’s and Jerslev’s words), questioning the ontology of film, and, finally, expanding the notion of the spectator.

I approach intermediality through the idea of scales or degrees of intermediality proposed by Verstraete. Drawing on examples from Lars von Trier’s (*Dogville* 2003) and Alexandr Sokurov’s (*Russian Ark* 2002) films. I intend to analyze how the two filmmakers experiment with the expressive potential of both mediums, thus blending cinematic and performing arts techniques, and how they imply an expanded notion of a spectator in their films.

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Towards an intercultural dimension of the semiotic study of performing art today

The performing art of the 21st century has been intensely interdisciplinary and intercultural in both its production and aesthetics, which has not only accentuated the “pragmatic” competence of semiotics in the study of performing art (Carlson), but also witnessed a significant “spectacular turn” in the intellectual reflection on performing art itself as a heuristic methodology and epistemology in human science (Goffman, Schechner, De Marinis, Helbo).

The paper identifies with this line of thinking of performing art (spectacle vivant) and explores the potential theoretical synergy underlying two seemingly disparate paradigms, i.e., the semiotic and the spectacular. For this purpose, the paper proposes to situate the current semiotic inquiry of performing art within the framework of intercultural field, or the vital intersemiospheric space beyond the border of cultural semiosphere(s) (Lotman). In light with “spectacular paradigm” (Helbo), the paper reads performing art as the spectacularisation of the intersemiospheric collisions of polysemic codes in intercultural field, i.e., a dynamic semiotic process that gives rise to spectacularity as the distinctive feature of performing art today. The paper attempts to elaborate the questions concerning the generation of spectacularity, the semiotic properties of intercultural field, the relation between spectacularity, theatricality and interculturality, and the role of spectator, so as to join the on-going modulating efforts for performing art today.

Chernobyl calling. Fiction, Non-fiction, Lifeworld

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Gender hybridization is one of the main aspects of contemporary films and TV series (Mittell 2015). We will explore the transformation of genre in the era of media “pulverization” and algorithmic images (Eugeni 2015; 2021) where the distinction between what is medial and what is not becomes blurred and fluid. Nowadays, TV series and movies play with the boundaries between fiction and non-fiction, narrative “relief” and “reality check” (Bruun Wage 2013), while platforming is changing both production strategies, narrative structures, and the viewer’s media experience. For example, after the fictional finale, the miniseries *Chernobyl* (HBO, 2019) opens to a long documentary sequence that is an ethical and political commentary on the nuclear disaster and its management. It is not a simple appendix aimed to demonstrate the series connections with historical facts that are attested and verifiable thanks to photos and archive footage. The documentary new finale is an intermedial extension (Jenkins 2011), and a cinematic and meta-discursive sequence (Metz 1990). Reflecting on the story that has just ended it strengthens the credibility of the TV series production and of the artistic operation. Nevertheless, it builds an ethical relationship with the viewer.

PAPER ABSTRACTS

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Chernobyl reloaded: Renewing disaster films through female characters

Méliès’ *Collision et naufrage en mer* (1898) inaugurated the Disaster Film, a genre defined by the recurrence of the same plot (the outbreak of catastrophe), whose popularity on the big screen and its cyclical evolution attest to its relevance in the history of cinema. *Chernobyl* (HBO, 2019) aligns itself with post-apocalyptic Disaster Film, focused on narratively reworking the collective fears aroused by the terrorist attack on the Twin Towers in 2002. The series aims to warn viewers of the misfortunes of the “risk society” (Giddens and Pierson, 1998), a concept coined to express the scientific-technological manipulation of nature and the social concern about a threatened future for humanity. Despite the refusal of its creator and screenwriter, Craig Mazin, to frame *Chernobyl* as a Disaster TV Film, the miniseries extrapolates narrative strategies and imaginaries from this genre to a five-part television story structured through the causes and consequences of nuclear catastrophes. But the real novelty of this hybridization between Disaster Film and documentary results from the articulation of a double narrative program, carried out by the two main female characters: Lyudmila Ignatenko (the fireman’s wife inspired by one of the victims) and Ulana Khomyuk (the nuclear physicist created by Craig to represent all the scientists who helped Legasov in his quest for truth), whose parallel evolution favors the integration of melodrama and history in the storytelling. This presentation analyses the role played by both characters in the construction of a feminist econarrative, aimed at (re)interpreting the past from a specific sensibility of the present.

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Chernobyl: a series between fiction and reality

In the analysis of a miniseries like *Chernobyl*, a question full of implications and stimulating points of attention is: to which genre does it belong? *Chernobyl* as a format is a miniseries (or limited series), since it provides a narrative arc which, due to its derivation from a true story, leaves no room for possible sequels; from the point of view of the content of the narrative, however, it belongs primarily to the True Story genre. What primarily defines its specificity within the genre system is precisely the nonfictional origin of its subject. But how is this belonging to the True Story genre declined in the course of the narrative? Beyond this initial genre label (which is evident right from the title), are there other sub-genres within it (drama, melodrama, conspiracy thriller, disaster, political drama, mystery, etc.)? And how do these relate to the macro category True Story?

The analysis will attempt to describe the functioning of this complex stratification of genres and will put forward a broader theoretical proposal concerning the more general functioning of a category such as the true story and others such as the biopic characterised by their derivation from a factual reality. But again, widening the field further, it will try to link them to another category such as the genre of the “authorial” seriality to find common elements between them, their nature of “metagenres” and their being “bridge labels” between the textual and the extra-textual world (semiosphere and biosphere).

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The construction of a hero: Different fictionalizations of the Chernobyl disaster

There are many different heroic and anti-heroic characters’ building strategies, in particular, when it comes to referring to historical events and their fictionalization. In this regard, the comparison between the different ways of constructing the protagonists’ figures in television series such as *Chernobyl* (HBO, 2019) and in the movie, *Chernobyl 1986* (Netflix, 2021) directed

by Danila Kozlovsky, is significant. Both products refer to historically occurred and documented events relating to the 1986 Chernobyl disaster; but the forms of representation of the same events in the two different audiovisual narrations diverge. While the TV series claims a supposed correspondence to occurred historical events, however without proposing the series as a documentary or a docu-fiction, in the case of the Russian film the intention of fictionalization is clearer. As a matter of fact, the movie is a uchronia in which one imagines that historical events have gone differently than in reality.

Therefore the questions are: how are the various heroic or anti-heroic identities constructed in the two narratives? Why are they represented in a particular way, and what is the function of these representations? Which cultural clash is taking place through these two different representations? And finally, which cultural representation can the viewer derive from the interaction of these two different narratives?

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The TV series *Chernobyl* (HBO, 2019) between fiction and non-fiction

Nowadays, TV series and movies play with the boundaries between fiction and non-fiction, narrative “relief” and “reality check” (Bruun Wage 2013). Despite the fictional reconstruction of the set, the persuasive effectiveness of the miniseries *Chernobyl* (HBO, 2019) comes from its documentary approach (Odin 2000; Ricoeur 2000). It is not just about historical accuracy in representing places and people, furnishings, clothing, technology, etc. The “figures” of the invisible radiation death are achieved through a *sound design* (by Hildur Guðnadóttir) that remixes Geiger counters; the scenes of the contaminated urban spaces and forests are based on *iconographic sources* from photo reports at the disaster site (by Igor Kostin or by Robert Polidori); characters and narrative situations (e.g., the death of the young firefighter) are created using *investigative literature* (by Svetlana Aleksievič 2005) of interviews with survivors and their families as source texts.

After the fictional finale, *Chernobyl* opens to a long documentary sequence with photos and archive footage that is an ethical and political commentary on the nuclear disaster and its management. The new documentary finale is an intermedial extension (Jenkins 2011) and a cinematic and meta-discursive sequence (Metz 1990). Reflecting on the story that has just ended, it strengthens the credibility of the TV series production and of the artistic operation. At the same time, it builds an ethical relationship with the viewer.

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History, power, and narrative. Chernobyl is still there

Chernobyl series poses some problems regarding the so-called relationship between fiction and nonfiction. On the one hand, it takes up the narration of the events in a rather precise way; but, at the same time, it works on memory, on the construction of personal experience and testimony, as well as on perception (and therefore on the plastic and figurative dimension). What interests us here, in this proposed paper, however, is to try to emphasize another point. How, starting from this series, the process of contextualization is staged: how the universe of the Cold War and the internal power relations are referred to, and evoked, both in the history and in the situations narrated by the series; and concerning the external ones, linked to the surrounding political, therefore discursive and value sphere. (The different political and geopolitical actors at the time, the other States and the role of the media). But we believe it is especially important, given the current situation, to think about the re-emergence (parallel, even in other series of great value and success, such as *Stranger Things*, or *The Americans*) of the theme of the Cold War, as a “future past” (Koselleck) that does not seem to pass. Of a return of the repressed, in its relations of conflict. Therefore, Chernobyl not only seen as an event, but also as a symbol and condensate, the point of fall and fracture of a regime but, at the same time, of a future/past that returns in its various themes and figures (not only the theme of the nuclear accident, but also of the possible global environmental catastrophe as well as the political one).

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Between biography and biopic in the fictional accounts of the Chernobyl nuclear disaster

The nuclear accident in Chernobyl has been referred from different ideological, historical, scientific and even fictional perspectives to highlight various contents and particulars useful for control of collective memory (Assmann 1992). Ideological perspectives differentiate the stories from the country where they are told: the United States, Russia, Ukraine, England. Each version shows the historical perspective closest to the events in accordance with the cyclical restructuring of memory (Halbwachs 1926, 1950). The biography frequently appears as a resource for historical accounts and also expands to its natural derivations (Eco 2018, Jost 2003). The fictional component lurks in each phase of the biographical construction and this is observed in the migration to other semiotic systems.

In this reflection, the audiovisual stories contained in the series and films that use the resource of the double biography, real or fictional. The uses and adaptations of the most relevant visual units to refer the facts are analyzed (Cid Jurado 2007). The sample used is made up of eight films, soap operas and TV series: *Чернобыльский колокол* (1987), *Raspad [Decadence]* (USSR 1990), *Chernobyl: The Final Warning* (Russia, England, USA, 1991), *La terre outragée*, (France, Ukraine 2011), *Motylki* (Ukraine 2013), *Chyornyy tsvetok aka* (Ukraine 2016), *Chernobyl* (UK, USA 2019), *Kogda padali aisty* (Russia 2020). The analysis compares the processes of intersemiotic translation and transmigration of meaning (Torop 2001, Eco 2003, Dusi 1003). The use of biography as an instrument of historical dissemination is analyzed with its adjacent problems, temporalities, ideological perspectives, plastic resources, and historical figurativeness (Cid Jurado 2007, 2011).

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Intergeneric oscillations: A semiotic of reception of the series *Chernobyl*

This paper aims at examining the different modes of reception of the series *Chernobyl* (HBO). The analysis is grounded on two combined methods: a genre analysis of inter-generic spaces (such as fiction, documentary, use of archives); and qualitative interviews with a selected sample of Greek audiences, focusing on the reception modes of global media products in a local environment.

Following a pragmatic approach, our analysis is based on the premise that the cognitive frame inside which a media program is placed, as well as the hypothesis and interpretations that are formulated by the viewer depend largely on its *genre*; the latter is assigned by the producer but is also an element of appreciation and negotiation by the spectator. The relationship of a text to a genre, or to use Genette's words "the relation of a text to its archi-text" that he calls *architextualité* is fundamental since the *architext is omnipresent* (2004 [1991]: 81), providing a background frame in which the text unfolds and becomes understood. Therefore, the perception of the category in which a text is embedded is a major component of the understanding of this text, providing that this perception will not change. For Jost (2010: 21) "reality is a kind of horizon, always present, whose status is changeable".

Following this tradition, TV genres respond to permanent negotiation processes, as we consider that genres are not only defined by *textual* parameters but also historically and culturally, as *cultural categories* (Mittell 2000 and 2004). From a communicational point of view, "an *oeuvre* is never a simple *text* but first an act of interhuman communication" (Lits 2008: 47). Or, as Annette Hill suggests, "viewers are alchemists, transforming factual genres from audiovisual documentation into cultural and social experience" (2007: 84). It is these semiopragmatic oscillations of the state of historical reality in fiction that we will attempt to understand in our study.

Semiotics in literary theory and practice

CONVENOR:

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Literature has been at the heart of semiotic thinking since the very beginning of the interdiscipline, with the models introduced by the Russian formalists. Since then, numerous semiotic approaches have been developed, to address literature and literariness and particular aspects of poetics and ideology in literary works. The papers in this panel apply some very known semiotic models to the exploration of the contemporary literary production. They reflect the important developments in semiotics during the last three decades that is the conciliation of the two main schools of semiotic thinking, the Saussurian and the Peircian ones, as well as the enhancement of areas of study rather neglected in the past, as literary translation in various settings and of course intersemiosis, which constitute core elements of what Jenkins calls our contemporary 'convergence culture'.

PAPER ABSTRACTS

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Mythologies and cultural codes of emotions in the literary works of Herta Müller

In his *Mythologies* (1957), Roland Barthes develops a semiotic theory according to which the configuration of myth as 'rigid thinking' consists of two orders. The first order is the linguistic one, which functions as a linguistic semiotic network and points to a second-order semiotic network, namely the metalinguistic order. For Barthes, myth is embedded in a communicative complex in which the second order becomes the signifier of the first order and consequently creates new signs, ideologies and dominant accents of meaning. As a result, mythologies form transformation processes. Signs, as well as the denotative and connotative level of these orders, are decisive for every day, unquestionable mechanisms of communication.

It is clear from the above that mythologies force rigid thinking on several lifeworld formations. Literary texts are the genuine place in which mythologies and their emotional functions are identified and configured in literary form. But how do aesthetically codified emotions support mythologies? The article uses selected literary texts by the Nobel Prize winner Herta Müller as an example, which address the emergence of various emotions in particular terror and trauma in the communist and post-communist era. The aim is to show how, thanks to semiotic tools, subtle emotional nuances arise based on specific mythologies.

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Multimodality as an effective strategy for representing transgender identities in children's literature

Despite extended struggles and many reforms, historically marginalized communities are still struggling for fair representation in liberal democracies. The situation is even more complicated in societies that are still grappling with systemic legal, religious and cultural restrictions and even suppression. The representation of LGBTQI+ characters face many such challenges under the Islamic regime in Iran. This article investigates how *The Red Ladybird* (2007), an Iranian picturebook written by Kambiz Kakavand and illustrated by Marjan Vafaean, successfully employs verbal-visual semiotic modes to represent and give voice to a transsexual character. Multimodal Discourse Analysis model, as developed by Painter, Martin and Unsworth (2013), is integrated with cognitive criticism in order to show how the text and images interact to challenge gender schemas. *The Red Ladybird* is a story of a ladybird that is internally disturbed as she is misidentified as a cockroach. After trying in vain to conform to societal expectations, she achieves self-realization through her social interactions and celebrates her unique identity.

Although there is no explicit mention of transsexuality, a consistent and gradual change in colours, forms and symbolic objects in illustrations underlines the tension between the expectations of a heteronormative society and an individual who identifies as transsexual. While depicting an empowered transgender girl and criticizing cisnormativity, the picturebook manages to circumvent censorship by keenly using visual communication. It invites people who identify as transsexual to embrace their nonconformity. It also refutes attempts to court social acceptance and integration in a recalcitrant turn and instead cherishes and celebrates non compliance.

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Le récit du quotidien des classes populaires dans "Qui a tué mon père" d'Edouard Louis. Une analyse structurale barthésienne.

Dans "Qui a tué mon père" (2018), l'écrivain s'adresse à son propre père à la première personne et décrit sa vie d'enfance d'une manière sobre et directe. Le texte se divise en trois parties dans lesquelles l'auteur-narrateur relate tantôt une visite récente chez son père, tantôt des souvenirs d'enfance chez sa famille, sans respecter l'ordre chronologique des faits. Son écriture a deux fonctions: Premièrement, de reproduire une violence qui est symbolique mais dont les effets sont aussi matériels et deuxièmement, à faire exister la vie, la parole et la réalité de ceux qui sont exclus d'un système qui ne veut pas d'eux. Dans tout le récit on retrouve des notions de la théorie sociologique, comme par exemple, le déterminisme et la reproduction sociale, la domination et la violence symbolique. Ainsi, dans le camp des dominés, auquel appartient sa famille, les hommes sont ouvriers, pauvres et alcooliques, vieux avant leur âge, des laissés-pour-compte de leur société.

Il est évident qu'Edouard Louis, en mêlant autobiographie et sociologie politique, raconte l'histoire non seulement du corps détruit de son père mais aussi celle des milieux populaires et de leur réalité quotidienne. Pour étudier ce récit, il faudrait prendre en compte la complexité hybride de cette écriture autobiographique qui nous rappelle la mise en scène théâtrale et le journal intime qu'on retrouve dans les récits de souvenirs d'enfance. Ainsi, l'analyse structurale de Roland Barthes qui vise à démontrer les lieux des possibles du sens et édifier une grammaire du texte, nous semble être la plus propice pour étudier le récit du quotidien de ce groupe sociale.

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Aspects sémiotiques des 'technotextes' littéraires et de leur traduction

De nos jours, de nouvelles formes d'écriture littéraire apparaissent, utilisant intensément les nouveaux médias et produisant ce que Selda Ilter appelle des "technotextes". Ces technotextes sont des textes polysémiotiques, multimodaux et interactifs et leur étude se situe au point de rencontre entre la théorie de la littérature, de la sémiotique et de la communication et de nouveaux médias.

Notre contribution se propose d'examiner leur production, réception, traduction et étude en utilisant des outils de la sémiotique et de la traductologie et à travers trois études de cas de genres variés-fiction, poésie, théâtre post-dramatique.

Semiotics of popular genres

CONVENORS:

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Between the mid-1950s and the mid-1960s, the efforts of Roland Barthes and Umberto Eco to unravel the codes of mass-produced culture have effectively founded postwar semiotics as an analytical-critical project that, going against the grain of the then dominant paradigm of cultural criticism, addressed the wild, hitherto uncharted fields of popular culture rather than the noble, well-tended gardens of elite culture. The subsequent academic canonization of semiotics, however, reinforced a preoccupation with either the cultural canon or the avant-garde. Still, this initial, path-breaking moment was effectively taken up and revitalized in the 1970s and 1980s by the rising and ambitiously interdisciplinary paradigm of Cultural Studies. This panel aims to give a floor to current semiotic investigations of the diverse popular genres—in literature, cinema, television, etc.—aspiring to highlight their relevance to the understanding of modern society and culture.

PAPER ABSTRACTS

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The semantic density of the ending of a story: from Aristotle's *Poetics* to Hollywood practice

As it is very well known, the ending of a film is a segment that from a semantic point of view is extremely dense. In his *Poetics* Aristotle gives some very important characteristics to the good endings: they should be unexpected, causally related with what happened before; they should contain a reversal and a discovery or acknowledgment. All this has sometimes been resumed in modern terms (in Hollywood practice) as “unexpected yet inevitable”. How faithfully the ideas of Aristotle have been read in contemporary Hollywood practice? Is there something that they have forgotten, or reduced to only one side of a more complex and subtle exploration? It is interesting, for example, that Aristotle does not take a side in the distinction between happy endings and sad endings, just assigning them to different genres (tragedy and comedy). We know that contemporary Hollywood practice has taken a strong decision in favor of happy endings. On the other side some of the most commercially successful, and of the most beloved films of all time, like for example *Gone with the Wind* and *Titanic* on the side of commercial success, and *Casablanca* among the most beloved films, have not the classical happy ending. So it is probably the moment to read more carefully Aristotle and to see more in detail what he really saw in the characteristics of a “good ending.” This could illuminate and broaden some of the contemporary understanding, in teaching and practicing writing for cinema, about this element, that is so dense and so meaningful in a narrative text.

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Narrative analysis and cinematic codes of Moshe Mizrahi's *The life before us/ Madame Rosa* (1977)

Moshé Mizrahi's film *The life before us/ Madame Rosa* (1977), is studied through narrative and cinematic codes. The purpose of the semantic analysis is to reveal the deeper meanings of the film through the study of Greimas' genetic path as well as through the analysis of the cinematic codes. The film at its first semantic level describes the unconditional love between a middle-aged Jewish ex-prostitute, Auschwitz survivor Madame Rosa, and an abandoned Muslim teenager from Algeria, Mohammed (Momo). The study reveals that the viewer receives the deeper meanings from the manifestations and co-declarations of the meaning through the cinematic language and the cinematic codes but also through the narrative, the exemplary analysis of isotopies and their inter-relations.

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Between fiction and reality: what do reality shows, television news, soap operas, Brazilian series teach us?

The paper reflects on the fluid borders that demarcate television genres in Brazil and in the world. Part of the understanding of the stock of subjects broadcast by TV, it matters less whether the reports emanate from the field of fiction or reality, even because they have the same discursive basis. What arouses interest is the fact that television programs are part of the everyday texture of our experiences, regardless of the genres within which they are shelved. The weaving of codes, based on sound, image and writing, entangles us in such a way that we are tele-guided by the vehicle's narratives. For many researchers, like Mazziotti, television has often been thought of as a “continuum, a set of overlapping writings: the palimpsest. An undefined and flexible flow that needs the genres to guide the viewers' path” (2001: 204). I am inclined to think that in this continuum, in this set of overlapping writings, if there is something that guides the viewers' path, this something does not reside in the specificity of this or that genre, but in the significant form of the television species that articulates axes around the which the gaze assumes a central role in the definition of a scopic society, the society that “tele-sees.” The supposed differences between the television programs would not, strictly speaking, have any effect on daytime assistance, as they are, by nature, cousins, sharing similar bases and offering assistance in an intertwined way. Even though television audience rates have been plummeting, due to the internet, it remains one of the main vehicles most accessed by Brazilians, which has aroused ethical reflections regarding the shuffling of genres.

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Semiotics of daily life in detective fiction

Most people read detective fiction in order to get acquainted with a specific kind of fictional universe, to plunge into a “crime” world the author had imagined. In such texts, the author must needs make use of sundry details of daily life typical of the time and place the action takes place in. This requirement also applies, though to a lesser extent, to “realistic” fiction, where though details of daily life are reproduced from surrounding reality, they are still meant to contribute to define fictional characters events, feelings and states of mind. Things are different however as regards detective novels. Most people read them for the intricacies of the plot, sometimes even in order to try and “lend a hand” in solving the crime. But one fictional—or, rather, fictitious—universe is enough in a book. What is more, the “background” of detective novels should by all means be anchored in surrounding reality, so as to allow the reader to concentrate on the “crime” proper, on “solving” the crime, without paying too much attention to other elements. Details of daily life should belong to a universe which is déjà vu, déjà connu by readers who are contemporary to the author and belonging to the same kind of civilization. Therefore, detective novels establish a specific network of intertextual relations with urban studies, social studies, environmental studies, police reports and, last but not least, literary texts. But as far as elements of daily life are concerned, detective novels can be read as documents much rather than literature. This thesis will be demonstrated by an analysis of G. Simenon’s Maigret cycle and some of Rendell’s detective fiction.

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“All witches are taught to believe in signs.”

Signs & language used by supernatural beings in books and television shows

We know that our human world is full of signs. However, as described in an ever-growing number of very popular (fantasy) books, films and television shows that appeared since the mid-1990s, there are not only humans who live on this planet. These texts describe a diverse variety of preternatural and supernatural beings/creatures who share this world with us, living among us without our knowledge: vampires, witches, d(a)emons, werewolves, shifters, faeries. Among these texts are, for instance, the books and the show about the All Souls world created by Deborah Harkness (the title quote is from one of her books); *Charmed*; *The Vampire Diaries* and its two spin-offs; Cassandra Clare’s *The Mortal Instruments* plus the show *Shadowhunters*; or *True Blood*. Throughout the texts all these different creatures use/produce/read signs like we do, and in their magic practices signs gain an additional value. In my paper I will show and discuss both visual and verbal signs as they appear in the texts, starting from “signs” in the common popular understanding of house signs, warning signs or the zodiac; alchemical illustrations; sigils and crests/insignia; the reference to genetic markers to be found in the DNA, related to magic aptitudes; the importance of names in the world of magic; the various language and writing systems that witches use in their spells; and, finally, the various signs that can appear on the body of a witch (or the target of her spell).

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Images of Romani in the Czech television news

The Roma minority belongs to the highly stereotyped and even discriminated social group in everyday life in the Czech Republic. Media is an agent in the process of the construction of social reality in the late modernity and its contribution to the discrimination of members of different social minorities and their social exclusion. The author analysed the media’s representation of Roma people in the main evening television news services Události of Czech television (public service broadcaster). Most of the news were narrated with the Us versus Them perspective which represents Romani as the different Others. Most of the news was presented from the majority point of view. There are no open racial or xenophobe statements on the manifest level of news meaning, but there is plenty of stereotypical images presented simultaneously. Based in the media and language constructivism the author analyses the visual representation of Roma minority via the semiotic approach (Chandler 2002) in this paper. She focuses on dominantly used signifiers and shows a reduction and direction of news meaning, by the use of particular visual images. The visual signs used became the key signifiers in these news pieces. Images of Roma people in public places with lots of children running around, devastated buildings and socially excluded localities are present even in the news on a completely different topic (e.g., international politics or urban policy). The paper shows that such images have not disappeared from the news discourse of the public service broadcaster since the year 2000.

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“Erase una nariz Judía”: La pervivencia de los estereotipos medievales de los Judíos en el imaginario audiovisual

El cristianismo medieval codificó una imagen estereotipada de los judíos, presentándolos como un referente negativo para el conjunto de la sociedad (Pastner, 1989). Esa diferenciación “racial y religiosa” se concibió en lo artístico—por ejemplo, en las miniaturas—a través de la exageración de ciertos rasgos físicos, como la nariz aguileña o la barba larga (Livak, 2010; Higgs, 2003). Este fenómeno es una muestra clara de comunicación efectiva que confirma la alteridad y la apariencia distinta del judío en el imaginario colectivo medieval. Ahora bien, ¿las adaptaciones cinematográficas continúan representando esa imagen tópica y negativa del judío? En este sentido, el objetivo de l presente trabajo es analizar y comparar la imagen de los judíos de las miniaturas medievales, como las Cantigas de Santa María (Bollo-Panadero, 2008; Rodríguez, 2007), con un corpus internacional de películas y series de televisión para comprobar si la imagen estereotipada medieval del judío pervive en el imaginario colectivo contemporáneo

(Paganoni, 2010). Para realizar dicha comparación, primero, hemos seleccionado las miniaturas de las Cantigas con estereotipos negativos hacia los judíos; y, segundo, hemos identificado aquellos fotogramas de películas o series en los que se representa a los judíos con esos mismos arquetipos medievales. Los datos obtenidos nos llevan a afirmar que el imaginario colectivo hacia los judíos creado a finales de la Edad Media pervive en la representación visual en la actualidad.

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The illusionary reality of K-Pop

Semiosis is critical for comprehending reality and developing an awareness of our own existence and corporeality. At times in life, the self's link to reality is disrupted, and the semiosis may correspond to stimuli that do not necessarily originate in "real" time and space. The influence of K-Pop spectacle, an immersive transmedial experience that is continually enhanced by audience engagement, is examined in this study. There are several analyses of participatory culture, fan fiction, and its positive or negative effects on community and fans individually; the current study focuses on the detachment from reality, the impact on identity, and the disruption of the semiotic process. What makes the phenomenon under examination K-Pop specific are aspects other than fan-created hypertexts that blur the barrier between fiction and non-fiction even further, such as virtual chat rooms and officially produced films aimed at intensifying the fan's parasocial behavior. The theoretical framework of the research includes concepts from philosophy, psychology, and most importantly semiotics, to deeply investigate the phenomenon under study. This research will propose a new way of understanding not only the concept of existence in the present, but also the frailty of reality cognition in today's world and the difficulties associated with existing amid the plethora of media, information, dreams, and fantasies cultivated by our modern culture.

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Immatérialité et matérialité comme modalités du cours d'action dans la pratique du football

L'histoire de football est remplie d'exemples de ce qu'on appelle dans le jargon sportif "coup de génie". Il s'agit des actes que posent certains acteurs en plein déroulement de la partie qui ont la propriété de transformer radicalement de manière inattendue le cours du jeu. Un des exemples enregistrés ces dernières années est celui du sélectionneur des Pays Bas. Lors de la Coupe du monde de 2014, Louis van Gaal opère un changement de gardien de but à la 119e minute pour jouer les penalties. Du jamais vu! Le coup de poker va réussir puisque le gardien néerlandais remplaçant, Tim Krul, va arrêter au moins deux tirs des joueurs du Costa Rica permettant à son pays de se qualifier pour la demi-finale, après un match nul (0-0) à l'issue des 120 minutes de jeu. Le "coup de génie" s'apparente à la faculté pour un acteurs de changer le cours de l'action par un changement tactique. Le système mis en place au départ est bouleversé à partir d'un ajustement stratégique (cf. Landowski et Fontanille). Cette opération réalisée en fonction des données sensibles de la situation (immatérialité), par opposition au plan programmé d'actions (matérialité), ouvre pour nous la voie à l'étude d'un mode très particulier d'interactions dans le football. Il est ici manifesté par la mise en place d'un système de modalités sans cesse en mouvement entre deux pôles de la structure interne de la pratique: les actes et objectifs de l'opérateur et son horizon stratégique.

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Autonomous playscapes. Japanese arcade centres and the cultural reframings of the boundaries of play

In the last decade researchers discussed the rise of play as a pervasive and interstitial phenomenon, less and less confined by traditional social rules and norms which limited the activity of playing according to certain context, spaces, and times (Montola, Stenros and Waern (2009), Taylor (2006), Poremba (2007) and Thibault (2017)). The weakening of traditional play boundaries and the overlapping between playfulness and seriousness can be testified by the integrated analysis of specific texts, contexts, cultural codes, social rhetorics which dynamically interact in the semiospheres (Lotman 1990) In this paper I discuss the cultural changes in Japanese play contexts and boundaries since the '70s (Idone Cassone 2019) and how they challenged the traditional play frames and perceived separateness, leading to forms of autonomous playscapes. To do so, I will investigate specifically the evolution of arcade venues and game centres as keystones of the reframing of spatial, performative, and cultural rhetorics, analysing: (1) the most notable historical changes in play contexts and play practices (space/time) since the '70s, namely the rise of modern entertainment districts, the changes in arcade venues and home consoles context; (Daliot-Bul 2009, Picard and Pelletier-Gagnon 2015); (2) their media portrayal/representation, at the intersection between manga/animes (e.g., Game Center Arashi, Arcade Girl, Destroy all Humans) and the media self-representation in selected videogames series (e.g., Persona, Shenmue, Yakuza).

Musical signification

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Musical Signification is an international research project which was launched in 1984 in Paris at French Broadcast Company. It has since then grown into a major musicological community, being administered from Helsinki University. It has organized 15 congresses in many European cities and published several anthologies at distinguished academic publishing houses. There are about 12 volumes published as proceedings of different congresses since 1985. The colleagues represent all the continents: several countries and languages. They are working as theorists, as musicians, as analyst of musical works, as narratologists, anthropologists, etc.

The project aims to study music as a meaningful activity. This kind of approach covers as well classic music (from the 18th Century to contemporary music), as all the other new and traditional musical practices. It is looking for 'universally' valid methods and concepts for such an investigation. Recently several subprojects have been elaborated from musical narratology and topic theory to philosophical-aesthetic aspects of musical processes, etc.

PAPER ABSTRACTS

Theory and history

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"La sémiotique de la vie dans la Globalité des Langages (avec une commémoration du prof. Gino Stefani)." **Présentation vidéo enregistrée de 15 minutes en italien avec sous-titres en anglais**

According to Music Art Therapy in the Globality of Languages, "the Body is seen as Matrix of Signs"; these signs translate into a symbolic SemioSynaesthesia that has its roots in the prenatal styles. This creates meaning in metaphors both in arts and in the art of living, as well as in different fields related to pedagogy and care, improving our quality of life: from childbirth preparation to kindergarten, from school to extra-school activities, from group homes to Alzheimer rehabilitation centers and including coma recovery and hospices for terminally-ill patients. The psycho-neuro-physiological aesthetics of the Globality of Languages fosters Communication and Expression through multi-sensorial perception and in accordance with the Principle of Pleasure. "Beauty will save the world." [F. Dostoevskij]

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Folklore and politics. The representation of Alsace in music between 1880 and 1920 **based on Jules Massenet's *Scènes alsaciennes* and Erb's *Images d'Alsace***

Alsace is not Spain, Italy or Scotland; nor is it Auvergne, Brittany or Provence. Among the French regions, it has only very occasionally been the subject of a musical work. However, there was a revival of interest following the annexation of Alsace by the Second German Reich (1871-1918). In addition to pieces by Alsatian composers (in particular those by Marie-Joseph Erb), significant works include Jules Massenet's *Scènes alsaciennes* (1882), Pietro Mascagni's *Amigo Fritz* (1891) and Alfredo Casella's *Pagine di guerra* (1916). Alsace is mostly seen through its folklore and popular traditions (Erb, Massenet, Mascagni), more rarely from the political angle of a territory coveted by both Germany and France (Casella).

The present paper addresses the question of the representation of Alsatian folklore and popular traditions from an aesthetic and narrative angle. It intends to show the symbolic and significant dimension of the choice of popular themes and their organisation in narrative forms that construct a story. This narrative often goes beyond the legend to tell a story of Alsace itself, which situates it in a political discourse.

By comparing Marie-Joseph Erb's three *Images d'Alsace* (1920) for orchestra and Massenet's *Scènes alsaciennes*, the paper will put into tension Massenet's purely folkloristic reading, still very dependent on local colour, and Erb's political reading which, after the return to France, defends a Catholic and French Alsace.

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Musical narration and iconicity—the semiotic foundations of narrativity in Beethoven’s Waldstein Sonata (op. 53) and its interpretations

In literary theory (and consequently in musical narratology), the term “narrativity” often refers to a general competence within human cognition, which allows us to grasp the series of events unfolding in time as elements of a syntagmatic process connecting an initial state and a final state through some kind of conflict. From this perspective, it seems unsurprising at first sight that as a par excellence temporal process, music has often been interpreted as a possible carrier of narrative meaning, especially those musical forms, which involve conflict as a substantive part, such as classical sonata form. Indeed, many scholars have already analysed how narrative competence may work in such pieces, and how it makes possible to coherently interpret the succession of musical themes and motifs constituting musical form as syntagmatic narrative sequence. At the same time, however, our ability to interpret musical themes and motifs as “events” or “actors” within a narrative syntagmatic sequence, and especially to understand their relations as “conflict” (even in interpretations which do not attribute any kind of “extra-musical” referential meaning to them) is far from being self-evident, and arguably already relies on semiotic processes, which have attracted less scholarly attention so far. My assumption is that these semiotic processes stem from the metaphoric capacity of musical form, i.e., the possibility of the musical process being interpreted as a complex metaphor of a series of events involving a change of states. Metaphoricity, however, according to Peircean theory at least, is based on one of the most rudimentary semiotic phenomena, iconicity. In this paper I examine how iconicity makes it possible to interpret musical form as narrative sequence through a number of meta-analyses of former (narrative and non-narrative) interpretations of Beethoven’s Waldstein Sonata.

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The musical narrativity as an analytical strategy in contemporary concertos

Experimental tendencies in 20th century music, unified by the rejection of the status quo of the arts, through the assimilation of new aesthetic ideas as well as exploring the possibilities their own media and searching for new forms of artistic expression, made transgression, understood as disobeying the existing artistic rules, their objective. The result of crossing the borders in artistic practice were not only new genres of music. Transgressive activities also extended into the area of traditional genres. One of them has become an instrumental concerto, a music genre with over 300 years of tradition. The analysis of the transgressive practices utilized in the works of the 20th and 21st centuries requires not only the definition of “genre constant”, i.e. the categorial features of the concerto as a musical genre. It is also necessary to use adequate analytical strategies. With regard to the one of its most primal features, i.e. the concerto technique determining the individually adopted idea of simultaneous competition and cooperation between the soloist and the orchestra, the use of the idea of musical narratology allows to define the areas and degrees of this transformation more precisely than with the use of other methodologies.

The purpose of my paper is a discussion of the possibilities of grasping various forms of musical discourse in contemporary concertos through narrative structuring.

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Shenker’s musical generativism and song analysis of *Trocando em miúdos*: homologies between musical figures in different layers and categories of content

The Greimasian concept of generative path can be defined as “a succession of layers, each one susceptible to receiving a proper description, demonstrating how meaning is produced and interpreted in a process from the simplest and most abstract categories to the most complex ones” (Fiorin 1992:17). In his 1935 *Der Freie Satz*, Schenker states that the analysis of tonal music ultimately reveals a fundamental structure that, complexified by an enchainment of ornamentation processes, gradually unfolds throughout a series of layers organized in three main hierarchical levels until reaching the manifestation of the musical enunciation. The present article, after a brief literature review on musical semiotics, resumes the discussions on Schenker’s generativism performed by such authors as Agawu, Hatten and Tarasti in order to investigate which resources that technique that comprises simultaneously harmonic, contrapuntal and formal structures may offer to the study of the process of generation of meaning in the syncretic context of a song. The analytical corpus in which the theoretical considerations are immediately applied is the original 1977 recording of the song *Trocando em miúdos* (a title that can be roughly translated by the expression “In other words”), composed by Francis Hime with lyrics by Chico Buarque de Holanda.

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Musical performance as communication: A Relevance Theory perspective

In my paper, I intend to show how the Relevance Theory (Sperber & Wilson, 1985/1996), one of the most influential linguistic theories on the communication of meaning, can provide a powerful explanation of the communication process of certain types of musical meaning. The theory claims that an essential feature of most human communication is the expression and recognition of intentions; moreover, that meaning is only partially encoded (if at all), and typically, it has to be inferred from contextual information, not merely decoded: the listener is invited for a mental computation that aims at creating contextual assumptions

resulting in implicatures. I intend to discuss three domains in which the Relevance Theory can be particularly fruitful in explaining the process of musical understanding. The first is performers' assignment of structural meanings to elements of the musical process: the more relevant a moment of the composition/improvisation—where more meaning formation is expected to be achieved—, the more attention highly expressive performers tend to bring to. Second, the theory appears to be an ideal framework in understanding performers' motivation behind several key performance rules related to historical performing traditions: among others, according to my earlier empirical study, prominent earliest-recorded performers tended to adjust local tempo according to the moment-to-moment predictability of the musical material. Third, the principle of relevance can provide a plausible account of the formation of musical meaning in several exceptional cases, such as the perception of irony through musical performance.

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Inferring ears and sounding bodies

In this paper I discuss why Peircean semiotic is important and can be fruitful for the contemporary theory of cognitive approaches to music, music learning and the theory of embodied cognition in general. Firstly, I analyze a situation described in Peirce's writings involving the invention of a new cognitive pidgin (and the emergence of a new habitualization) following hearing loss. I argue that an inferential, naturalized semiotic framework that goes beyond any mind vs. body, nature vs. nurture binarisms, or mechanistic vs. mysterianistic explanations, may be seen as a general theoretical background that interconnects various strands of empirical research on mimetics and embodied cognition in this field. In the end I propose a conceptual path from structuralism to Peircean semiotics to the assemblage theory of music cognition.

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Code and text in Musical Semiotics: Interpretation and musical experience

The problem of interpretation has been a critical problem in music semiotics since its foundation as an academic field. As music semiotics has been developed mainly in structuralistic and poststructuralistic terms, the problem of interpretation has been put forward along the lines of two main terms: code and text. A main question with regards to musical code and text has been to what extent is the musical text coded (in terms of musical, social, cultural and other codes) and to what extent does its meaning lie outside the boundaries of a particular code. This question has been answered differently by different semioticians, such as Eero Tarasti, Robert Hatten, Raymond Monelle, Jean-Jacques Nattiez, Kofi Agawu and others. In some solutions offered, there has been a subtle and not clearly defined appeal towards the individual and often unique act of interpretation of the semiotician/analyst. Interpretation is thus defined primarily as that approach which, in one way or the other, transcends the limits of musical code. Such a solution, however, remains problematic until it becomes clear how semiotic analysis gains access to the non-coded aspects of the musical text. If the interpreter (i.e. semiotician) is the sole criterion for an adequate interpretation, the position of the interpreter must thoroughly be explored, not only in terms of its purely analytical prejudgments, but also in its phenomenological and existential features. In my paper, I suggest that the cornerstone of musical interpretation outside of musical code is immediate musical experience. This experience is more intuitive than analytical, and yet it forms the basis for an adequate semiotic analysis of the musical text. From this perspective, one task before music semiotics today is to explicate in methodological terms its relation to the practice of interpretation of musical texts in their non-coded aspects.

Culture, anthropology, music history

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George Martin, Phil Spector and other... film directors.

Music production seen from the perspective of audiovisual studies

It has been often remarked that the practices of composing and producing a song bear significant similarities with the process of filmmaking, particularly the stages of development, *mise-en-scène* and montage. The present paper suggests that an important forging component of a given style in popular music is the deliberate intention to create networks of synesthetic (mostly audiovisual—hence the comparison with filmmaking) referentiality between the compositions and the way they are arranged/produced. This particular topic, when dealt with at scholarly level, becomes suddenly superficial. Not that it is scarcely analyzed—quite the contrary. If anything, it is taken for granted, even by the authors themselves, that a song, also a form of art extended in time units and therefore intrinsically narrative, can share a series of representation strategies with an audiovisual text. Musicologists can of course elaborate on these concepts, but, in any case, they tend to be mere parallels and not rigorous comparative analyzes, with a focus on wide-ranging filmological issues: indeed, things like *mise-en-scène*, montage, narration... When and if, instead, we try to elaborate on determined and defined strategies of audiovisual representation, we begin to feel the lack of an adequate and exhaustive literature.

This paper aims at being an opportunity to (begin to) fill this gap, allowing pinpointed reflections on specific filmic strategies, such as foreshadowing, diegetic and non-diegetic space, and moreover not to talk about "montage" in general, but to actually delve into the application of some classic montage theories.

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Establishing Jean Sibelius in Japan: Reception and discourses of nature

The Finnish composer Jean Sibelius (1865-1957) is often mentioned as a favorite in rankings of foreign composers in Japan. This presentation argues that that one reason for this prominence was the purported expression of the "Finnish nature" in Sibelius's work. Especially post-World War II discourses in Japan tended to make a strict juxtaposition of "Japanese" and "Western" music by arguing that the former was characterized by its "proximity with nature" whereas the latter was "artificial and in opposition with nature." In this discursive sphere, Sibelius's music incorporated an exceptional hybrid role: while representing European art music, the claimed "naturalness" of his work paralleled the contemporary discourses about nature in Japanese culture. This hybridity not only contributed to the positive reception of Sibelius's music but also participated in forming the image of Finnish culture in Japan.

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Helvi Leiviskä (1902-1982), the profile of a woman symphonist in the shadow of Sibelius

Helvi Leiviskä belongs internationally to the category of the few outstanding woman composers who was master in many demanding musical genres from symphonies, chamber music, vocal and piano works and film music. After studies in Helsinki Conservatory with Erkki Melartin she continued in Vienna under the famous music theory teacher Arthur Willner. Leiviskä's five symphonies, in 1922 (a student symphony), 1947, 1954, 1962, 1971 were all performed and got good reviews. Her piano trio and piano quartet reveal a very original tonal language close to French late romanticism. Her film music for *Juha*, a movie by the Finnish avantgarde director Nyrki Tapiovaara (1911-1940) in 1936-37 was pioneering. It was the first through-composed cinema music in Finland. The paper provides an overview of her major styles, genres and significations with music illustrations. Leiviskä was also an intellectual who made not only music criticism to newspapers but wrote profound philosophical articles on the aesthetics of music. She connected music to theosophy or Rosenkreutz movement to which she belonged. The methodological aspect of the paper is the challenge of autobiographic elements and their transformation into art work, such as works of 'absolute music' like symphonies. Existential semiotics may give us keys to this enigma.

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Kullervo in Finnish music before Sibelius' *Kullervo*

The Finnish epic of *Kalevala*, compiled and composed by Elias Lönnrot, was first published in 1835. The extended new *Kalevala* appeared 14 years later in 1849. Especially after the new *Kalevala* the events situated in the mythic past of Finnish people became base-texts of Finnish nationalism and literature. In music history, the most famous composition, i.e. musical transduction, based on *Kalevala* is likely *Kullervo* by Jean Sibelius. It was not, however, the first composition that drew its inspiration from the tragic story of *Kullervo*. Previous composition based on *Kullervo* are *Kullervo Overture* (1860) by Filip von Schantz, *Kullervo's Funeral March* (1880) by Robert Kajanus, and *Kullervo's Lament* by Gabriel Linsén (1886).

This paper applies the existential semiotic theory developed by Eero Tarasti to analyse and compare these three compositions, artistic transductions, in relation to their national and transnational contexts. What parallels do these compositions have with other Finnish arts of their time? How are the compositions related to the musical styles in Europe? In what sense are the compositions, or perhaps are not, national? In what manner is the mythical material reflected in the music?

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Representations of Orpheus in art and music

The oak nymph Euridice was the wife of Orpheus, the master of poets and musicians in ancient Greece. When she died and went underground, Orpheus made great efforts to reunite with her. In the hope of receiving help from the gods, he plays the lyre and creates harmonious music. He will reunite with Euridice, provided that he does not look at his lover's face until passing from the darkness of the underworld to the light. Orpheus looks back to see Euridice so he loses her. This tragic story has been a source of inspiration and important formed the subject of artworks. Artists and musicians created various artworks from the myth of Orpheus through the relationship of intertextuality starting with Aristophanes' famous tragedy *Euridice* until today. The question "How" is one of the basic questions of semiotics. It is known the Orpheus myth turned into a mystery religion with the name of "Orphism" and sustained his existence compatible with Christianity. The opera of Peri-Rinuncini's *Euridice* was created from the Orpheus-Euridice myth. Before the production process of the opera, the pictures were an important part of the stage design. As for the music of the Peri-Rinuncini's opera *Euridice*, a team of musicians examined "how" ancient Greek music had been. The present study evaluated Gluck's *Orpheo ed Euridice* opera and the *Euridice* opera of Peri-Rinuncini in the context of intertextuality.

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Typologies and signification of chats and super-chats of YouTube audiences at the 18th International Chopin Piano Competition: revisiting Benjamin's aura

This paper examines behavioral manners of the YouTube audiences for the 18th International Chopin Piano Competition held in a period between October 2 and 23, 2021. This hybrid media event was performed in the Warsaw Philharmonic Chamber Music Hall in Warsaw, Poland and offered as a YouTube venue by the Fryderyk Chopin Institute. Using qualitative analytical software, NVivo, the data analysis focuses on the YouTube textual sphere of chats and super-chats by the various audiences. The typologies of the audiences are classified through the accumulated chat texts. The trend, significance, and implications of the many national currencies contributed through the YouTube sphere as 'super-chats' is discussed. My goal in this study is to understand the emerging YouTube audiences specific to the classical music event as well as its music distribution, which was accelerated by the COVID 19 pandemic. Furthermore, I specify the relation between the classical music contestants and its relevant stakeholders' *raison d'être*. There appears to be a parallel significance between the emerging and evolving technological apparatus of this musical competition and Walter Benjamin's explication of aura explained in his essay, "The Work of Art in the Age of Mechanical Reproduction," in connection to emerging photographic technology and films of the early 20th century.

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Enunciation or the place of record. For a theory of the phonographic shot and the point of listening

The paper proposes a semiotic bricolage: recovering the theories revolving around the linguistic notion of "enunciation", as developed within both film semiotics and narratology, and applying them to mediated music, in order to outline the basics of a theory of phonographic enunciation. Firstly, the paper briefly discusses enunciation as defined, in the wake of Émile Benveniste, by Algirdas J. Greimas and the Paris School of Semiotics (1979), and addresses the troubles music semiotics has faced in appropriating such theory; especially, after the rise, in the second half of the Twentieth Century, of the new aesthetics of electro-acoustic music. Afterwards, on the basis of the distinction between "the profilmic" (whatever is placed in front of the camera, subject to the shooting) and "the cinematographic" (images manipulated or created thanks to the cinematographic techniques) established by film semiotician Christian Metz (1972), the paper proposes a homologous distinction between the prosonic (acoustic sounds, subject to recording) and the phonographic (sounds manipulated or created thanks to the phonographic techniques). As a consequence, it is possible to distinguish between an aesthetics of recorded sound (the re-presentation of a sonic event happened in the past) and an aesthetics of acousmatic sound (music that "happens" at the very moment when it comes out from the speakers to the advantage of the listener). On the basis of the technical affinities between the film and the record, the paper proposes Metz's theory of "impersonal enunciation" (1991) as a good model for a theory of phonographic enunciation, suggesting, in addition, the reintegration of the actantial simulacra elaborated by Greimassian semiotics and the pertinence of the mode of narration (in particular, the perspective; namely, the point of view) as elaborated by Gérard Genette (1972). Finally, on the basis of the four "enunciative configurations" proposed by film semiotician Francesco Casetti (1986), the paper presents a typology of four enunciative configurations or points of listening in music: Objective (aesthetics of recorded sound), Interpellation (enunciated enunciation–enunciation made explicit–at the prosonic level), Subjective (aesthetics of acousmatic sound), Impossible Objective (friction between the prosonic and the phonographic, between the aesthetics of recorded and of acousmatic sound).

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Traces of motion and force: The Genuine Index in musical signification

The index "asserts nothing" (CP 3.361), yet Peirce also states that a pure index or a sign devoid of indexicality is impossible (CP 2.306). Peircean signs are entangled with one another and yet, by differentiating aspects of signs and their means of signification, we gain useful knowledge on semiosis. Musical semiosis is a case in point: it is enabled by sound, which is necessarily a trace of events and forces in physical space. But, beyond being a pure secondness or haecceity, this sonic trace is also informative of these events by virtue of its qualities. This informative capacity Peirce attributes to a type of index—the genuine index by virtue of firstness ingrained within the indexical reference. Taking this cue, this paper expands on the informative role of iconic involvement in indexical signs (imagistic, diagrammatic and otherwise) in musical signification and on the role this type of sign plays in embodied inferences of meaning about musical sound, which in turn intermingle and remain among symbolic-cultural signifieds.

Analyses: Narrativity

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Hermeneutic analysis in five steps: A model

This paper presents a model for a hermeneutic analysis in five consecutive steps. It has been tested on both graduate and undergraduate classes. The model appears to be useful to include in a systematic way most of the different aspects that lead to a meaningful analysis, particularly one that is useful to performers.

Once a harmonic and formal analysis has been reached, a first step focuses on references to movement. Whether the music walks, dances or gallops determines greatly the character of a piece, especially in 18th-century repertoires. Second, vocal references should be tackled. They can be established attending to where they take place: in the chamber, on the theatrical stage, or in the temple. Third, oral and rhetorical references can be analysed. The imitation of oral intonation and the style of the musical discourse tend to be especially relevant to an expressive performance, and thus to our performative, pragmatic analysis. Fourth, musical signs such as symbols, word painting or intertextual references can be analysed. A last step needs to classify and reorder the results of the analysis. In my experience, this can be done in a narrative way, according to semantic fields, or using isotopies.

Finally, a conclusion ought to summarise all topical, rhetoric and narrative findings in a hermeneutic interpretation. Among all the literature available, the neighbouring works and authors will be the most precious help to understand a musical work's expressive meanings. Felix Mendelssohn Bartholdy's *Rondo capriccioso* op. 14 will serve as an example to the proposed analytical model.

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Modalités sémiotiques et sens sociologiques.

Tableaux d'une exposition de Moussorgski orchestré par Funtek et Ravel (1922)

Il y a cent ans, en 1922, deux orchestrations différentes de *Tableaux d'une exposition* (1874) de Moussorgski étaient créées: l'une à Paris, grâce à Maurice Ravel, l'autre à Helsinki, grâce à Leo Funtek. Ces deux musiciens permettent à cette œuvre pour piano peu connue de devenir célèbre. Quelles pièces des *Tableaux* sont mises en valeur? Les deux orchestrations sont-elles similaires? Funtek et Ravel trouvent des solutions différentes pour l'orchestre. Il faut les analyser mais aller plus loin qu'un relevé du choix des instruments. Orchestrer ou arranger une œuvre, c'est l'interpréter. C'est instituer une nouvelle narration. C'est utiliser des modalités définies par les théories de la sémiotique de Greimas et de Tarasti. C'est créer un nouveau récit (Grabócz) et une mise en scène narrative (Hatten) dans une musique instrumentale. Il faut révéler ces nouvelles modalités.

La question de l'interprétation se pose au sein de la sémiotique. Elle se pose aussi dans un autre cadre, celui de la sociologie de la musique. A qui sont destinées ces réorchestrations de l'œuvre de Moussorgski? A quels publics s'adressent-elles? Dans quels contextes? Le but de cette communication est de lier l'analyse sémiotique aux contextes sociologiques qui ont permis la recréation d'une œuvre devenue mondialement célèbre.

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'Translating' music: Applying translation theories to the research on musical work

This paper summarizes in short the book project of the same title, which aims at applying the methodology taken from Translation Studies to the research on a musical work. Despite so many potential points of contact, the border between musicology and Translation Studies still remains an underexplored area. As the Turkish-British researcher Şebnem Susam-Sarajeva points out, this might be due to the limited competence of translators in the field of music on one hand. Musicologists, in turn, are inhibited by their lack of knowledge of translation theories, which traditionally belong to the territory of philologists, philosophers, semioticians, literary scholars and linguists. Meanwhile, the wealth of methodologies offered by Translation Studies may prove to become an invaluable support in the research on a musical work.

My experience with this topic to date has led to the formulation of the term musical translation, roughly defined as a reproduction (replica) of the work as a whole, created in order to disseminate the work, taking into account changes and transformations resulting from the medium, time, place and purpose, by analogy with literary translation. In semiotic terms, musical translation is then to be viewed as a sign (representamen) which stands for the original work in the eyes of a certain group of recipients. Technically, this umbrella term encompasses such phenomena as musical arrangement, transcription, reduction, orchestration or cover version. As a consequence of this line of thought, I attempted to apply several concepts, methodologies and typologies used for literary translation, in reference to the new renditions of already existing musical works.

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Writer and composer on musical signification: Balzac interpreting Rossini

Honoré de Balzac in his short story *Massimilla Doni* (1839) tries to explain what music is and how it functions in human intellectual and emotional life. He proposes a quasi-scientific analysis of Rossini's music: the opera *Mosè in Egitto* (1818). The expert in musical analysis and interpretation is the main character—Massimilla Doni, who explains the opera to a French doctor using many signs coded in European culture as well as many philosophical theories about music and other arts.

The most important for understanding the power of music, according to Balzac, are: tonal codes and tonal symbolics, instrument's symbolics, musical and literary archetypes and topics (prayer, storm, fugue, love, death, miracle, God, religious symbols), rhetoric figures, musical genres, connection between music and memories (theories by J.J. Rousseau. E.P. de Senancour), as well as the comparisons between the arts. This kind of literary interpretation of music shows how its signification and symbolic systems of music were understood in 19th century culture and how it was useful to describe human reality.

The goal of my paper is to try to answer to following questions:

1. How does Balzac create musical significations starting at musical tradition and different theories of art?
2. What musical signification can one find in Rossini's opera?
3. How does Balzac create new musical significations important for fictional characters based on Rossini's music and European musical tradition?
4. How does external real musical work become an important internal element of literary fiction or how the exo-signs become the endo-signs?
5. How do the fictional characters communicate musical signification one to another (and to the reader)?

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Mozart, Sympatheia, and Oikeiosis:

Interpreting dialogue in Mozart's piano concerto K. 467 through Adam Smith

This paper develops Adam Smith's (Smith 2002) concept of *sympatheia* (engl. sympathy) and applies it to WA Mozart's concerto form that consists of a spherical system of solo and ritornello sections. As compared to Enlightenment culture where sympathy operates in space, in music sympathy is extended through experienced time. According to this intermedial interpretation for Smith sympathy is a set of practices through which an individual becomes social, for Mozart it is an evolving narrative process where an individual finds his/her identity through encounters with Otherness. The stoic principle of *oikeiosis* (Klein 2002) can be applied in both cases. The paper argues that behind both cases there is an opposition between ordinary experience and reflective transcendence that Smith attempted to solve through his model of impartial spectator. The paper presents a more fine-grained model of Smithian sympathy unfolding over time that is based on a model of *oikeiosis* and the *zemic-model* (Tarasti 2015). *Zemic-model* consists of four variables M1(S4), M2(S3), S2(M3), S1(M4), where *Moi* = M1, body, M2 person; *Soi* = S2, praxis, S1, values. An individual gets increasingly social when he/she moves through the variables of the model. In this model *oikeiosis* represents for Smith spheres of sympathy (Forman-Barzilai 2009) and for Mozart they are interpreted as spheres of dialogue between soloist and orchestra in his concerto form. When in the resulting model subjective and objective components are filtered through each other in dialogue an existential experience is born. Such a transformation takes place at the beginning of development section in the first movement of piano concerto k. 467. The musical work is now connected to transcendental experience and Smith's impartial spectator, endowed with an extended version of *sympatheia*, is allowed to have simultaneous experience of the internal and the external.

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Romantic irony in the third movement of Mahler's Symphony No. 1

Completed in 1888 and undergoing several revisions until 1906, Mahler's First Symphony opened a new chapter in the history of the genre. The intriguing combination between tone poem and symphony, the tension between the material and the abstract logic of the form, Mahler's own ambivalence concerning the necessity of programmatic commentaries, the decision to discard an entire movement, several changes in the instrumentation, the apparent lack of relations between the movements—all these particularities heralded a radical shift from the grand tradition of the Austro-German symphony to a new formal paradigm. Max Kalbeck referred to it as a *Sinfonia Ironica*, thus encompassing the numerous instances of double sense and ambiguity in the work.

The third movement features several key elements: a famous children's tune, east European Jewish intonations, an intertext from Songs of a Wayfarer, the topics of funeral march and Wanderer. They all contribute to the dream-like character of the movement and speak for the eclecticism and plurality of its narrative strategies, precisely those aspects that were seen as a profanation of the pure symphonic genre and that, more than a century later, still strike listeners as being eccentric and capricious. How does Mahler achieve to reconcile such sharply contrasting musical materials? How does this movement acquire a suitable place in the design of the symphony as a whole? And how does it fit into the overall musical image of Nature depicted in the work? These are just a few questions that will be addressed in this paper, with the purpose of deciphering this movement using the tools that Friedrich Schlegel provided in his writings on irony.

Dialogues and dialectics between tradition and modernity: Semiotic studies on Chinese art today

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Modernity of Chinese art takes its form in Chinese elites' encounter and embracing with western art, philosophy, and other social sciences, along with its construction of self-identity and the formation of knowledge of aesthetics and art into a discipline in China. As the important ideas as "form" "image" "realm" are loaded with different meanings and therefore indicate categories, cultural heritages, and historical periods distinctively, dialogues and dialectics between east and west, locality and globalization, tradition and modernity on Chinese art have been explored, deftly and dynamically, by Chinese artists and critics until today. How do these interactions shape the alternative and diversified modernities of Chinese art? In what aspects and to what extent are these artistic/aesthetic creations and concepts reflected in our culture and everyday life? From the perspective of semiotics, we would like to examine Chinese art practice and theory in different fields and try to provide a panoramic view of Chinese art today.

PAPER ABSTRACTS

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Conversation between "Ouroboros" and "Curly Dragon Pattern": Cultural bias in the expression of "symbolic archetypes"

OUROBOROS is reflected in many ancient mythological narratives, and it can be studied as a "cultural prototype symbol". This article attempts to explore the differences in the way of thinking in different cultures by comparing the "Ouroboros" symbol prevalent in Western classical culture with its counterpart "Curly Dragon Pattern" in Eastern China. On this basis, we can rethink the specter of "Symbolic Darwinism" that still haunts cultural studies.

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Musical nostalgia and gendered signs: Chinese enjoying old local rock songs on music streaming platforms

This research examines the interplay of digital platforms and gender relations, and rock music, particularly the effects of digital platforms on reintroducing and reviving Mainland Chinese rock music (*zhongguo yaogun*, MCRM) of the 1990s. Through our analysis of the contemporary discourses surrounding MCRM produced and circulated on music streaming platforms (MSPs), we maintain that the participatory features of MSPs have conditioned the recent revitalization of MCRM. Moreover, the comments left on iconic MCRM songs typically contain a strong nostalgia for the imagined sonic taste of the 1990s. The discourse surrounding the revitalization of MCRM is also marked by an explicit longing for the male musical talent and sex appeal from a female persona. As such, the research outlines and argues for a social semiotic framework for understanding music consumption.

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On Lu Xun's lingual conception of translation

Lingual conception of translation is the most important component part of Lu Xun's translation thought. The essay analyzed Lu Xun's lingual conception of translation with the following aspects: the vernacular Chinese of translation language, the appropriate terms of translation style, the dissimilation of translation language and syntax, the Conditional Factor of translation language. Besides this, the essay explored the positive impact from Lu Xun's lingual conception of translation to Chinese language.

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Abstract style and contemporary creative industry design from the perspective of semiotic aesthetics

Why does contemporary design use abstract style? Why are people who find it hard to accept abstract style willing to accept this style of design works? There are reasons for the historical evolution, as well as technical reasons for large-scale industrial production. However, few scholars have explained it from the perspective of semiotic aesthetics. This question raised by design practice is the key to understand various design aesthetics such as contemporary public art design, process design, cultural

and creative design, and even commodity design. Based on the semiotic aesthetic principle of “the unity of design and utensil meaning,” this paper analyzes the partial triple sliding between “the use of objects-the practical meaning-the artistic semiotics meaning” in the contemporary design, and the aesthetic effect of the “three parallel” in the contemporary art.

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The textual features and narrative strategies of Michael Ondaatje’s “Jazz Novel”: A stylistic interpretation of *Coming through Slaughter*

The novel *Coming through Slaughter*, a story of a talented musician’s pursuit of the real art and true self, is based on Buddy Bolden, a Jazz cornet player from New Orleans, USA in the early 20th century. Author Michael Ondaatje shows his originality in creating a “jazz novel” crossing the borderline between music and literature, in which three jazz-like features are embodied in characterization, theme presentation and narration: collage, improvisation and inter-subjectivity. By virtue of the unique free elements of jazz, Ondaatje maximizes the postmodern features of the novel and vividly depicts the complex subjectivity of the characters.

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Art as the visage: A phenomenological approach to the debates regarding AI arts

In this paper I want to argue that current discussions regarding the subjectivity of AI especially the “creativity” of AI art miss the target of this problem because they presuppose that there can be a certain answer in the sense of positive sciences to the question “are AI subjects”. However, from the phenomenological perspective of Levinas, other subjects can only be grasped through their *visage*, which means that they are absolutely alien to my consciousness. A work of art is nothing but a *visage* which opens a field of uncertain possibilities. In this sense, to study the art-ness of a work by an AI in the popular approach today is fundamentally a problematic strategy.

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Imagery semiotics: A semiotic interpretation of the Chinese paradigm of contemporary art

Chinese contemporary art, the figurative reality does not oppose the modernity of art, it is still a work related to the natural world and “representation”. Chinese contemporary art is a modern transformation of traditional Chinese imagery aesthetics, providing an important Chinese paradigm for world contemporary art.

Chinese contemporary art “represents” explicit real objects through image-like artistic symbols, and through the presence of image symbols, solicits invisible meanings such as existence, Tao, idea, beauty, etc. This is “creative representation”. In addition, in the process of returning to the material medium itself, the image symbol unfolds “self-representation”, and uses the material “presence” to trigger many meanings of “absence” and “remaining”. The “representation” here refers to the existence of art symbol material itself, pointing to an open interpretation of meaning.

The meaning of image symbols flows back and forth at three levels: the medium of “self-representation”, the meaning object of the real world, and the invisible meaning object of “creative representation”, forming an artistic momentum. Chinese contemporary art actively creates a space of life, a sense of unity, and a meaning of artistic conception. Chinese contemporary art does not exclude figuration and reality, and comprehensively uses the indicative, conventional and iconic nature of symbols. The Chinese paradigm of contemporary art emerges from the ambiguity, relevance, and unity of “image symbols”. The semiotic analysis of Chinese traditional image aesthetics enhances the interpretation effect of Chinese traditional aesthetics on contemporary art, and provides a certain theoretical reference for exploring the Chineseness of contemporary art.

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The influence of the Five Phases on Chinese arts

The report aims to discuss the influence of the Five Phases on Chinese Arts. The Five Phases (五行) is believed to be a primary thought that shapes Chinese culture and thinking style. At the same time, the Five Phases is also a notable sign or sign system in Chinese culture, and its interpretations cover numerous areas, such as politics, rituals, classics studies and arts.

However, previous studies commonly focus on the functions of the Five Phases in Chinese political and intellectual history, while few of them have shed light on the area of arts. This means a great many potentials residing in the relation between the Five Phases and arts remain unexamined. To fulfil the gap, I would like to choose a few instances to illustrate the influence of the Five Phases in Chinese arts, particularly in paintings. My argument is roughly divided into two parts. The first one retrospectively examines the influence of the Five Phases in Chinese traditional paintings. The second part employs some modern artworks, such as “The Five Phases” in 2010 and “The Coexistence of the Five Phases” in 2019, to exemplify the cultural influence of the Five Phases today.

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III. Material Culture

Material culture, aesthetics, and semiotics in the lifeworld

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The use of material culture has been considered as a significant point in the history of human civilization and now the possession of materials tends to indicate various meanings in their socio-cultural life. Further, the use of materials, apart from fulfilling survivability for human beings, is considered important for defining social relationships and representing different identities. Further, materials, by their possession or dispossession, are considered as an indicator of people's mind, social and economic status, or conditions. Materials also belong to the symbolic world and it involves the mediation between man and god and other supernatural beings. It also occupies a significant place in the belief system for fulfilling certain roles and responsibilities. Although material culture is considered as a separate category in the domain of folklore, this panel would focus on material culture in its association with oral literature, performing arts and social system and beliefs. So that the role of material culture for making human life meaning could be explored and its participation in the semiotic process could also be comprehended.

PAPER ABSTRACTS

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Transformationality of art to artifacts: Semiotic exploration of aesthetics and significance of Madhubani paintings as living tradition

Traditional and folk arts play a significant role in the life of people who have developed these forms as an eternal response to the external conditioned by various factors. Mediated through the medium of graphical and visual forms, these traditional forms cannot be ignored merely as they are associated with and belong to communities whose principal medium of transmission of knowledge is orality. Originated in the Madhubani district of Bihar, the Madhubani paintings known also as Mithila paintings is a popular art form. It is practised in the Mithila region of India and Nepal, and its fineness could be seen not only in the materials being used to draw images, motifs, etc, but also in the eye-catching various images of geometrical patterns. Another significant aspect is that it is closely interlinked with religious rituals, nature special occasions and festivals. As a form of art of two-dimensional imagery, drawing colours from natural products and depicting the natural objects and scenes of different shades of life, it gains its significance in serving diverse purposes of women folks of various communities. Though practiced by women artists belonging to different caste and communities of the Mithila region, it transforms wall of canvas in site of contestations, protests, and dialogues between different groups, and also as the site for the articulation of untold personal narratives of women artists. The transformationality of Mithia paintings by accepting new surfaces, provides ample scope for a semiotic study to delineate the signifying presence of the form in the contemporary society.

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Introspecting Alkap: Contextuality and narratives in the folk theatre of Bengal

Alkap is a folk theatrical form popular in the Murshidabad district of West Bengal of India and in the Rajshahi division of Bangladesh. Satirical in nature, the Alkap is an import form representing and signifying Bengali folklore, it emerges from the daily life experiences of the common people. The texts used in the Alkap performances are in oral forms and they are improvised by actors in the performance which throws light upon the different shades of folklife and folk beliefs, and ratifies social norms, reinforces community identity and its power to act in its interests. The participation in the Alkap performances signifies and reflects a mode of communication associated with the marginalised practices and also concerns where relevant symbolic organising and non-organising behaviour and protest are designed to have an exact effect on social injustice and discrimination faced by the marginalized communities. The contemporary status of the Alkap is highly influenced and altered by industrialization, displacement, migration, and urbanization, etc. Similarly, globalization cannot be seen as free from its immense contribution that has resulted in the economic interdependence which has changed the dimension of the socio-cultural and spiritual life of the common people that has eventually affected the form. This study deals with the interplay of material things that have become significant in understanding the folklife in the context of imposition of improvised lifestyle conditioned by dominant material culture, and also highlights the fact that how it reflects various signifying practices of common people particularly during their cultural negotiation.

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Symbolizing identity and status:

A semiotic study of traditional textiles and costumes of the Koirengs of Manipur (India)

Traditional material culture is an important aspect of folklife not only for the reason that it reflects the change and continuity of tradition, but also because it exhibits the aesthetics and identity of the community. This semiotic study of textiles and costumes of the Koirengs of Manipur delineates the symbolic role played by the traditional textiles and costumes in their socio-cultural and spiritual life apart from reflecting the aesthetics and status of the community. Similarly, the variations present in the textiles and costumes also contribute significantly to symbolizing and differentiating the local art and craft from their vernacular counterparts. With the minute observation of the interplay of various signifying elements, this study interprets the tradition, change and continuity in relation to the traditional textiles and costumes of the Koirengs in the context of the modernization and globalization era. Further, the colours and design patterns used in the tradition also reflect the symbolic relationship between the community and nature on the one hand and the contribution of nature in deciding the aesthetics and creativity of the community on the other hand. In addition, this study also focuses on the oral literary items including folktales, myths, and legends that are associated with textiles and costumes of the community. However, this study tries also to understand the materialistic value of the textiles and costumes as they are treated as important assets of the community beyond their decorative and aesthetic manifestations that present a vivid picture of the socio-cultural, political and spiritual life of the Koirengs.

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From shapes to action—the narrative turn in prehistoric image-making

Storytelling with pictures did hardly occur in image-making before 5,000 BCE. Art historians and archeologists have been interested in the realism of the cave paintings in southern Europe, seen as a starting point for the development of later art. However, the earliest emergence of picture stories has been neglected. These appear in full-fledged form in Mesopotamia and Egypt during the third millennium BCE.

But the first steps of showing and combining individual images in order to display narrative scenes arise as early as around 5,000 BCE at different places in Europe. Clear examples can be found in northern Scandinavia, where rock carvings depict people, animals, and various activities in image sequences.

The ability to portray life experiences with pictorial storytelling enlarged human communication. What made this innovation possible? In this project, we will examine its emergence as well as its socio-cultural relevance.

In a forthcoming project, I will, within an interdisciplinary research group, examine the emergence of pictorial storytelling as well as its socio-cultural relevance. Approaches from cognitive science, narratology, and semiotics will be tested against archaeological material. More specifically, we will examine some of the earliest picture stories in northern Scandinavia, with a comparative perspective on equivalents in Portugal and Spain. Based on these objectives, we have established an interdisciplinary research group from three universities/research institutes (Kalmar, Lund in Sweden and Tromsø in Norway), having distinct, but mutually enriching research profiles. In this paper, I shall outline this project as well as discuss and present some concrete pictorial examples.

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Signifying role of material culture in modern theatre practice: A semiotic study of theatrical life

Theatrical performances occupy an important place in the socio-cultural and political life of people, and they promise to perform a wide range of functions to meet everyday demands that emerge out of and are conditioned by traditional and modern life factors. Irrespective of their inevitable presence in human life, theatrical performances are inherently complex with the participation of various signifying elements that necessitate an in-depth study from a semiotic perspective. Popularly considered actors' centric events, theatrical performances have emerged as the topic of study for understanding the interplay of traditional and modern elements in constructing a form of reality for their audience. Although there are many elements in modern theatrical performances, this semiotic study focuses on materials associated in a significant way to produce the performative text that integrates all the participating elements including the audience. Materials used in theatrical performances help us not only to differentiate and categorize different grades of performances or performative forms within the tradition of theatrical forms but are also useful in understanding theatrical life in toto. This study pays attention to the modern theatrical performances that are geared toward embracing new technologies by expanding limitations as well as by defining their boundaries, to delineate the modern theatrical life that has been reshaped by the growth of virtual platforms as the medium to connect the theatrical performances with the spectators during the pandemic. This study signifies the role of material culture shaping human life associated with modern theatrical performances beyond artistic and aesthetic values.

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The phenomenon of birth/reproduction in the Kura-Araxes culture: "examination of the pulur/sakyol pottery from a semiotic perspective"

The pottery, which has been associated with a large part of the socio-cultural life since the prehistoric times, constitutes one of the material cultural remains where the cultural identity can be followed best in archaeological research. These ceramics, which can gain different meanings according to their use in the place, sometimes appear as an offering vessel used in rituals, sometimes as an

offer gift in the grave, and sometimes as a vessel used in the kitchen. These ceramics, which enable us to have information about the social and economic well fare of the period people, offer a wide research interest to researchers with their rich decoration compositions on their surfaces. These compositions, which are the products of the craftsman/human mind, enable us to have an idea about level of consciousness of primitive man. Kura-Araxes cultural phenomenon, one of the important cultures of the Ancient Near East in the Early Bronze Age, attracts attention with its ceramic tradition, that we can describe as characteristic. There are compositions of various geometric shapes and stylized expressive scenes centered on humans and animals on the surface of these ceramics. Some motifs create a unique template, almost like a signature of the culture. This study includes the semiotic analysis of the decoration composition on the pottery belonging to the Pulur/Sakyol settlement, which is locally prominent among the decoration compositions of the Kura-Araxes Culture. After an analysis is made using the semiotic analysis method of A. J. Greimas, the founder of the Paris School of Semiotics, the conjunctive elements will be evaluated at the connotative level.

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Material culture and lifeworld: Semiotic representations in the cinematic art of Satyajit Ray

Being one of the potent media of communication, cinema reflects society by presenting narratives, and by making arguments, representation and criticism on social issues and structures. In fact, Indian cinema has been influenced by many film movements from across the world and there have been many artists and directors in India who have reflected these movements in their films. Satyajit Ray has been one of the Indian Directors whose movies provided window to the western world to see the Indian cinema, and he is the only Indian director to receive the Academy Award for Lifetime Achievement and also he has received the highest civilian award from France for his service to Art. His movie tradition is a reflection of his influence to Brahma Samaj and the literary traditions of Bengal. His movies showcased his comments and critique on the Indian society. He creatively used the material aspects like props and motifs to give significance to his stories which are truly the representative of Seventh Art or the Plastic Art. The use of material culture in the everyday life of the characters within the film adds significance to the meaning of the composition. The semiotic meaning of the usage of props and recurring motifs gives open space for interpretation of the literary creations of Ray. In this study, the semiotic representation of material culture employed by the Director and in doing so, selected literary creations of the Director are analyzed from different frameworks of compositional elements.

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Identity and heritage through material culture:

A semiotic study on the lifeworld of Lahaul & Spiti valley of Himachal Pradesh, India

Material culture is a broader category encompassing a variety of forms and materials that are associated with traditional and modern life. They are the rich resources providing ample scope for understanding the continuity and changes in the traditional life along with other functional aspects of material life of people that include artistic and aesthetic reflections of the communities. Moreover, material culture is also associated with the cultural heritage that elevates the cultural artefacts to occupy an important space for reflecting the cultural identity of the communities. In this study, the role of cultural materials and artefacts that occupy an important place in the cultural identity of the Lahaul & Spiti valley of Himalayan region is described by focusing on their symbolic value in the construction of cultural identity and the creation of cultural consciousness of belongingness to the landscape-irrespective of their different social belongingness. Beyond the impact of modernization and globalization, the societies inhabiting the Himalayas are working towards conserving and preserving their cultural materials and artefacts with the realization of upholding their cultural legacy. This consciousness for conserving and preserving their cultural artefacts could be seen as the result of their understanding of cultural materials and artefacts and their interconnectedness with other cultural expressions such as oral traditions, social customs and beliefs, and performing arts, and thus, the attempts by the communities in the Lahaul & Spiti valley in the Himalayan region are considered as historical, and the initiative must be seen in their perception of these materials. This semiotic study explores the nature and symbolic forms of cultural materials and artefacts for fulfilling various needs of the communities in the Himalayan valley.

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Aesthetics of material culture with special reference to Theyyam ritual performance of Kerala (India)

Kerala, the southernmost state of India, is known for rich traditional and folk practices with influences of modernity. Folklife in the state is also identified with the processes that appropriate and reappropriate folklore elements in the recontextualized and de-contextualized situations giving opportunities for the mixed life that produces intersections of cultural hybridity. In this context, this study looks at the Theyyam ritual performances found in the traditional temples of northern Kerala for exploring aesthetics found in the material culture—costumes and other ritualistic objectives associated with the Theyyam performances. Theyyams associated with each deity are unique in terms of aesthetically designed and artistically appealing costumes and make-ups together and collectively contribute to creating the ferocious look for the Theyyam. Apart from the use of traditional and cultural materials by Theyyam for representing different deities, there is a lot of symbolism associated with the use of colour in constructing emotions and moods that add elements to shape the characters. By taking material culture associated with the Theyyams, this study delineates and interprets the presence of signifying and symbolic elements in constructing the ritual space and contributing to the mediation between the natural world and the ritual world established for and by performances. The semiotic approach helps to explore the interconnection of various elements within the performance traditions and also outside the performance in a way to understand the signifying presence of Theyyams in the modern contexts and also the symbolic world constructed through participating elements beyond their artistic and aesthetic values.

New Semiotics of Fashion. Fashion & Lifestyle

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For centuries, people have been using fashion to represent ideas, values and beliefs that are part of the cultures which they are members of, that is to say, their lifestyles.

Once the theoretical distinction, in the Greimasian school, between *forms of life* (Fontanille 1993) and *lifestyles* (Landowski 1997, 2012) has been overcome, it is a matter of describing lifestyles as a set of daily semiotic practices that determine a way of understanding life and the world. A semiotics rooted in phenomenology can account for the meaning of these currently dominant social practices, analyzing lifestyles as sensory and emotional experiences.

This panel intends to explore the meanings which are constructed and negotiated in society these days through fashion and its concomitant lifestyles, especially considering the omnipresence of digital media, which entails the perpetual mediatization of people's everyday's life. Semiotics, therefore, is one of the perspectives through which we are able to analyze different practices related to fashion such as design, consumption, advertising, social media interactions and more.

PAPER ABSTRACTS

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Fashion and material dematerialization: insignificance or paradox?

Fashion in the Metaverse time is experiencing a serious tension, leading to a radical inversion of promises: the disembodiment of fashion functions challenges our assessed paradigms and competences. How to re-establish the balance between material and immaterial values? How to embrace the new range of identities, of relationships, of contexts digitally enabled, where I can build my body language without the physicality itself? Semiotics should help to succeed this sort of translation, that call us to overturn the meaning itself of fashion system to focus a new differential purpose.

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South America and contemporary fashion

This essay intends to present emergent events from South America, bringing discussion about what contemporary fashion should be reformulated.

The events are two collectives, one in São Paulo, Brazil, and the other one, in Santiago do Chile, besides one metaverse fashion collection, and a zero waste project, developed both in University of São Paulo, Brazil. They are events that are born out of the arena of fashion trends, presenting new ideas of beauty, composition, participation and autonomous impulses, due to digital culture, as well as clothing practices nowadays

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Fashion consumption as communication and resistance practices through digital media

It is possible to assert that the fashion system constitutes a complex device that determines consumption agendas. Fashion clothing is massively consumed, and consumer habits are deeply affected by online advertising. These consumption practices are not simply passive, sometimes they are creative, yet they are still part of the fashion disciplinary device. In these consumption practices, a range of expressions and discourses between individuals may be detected as well as multiple subjectivities under construction within contemporary societies. The intention of this article is to shed some light on the role of online fashion consumption as communication and resistance practices within our societies, which are traversed by daily and prevalently online advertising and encourage increased consumption. 'Influencers' are one novel example of how online advertising is subtly influencing fashion consumption. Even though consumers show certain tendencies in acquiring fashion clothing from specific brands, via different digital media outlets depending on their socioeconomic status and their peer groups, their consumption practices may try to subvert the conventional formats through which fashion clothing has been consumed traditionally, by purchasing sustainable fashion items, genderless fashion outfits or shopping all these against the algorithm. Nevertheless, as much as these practices seem to promote resistance, they might confirm the tactics of the system and just be a part of the algorithmic logic that imposes certain products, reproducing established categories.

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La mode immatérielle: une forme de vie hétérotopique

Cette proposition interroge l'émergence d'un phénomène de mode associé à l'univers de la mode, son industrie et plus largement à l'univers des industries du web et de l'émergent *metaverse*. Elle vise à répondre à un certain nombre de questions, relativement nombreuses, en raison de la dimension plurielle et inédite de cette nouvelle pratique vestimentaire. Elle portera sur les évolutions et les transformations médiatiques et notamment numériques de la mode aujourd'hui, sur l'éventuelle dimension utopique de la mode numérique qui se conçoit à partir des fonctionnalités du web et de l'éclatement de contraintes spatio-temporelles et aussi climatiques. Il s'agira également de questionner le renouvellement ou la suppression du "rythme périodique des saisons" (Fontanille, 2015) qui impose la temporalité de la mode tout comme l'éventuelle potentialisation de l'apparence immatérielle comme comme ultime quête de valeur. Enfin, elle mettra l'accent sur les espaces numériques immersifs comme les jeux vidéo et les réseaux socio-numériques, espaces censés accueillir cette mode qui occulte le corps, qui le simule dans une normativité virtuelle.

Pour tenter de rendre-compte de ces champs émergents, la problématique comme la mode en tant que *forme de vie hétérotopique* dans la continuité des recherches de Jacques Fontanille (2008, 2015) et de Michel Foucault (1984) déterminera cette communication. D'un point de vue empirique, elle s'appuiera sur un corpus hétérogène, composé de textes médiatiques qui mettent en discours la mode immatérielle, de contenus socio-numériques publicisant et qualifiant les collections virtuelles.

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The rhythms of knowledge: a socio-semiotic investigation of 21st-century epistemological fashion cycles

This project continues my 10-year investigation of the rhythms of sartorial fashion, applying the models developed through the study of Western and Oriental dress to the study of the same rhythm in the realm of knowledge production and consumption. By observing how trends flow in a cyclical alternation of mainstream and countercultural currents—a reflection of the production of critique and its absorption by dominant systems—this proposal aims at a preliminary examination of how this model can be used to read and interpret epistemological fashion cycles. Although not directly concerned with the use of natural resources or the production of material objects, the mechanisms and motivations involved in the production of knowledge are a central matter for sustainability and the regeneration of ecologies, as well as the project of decolonising methodologies and learning practices. Thus, we aim at analysing those mechanisms, responding to the contemporary critique of sciences found in the works of Virilio, Sousa Santos, and Tuhiwai Smith. The work departs from writings reflecting on a "history" or "archaeology" of knowledge (such as Foucault's), utilising Greimas' and Landowski's socio-semiotic framework to examine the roles and competences embodied by the different actors involved in the production, dissemination, and consumption of knowledge, exploring the matter of system-sustaining research in relation to pressing contemporary matters, such as the crisis of veridiction.

By reflecting on the practices of research and its subjection to a fashion system, the work interrogates the possibility of producing knowledge in a capitalist system.

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The narrative of luxury through the discourse of art

In some haute couture brands like Chanel, Gucci, or Hermès, it is possible to observe a connection between art, fashion, and lifestyle in their narratives. The luxury goods developed by those heritage brands communicate inherent legacy attributes such as enjoying a good life, handcraft expertise, and an artistic and exclusive aura. Louis Vuitton is perhaps the most prominent fashion brand that has obtained repercussions in the art sector (Saillard 2009). Since its beginning, the brand has pursued connections with artists like René Lalique or Pierre-Émile Legrain. In addition to this background, profitable collaboration has been made with contemporary artists like Jeff Koons, Yayoi Kusama and Takashi Murakami. This interest in art culminates in creating a space devoted to displaying the brand's art collection, the 'Fondation Louis Vuitton pour la Création' built by Frank Gehry in Paris, in 2014. The strategic *modus operandi* of Louis Vuitton involves collaboration between an artist and the company to create fashion goods that will be revalidated by a reputed institution in the art field, like a museum or a contemporary art center. Consequently, Louis Vuitton creates a narrative that embodies their fashion products with an aura of singularity by using the artist's figure, the author's repertoire and legacy, and their creative process.

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Ideal fashion bodies in music: forms of life formats and shapes

Fashion englobes the semiospheres of all forms of life and puts them in communication since it is a system where each part takes on historical, ethical, social, cultural significance, generating different forms and substances of expression (Lotman, 1984). The semiosphere makes it possible to circumscribe the place and specificity of the forms of life and is essentially a determined space of signification, both global and endowed with specificity (see Pezzini, Sedda, 2004). The centre of the semiosphere is often circumvented to strive for additional difference, for innovation that takes place after incorporating and translating traits from outside, filtered through the porosity of the boundaries of the space of signification.

A form of life can be analysed from the elements of vestimentary identification, selecting the figurative and plastic dimensions of the total look, where invariant and recurrent garments and accessories become semiotic conditions necessary to produce signification.

Body image subsumes fashion, semiosphere, forms of life, identity, and alterity, shaping its characteristic traits constituting a language. In the frame of genderless and non-binary fashion, this is a crucial matter to discuss, questioning whether the total elimination of differences would be detrimental to the representation of specific identities. In fashion discourse, gender should only be a commodity category (perhaps not even that), not a defining criterion of identity. Wearing a garment is an aesthetic choice that transcends gender boundaries.

The fashion of a given era derives from sedimentation of various traits, of signs deriving from courses and recurrences of motifs in vogue, from a network of citations, or even from the layering of men's and women's clothing. Such layering could be seen as a compelling celebration of creolisation.

To map the invariant traits of the current fashion system, will be analysed and compared some of its characterising forms of life, using the global music scene as a test panel to verify the hypotheses. I decided to work on music because it is currently the driving force behind fashions and the source of the most emblematic and worshipped bodies. Therefore, starting from music trends, the focus will be on Korean pop music, where non-toxic masculinity is relevant, correlated to the hip-hop and trap scene, both American and Italian, connected to the opposite type of man.

In the production and expression of life forms, clothing selection corresponds on a figurative level to the manifestation of identity-character—the fashion fact theorised by Floch (1995)—and on a plastic level to the implementation of a specific ethic.

The aim is to outline the characteristics of the current fashionable bodies and the clothing format to demonstrate that the signs of clothing identification fulfil the semiotic conditions of ethical conduct.

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The dress of Georgia O'Keeffe as art platform

Georgia O'Keeffe is one of the most important female modern artists not just for her work, but for her career and the way she transformed every aspect of her life in an art platform. Even if her speech was against seeing her personal image as something relevant, it is impossible to ignore that her material life—clothing, house, lifestyle—has a connection with her canvases. This work will analyze the way Georgia O'Keeffe was dressing using her paintings and techniques as a way of expression. Her studies about abstraction in publications of Wassily Kandinsky and Arthur Wesley Dow guided her to follow a very disciplined life. Wanda M. Corn studied her clothes for the Brooklyn Museum exhibition in 2017 and argued that O'Keeffe was “living modern”. This present work explore the possibility that actually the artist was experiencing an abstract life related to pursuing a minimalist lifestyle. O'Keeffe was capable of translating her art into her clothes in an artistic way of life. She used to dress in a minimalistic, “masculine” and austere mode at the first and second waves of feminism at the beginning of the twenty century in the United States of America making her statement of inconformity. This work, apart from showing the connection between her creative process and her dress, will also highlight the relevance of her art in her personal image.

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The day of being wild:

timeless questions about the use and passion for animal print from Ancient Greece to the present day

Animal prints, and in particular panther or leopard skin, have been an almost invariant feature of women's clothing and fashion since the 20th century. The value and significance of this presence and use, which do not abandon fashionable dress or the expression of luxury, raise numerous questions about fashion in the modern world, about our conception of the use of dress or dressing and about what is significant in this sort of timeless passion. The purpose of this contribution is to reflect on what lies behind the conscious choice, or the apparently unconscious impulse, which can lead not only to the ethnic and ancestral question, but which can be traced back to the uses of panther skin in Ancient Greece in clearly iconographic and significant contexts that are articulated around the Dionysian world, but which do not accurately reflect the ritual environment, but which contain a proposal for transformation and affirmation of the feminine world that is generated in the light of the influence of the god of ecstasy and metamorphosis.

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Fashion and lifestyle in Katutura: The celebration of unity in diversity

This paper aims to analyze forms of life emerging in the present-day Katutura township, a construct initially engineered by the Colonial Administration of apartheid South Africa when the blacks were forcefully and bloodily removed from what was then known as the ‘Old Location’ to make way for a white settlement in the early 1960s (Mvula Nangolo 2013). Katutura is an Otjiherero name for “a place where we don't feel settled”, depicting the unhappiness and dissatisfaction towards the forced relocation from the ‘Old Location’ settlement where the black people felt at home and settled.

Displaced from their homes and deprived of their collective memory (Lotman & Uspenski 1978), enclosed to squared-off spaces, social life in the apartheid Katutura was practically restricted to “shebeens”. So, people dressed well to drink bottled beers, brandy, or wine. They sat around a table in the sitting room or behind the housed drinking “Kharib” and dancing the “township

music". Seeing oneself and others "dressed up" was enormously important in building collective identity and reinforcing a sense of dignity that was perpetually being assaulted (Kelley 1994) and that means joining a silent protest and Katutura became the epic centre for resistance against the apartheid South Africa's illegal occupation of Namibia.

With the hard-won freedom and independence in 1990, apartheid's Katutura became "a place where we stay" (Pendleton 1996). With the dispossession, discrimination, and rigid segregated apartheid policies gone, the Katutura township today provides opportunity for social and cultural integration, economic upliftment, the reinvigorated of the shared value of ubuntu through music, food, and fashion. Under the theme of "uniting cultures through fashion", the Katutura Fashion Week is an example of changes that are bringing out "peripheral beliefs" that are worth for their novelty, rarity and provides a sense of cultural identity in which styles are created, contested, and deaccented in Katutura. There, where the word lifestyle (Landowski 2004, 2012) acquires meaning with fashion understood as forms of life (Fontanille 2015) nothing more than one of the many forms of life (Simmel, 1957). Katutura as Babylonian is many languages, but a common lifestyle, a unity of culture in an increasingly diverse world (Fabbri & Calabrese 2010), as we will show in our paper.

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Burlesque costume semiotics

The costume design is treated as the main element in the construction of the character and characterization of the Burlesque feminine element, its development being an integrated part of a process whose result is a significant translation of the artist's individual identity.

The present study aims to understand the semiotic aspects in the aesthetic construction of the Burlesque figure, for that, the costume will be segmented into three categories—glamour, fetish, deconstruction—and analyzed according to Peircean semiotics in order to understand how does the Burlesque performance participates in the characterization of the feminine individuality.

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The mask fetish: the impossibility of facing the world without fantasy

In the last months, the mask fetish has spread through celebrities such as Madonna, Kim Kardashian, Evan Mock, and Kenny West and brands like Balenciaga, Moschino, and Louis Vuitton. An essential popular daily and mandatory item from the last two years has risen resignified, questioning the blurred barrier between fashion and fetishism and the fact that people need something else to support their identities in the contemporary world. Using the semiotic analysis methodology developed by Santaella (2000; 2002) and Perez (2004) based on the General Theory of Signs of C.S. Peirce, we aim to analyze some recent fashion appearances (celebrities' lifestyles, fashion shows, luxury brands, etc.) of masks. Analyzed as signs of our zeitgeist, or spirit of the time, these masks and fetishist elements reveal important values shared in the collective unconscious, putting the fashion system as one of the most crucial meaning producers to understand our society. Besides that, the symbolic recurrences of unique masks and other fetishist signs allowed us to identify a fashion trend that explores the human need to expand the fantasy between four walls to everyday life. Thereby, colors such as black and red, spikes, leather, latex, vinyl, and BDSM repertory elements travel beyond the imagination and start becoming popular wardrobe items. Will it be?

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Signs of the grotesque in fashion: the materiality of the body in the immateriality of digital media

The grotesque appears as a subversion of the classic figurations of the body, valuing the bodily links with the material universe, exciting the spectator's gaze from shock (SODRÉ; PAIVA, 2014). These expressions are seen as a counterpoint to the predominant manifestations on digital platforms; rescuing otherness amid the smooth character, with a lack of negativity or resistance from these environments (HAN, 2019), but still conserving the visual refinement characteristic of luxury fashion. It is in this context that we present the main objective of this work: to understand the manifestations of the grotesque in luxury fashion as a sensitivity that highlights the materiality of the human body, while still inserted in the immateriality of digital media. These expressions are analyzed in the light of a context marked by the infiltration of art in the social fabric and in the dynamics of production and consumption, artist, transaesthetic capitalism (LIPOVETSKY; SERROY, 2015). The approximation between art and fashion is contemplated to understand its transforming perspective and questioning the sensitivity of a given time (GAGO, 2016; ADVERSE, 2012); Furthermore, fashion is seen as a place for debates on issues of beauty, harboring the ambiguities of this place in the contemporary world (ECO, 2004; SANTAELLA, 2014). Within this panorama, Gucci, an Italian luxury brand, presents itself as an interesting object of analysis to deepen the understanding of these issues in the context of consumer studies (MCCRACKEN, 2003; PEREZ, 2016b, 2020), following the precepts of semiotics. by Charles S. Peirce (1997).

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Dressed for carnival and between carnivals

Through a hybrid methodology that brings together Pier Paolo Pasolini's Semiology of Reality, tools of ethnography, fashion design and visual design, we present an investigation into the aesthetics of appearance of the Bate-bolas social group.

This group performs a Rio de Janeiro carnival ritual and are residents of city's peripheral zone. Due to the complexity of the festival and the costume held annually, the production of both takes place over the months before Carnival.

The interest in this research was initially motivated by the symbolic and aesthetic richness of fantasy. As the field research and the contact with the members of the celebration deepened, the research also started to include an analysis of the representation of the self of its members among the carnivals. We seek to decode the creative process of producing the appearance of these social personas who have in common a passion for the same cultural manifestation, but who maintain their particularities and a whole diversity of interests outside the ritual and which leads them to be unique personas. This process generates the narrative and graphic representation of the visual portrait of this moment in their lives, which can serve as a tool for creative processes in design in general.

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Modus (con la sangre en el ojo). Consideraciones sobre la relación moda cuerpo en la contemporaneidad

La presente ponencia revisa la relación Moda cuerpo en las últimas tres décadas atendiendo un fenómeno singular que nos acerca a la redefinición de la noción de Moda.

Desde tal consideración la Vida pasa a ser el objeto de estudio e intervención de la Moda. A través de un corpus analítico de manifestaciones provenientes de los medios, el arte, la industria del vestir y prácticas sociales, determinamos las estrategias de la Moda y establecemos pasajes que nos permiten abordar la espectralidad como abandono de la corporalidad, atravesando el umbral de sentido de la dimensión corpórea. La indagación se detiene en los procesos de producción de sentido que la Moda estipula delimitando la "corpoesfera" y estimulando la posibilidad de existir más allá de la misma.

Comprendiendo a la Moda como configuradora de identidades socio individuales, colaboradora en la percepción de sociabilidad contemporánea con capacidad de incidir en comportamientos y hábitos nos involucramos en el despliegue de la dinámica del desdecir, en el pasaje del murmullo al rumor, en el sistema de renovación constante que atraviesa la disconformidad entre la dimensión de los enunciados y la dimensión de las visibilidades. Investimos así la relación con la Vida.

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In the sign of impertinence. Fashion aesthetics and forms of life

In the dialectic of differentiation and homologation, fashion is an industry of identity elaborations that give forms of life an intensive and distinctive presence at the bottom of second-order social observations.

On the level of manifestation, the "fashioning" of discursive universes destines every construction of identity to consumption, and it is in this iterated suspension (epochè) of the validity of the simulacra of the self that forms of life emerge to explain the sense of distinction.

Among the linguistic games that fashion invents in the continuous negotiation of difference, this intervention focuses on an aesthetic direction that can be gathered under the sign of impertinence.

Impertinence regulates the relationship between figure and background (what is not pertinent emerges against the backdrop of homologation); it takes us to an epiphanic moment, in relation to the emergence of an individuality (impertinence disqualifies the interpretative prediction due to the coherence of the context and opens up a space of indetermination favourable to the grafting of a form of life); it performs a gesture of rupture that offers itself to the epic tale; like irreverence (violation of chrisms) and insolence (violation of clothes) it is defined by negation and is sanctioned on the public stage, with the reproach of a lack of respect.

The intervention aims to show how aesthetics of impertinence are found in different discursive formats, and function as inventive platforms that, in the suspension/construction of a uniformity, seek the distinction of a form of life.

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De Paraisópolis al mundo. El vestido de Miss Universo y el poder de la comunidad evidenciando la ropa como manifestación sociocultural

Miss Universo, el célebre concurso de belleza femenino, se realiza todos los años, desde 1952, con altos índices de audiencia e inversión y la participación de candidatas de varios países que, además de perfectas medidas y formas, exhiben, para todo el mundo, trajes típicos y glamorosos vestidos, aportando un aura de ensueño y encanto al evento.

Este artículo presentará un análisis de la edición 69 de Miss Universo, correspondiente al año 2020, aunque realizada en mayo de 2021, debido a la pandemia del Covid 19, que modeló una creación de la diseñadora Michelly X, una mujer transgénero. El vestido fue confeccionado por la iniciativa Costurando Sonhos, un proyecto que surgió con el objetivo de empoderar a las mujeres que sufren agresiones domésticas, posibilitando la autonomía económica dentro de la comunidad de Paraisópolis. São Paulo, zona sur, la favela de Paraisópolis es la segunda más grande de la ciudad más importante de América Latina.

Rodeada de barrios de lujo como Morumbi y Vila Andrade, la comunidad siempre está en evidencia por casos de violencia, fiestas funk y narcotráfico, sin embargo, se hizo universalmente conocida a través de la ropa que vistió la segunda mujer más bella del mundo. En este sentido, es posible aplicar el entendimiento del trickle-up, señalado por McCracken (2003). El uso de la teoría del trickle-down, en la contemporaneidad, requiere del conocimiento del contexto cultural-social en el que ocurren los fenómenos de imitación y diferenciación, esto debido a que la vestimenta tiene una fuerte función comunicacional, a partir de la cultura en la que se establece.

El carácter efímero de la moda culmina en un sistema de significados pasajeros, donde el individuo busca comunicarse con la sociedad, expresando su identidad a través de la ropa que viste y los productos que utiliza.

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El simbolismo indumentario en la lírica gallego-portuguesa y en la poesía castellana.**Una perspectiva semiótico comparativa**

Nuestra propuesta se enmarca en un proyecto de investigación sobre el origen de la poesía castellana desde las fuentes líricas gallego-portuguesas, donde estas últimas presentan una serie de características retóricas, métricas y temáticas que serán retomadas y adaptadas en el llamado corpus gallego-castellano y en la poesía de cancionero del siglo XV. Uno de los motivos más importantes de la primitiva lírica peninsular gallega es el de la indumentaria, que, además de implicaciones sociales, adquiere en él múltiples valores simbólicos y referenciales. El estudio de los mismos y su transformación y adaptación a la poesía castellana será el tema de nuestra comunicación. En esta contribución se analiza la transmisión y transformación del vestuario en los diferentes textos poéticos y su valor simbólico.

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A semiotics vision of mourning through the character of Lina Mascareñas in “Dulce Dueño”

Emilia Pardo Bazán, an insightful analyst of human passions and a good connoisseur of social protocols, reveals, in her stories and novels, and particularly in “Dulce dueño”, the presence of death in the daily lives of women. The mourning dress is a communicative reference of the pain before the death of a loved one, however, in the case of Lina Mascareñas, her luxurious and excessive mourning constitutes a clear example of social hypocrisy. Lina, as we will see, simulates, under the blackness of her attire, a mask of affliction and modesty that, however, hides her overflowing joy at having achieved her social eminence thanks to the death of her hateful and unpleasant aunt.

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Fashion and politics: postconsumerism in wuthering times.**Concerning ecology, labour, war, surveillance and aesthetics on the catwalk.**

Has fashion always had a place in politics? As a matter of fact it has and so far, fashions on the French revolution were related to political ideologies and through semiotics “les citoyens” meant to back up certain convictions. Spanish war against the Napoleonic troops served as hub for “majos and majas” to create a mayor native style on the aesthetics depicted by Goya. Hygienists, suffragists, feminist, sportsmen, power suits for men and women, the peacock revolution, flower power followers, hippies, punks, techno, gothics, new romantics, kawaii, are just a few of the relevant political fashion movements in the XX Century. But then on the turn of the millennium, social, political and economic matters are no longer influent on population subsectors but on the whole of the fashion system. Avantgarde designers are most important as their inventions on shapes, tissues, manufacture, distribution and communication in fashion underline the path towards sustainable fashions, non-binary, cultural fashions, Afro-American’s visibility in fashion, anti-terrorism and anti-war garments creation. Fashion as a global cultural statement is a prime tool to argue for a better world. Star designers such as Alexander McQueen, Vivien Westwood, Hussein Chalayan, Virgil Abloh, Demna Gvasalia amongst others inspire their catwalk presentations and collections on social matters and revindications. Companies turn towards sustainable manufactures, recycling and saving materials to create new garments. All these responsible answers to real problems incorporate symbols, logos, colors, shapes, that bring new semiotics in a world where the cultural lifestyle and experiencing luxury are the collectivity goals.

Brand Management: portfolio strategies and nation branding

CONVENOR:

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Semiotics examines our life world, by paying attention to what characterizes and makes meaningful our societies. As they are key phenomena of our postmodern world, brands have interested semiotics as of the second half of the 20th century, particularly in relation to their communication and the experience they provide through shopping and consumption. However, there are several areas of brand management where semiotics could make greater contributions: those of “portfolio strategies” and “nation branding”.

The proposals for this panel can be related to any one of these two fields:

For portfolio strategies: a) case studies on the relationship between brands and products within the same company (coherence, naming strategies...), b) models problematizing brand architectures or product portfolios, c) theoretical proposals aiming to identify relevant distinctions between the concepts of “products”, “ranges”, “services”, “businesses”, “lines”, “markets” and “brands”, d) criticisms or contributions on certain types of brands (product brands, umbrella brands, masterbrands, maker’s mark, endorsing brands...) e) any other proposal related to the theme of brand architectures and product portfolios (market diversification, brand or product extension, segmentation, positioning...).

For nation branding: a) case studies on the relationship between the nation brand image of a country and the perception of the country by its targets (citizens, tourists...), b) semiotic analysis of the branding of a nation (logo, advertising, event, positioning), c) theoretical proposals aiming to conceptualize semiotically some aspects of nation branding, d) any other proposal related to the topic of nation branding, or more generally place branding (regions, cities, etc.).

Speakers are expected to refer to models or theories from Greimassian and post-Greimassian semiotics (Fontanille, Landowski, Zilberberg, Rastier...). Proposals inspired by Peircian, Hjelmslevian, Barthesian, Lotmanian and Eco-inspired semiotics are also welcome, as well as proposals including history, sociology, anthropology, economics and brand-marketing management.

PAPER ABSTRACTS

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The sun always shines differently: Challenges and issues in national branding of Bulgaria.

In the context of global mobility, competition for the attention of countries, regions, etc. is understandably increasing. While the point of building a brand is to create a meaningful and lasting distinction that seems easy for unique geographic locations to point out, it is paradoxical how globally many national and regional brands are trying to position themselves. The purpose of this report is to comment on the challenges that the Bulgarian government has faced over the years in its efforts to build a strategically consistent, clean and, above all, competitive brand of the country. Some of the problems in this procedure are generated by already established associations with Bulgarian tourism, imposed since Bulgaria is an open market, on the one hand, and the results of massive research among several potential target audiences around the world, on the other. The strategy presented by the authorities to the public almost a decade ago generated a significant internal negative response. But the discussions then did not clarify where the root of the problem was—in the country’s overall strategy on tourism, positioning message or just in visual branding. The fact that the country is next to two traditionally strong tourist brands—Greece and Turkey—will also be discussed here. The results of the visual representation analysis are expected to clarify whether, where and to what extent national brands overlap and what their messages are based on. The analysis will allow tracking the visual coding of messages and indicating the proportion of “global-local” as well as “mythological-realistic”.

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Nation branding and the Latin American geo-cultural identity

The presentation analyzes the logotypes created by Latin American countries as part of their nation-branding efforts and strategies. Logotypes are plastic configurations in the plane of the expression created by institutional enunciators to convey specific semantic units that are located in the plane of the content. These semantic units are the nations they should represent and/or stand for, but also their cultural identity. When examining the logotypes of Latin American countries, some commonalities between them can be easily recognized. Do these logotypes constitute a semiotics system with an internal grammar? Besides expressing the nations they stand for, do they express a broader identity that is Latin American? Through the use of the analytical category of ‘geo-cultural identity’ (Montoro & Moreno Barreneche, 2021), the presentation argues how the system of Latin American country logos activate a collective, geo-cultural identity that matches the discourses and social imaginaries linked to Latin America.

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Powdery portfolios and poorly sharpened lines: The cases of Bialetti and Sanelli from a semiotics of branding

Each presentation of brand architecture or brand portfolio abstracts the brand from the specificities of the reference markets, the identity of the products and the socio-cultural dynamics of the background, guaranteeing frameworks of comprehensibility and justification of the decisions taken or to be taken. Semiotics can focus on the interdependence between the macro-assets of branding and the forms of communicative strategy of the products and brands themselves. Two problematic case studies will be proposed as grounds for semiotic investigation. On the one hand, an Italian super-brand, Bialetti, observed in its attempt to internally differentiate its product range (e.g. coffee powder for moka pots in addition to moka pots themselves), accompanied by a communicative framework incapable of identifying the challenges of cultural practices in their process of redefinition (the arrival of Nespresso machines). The second case is that of Sanelli, a historic brand of professional cutlery in the Premana district. Sanelli is the protagonist of forms of innovation both in terms of extension of the line and in terms of new product lines, in order to increase the offer in the catalogue. We will see how the speciousness of the forms of innovation, in the specificity of the products, leads to questionable attempts to reposition the lines themselves, spoiled by an equally problematic naming.

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A semiotic derivation of the KFC brand identity

KFC Brand Identity is categorized through Pierces second sign-trichotomy, and discuss the implication for a Global Brand architecture. Empirical examples and graphic brand portfolio of the global fast food brand KFC (Kentucky Fried Chicken) highlights some of the theoretical examples used in the text. Brand Management meaning emerge through; Brand-as-product, Brand-as-person, Brand-as-organization, and Brand-as-symbol. In addition, every brand metaphor in the identity system can be derived into subcategories such as visual imagery, metaphors and brand heritage (Brand-as-symbol). The logo signifies the founder of KFC, Colonel Saunders, it is recognized for brand consistency, brand heritage and founder visibility. Kentucky Fried Chicken changed into KFC in 1991, opened for a more elastic brand positioning, beyond fried chicken. From pragmatic semiotics, the facial logo abridges the categories of person-as-brand (founder as brand) and brand-as-person (KFC as a sincere and democratic friend, serving truck drivers and millionaires at the same table) and the logo (Brand-as-Symbol). The icon, symbol, index trichotomy also illuminates subtle underlying brand architecture and portfolio objective narratives in global brand management. Indexically, the KFC-logo can be seen as an endorser, transfer qualities and brand reputation to the endorsed objects (KFC Chicken, fries and soft-drinks). As a symbol, it re-present an association of ideas and connotations with KFC beyond chicken such as a fast food life style brand. Iconically, the logo re-presents brand equity, increasing perceived authenticity through mirroring, vision, mission and values. From a Global Brand Portfolio frame, the semiotics of KFC, contributes to understanding of brand portfolio objectives.

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Rethinking semiotically the brand architectures

In the 1990s, brand management became widespread, as well as what was called "brand architectures", that is, the reflections on which brand strategy to adopt to make the most profit: should a brand be created for each product line? should all products be placed under the banner of a single brand? should certain products be given names without becoming brands? should the brand of the acquired company be renamed? etc. Several theoretical proposals have then emerged (Olins 1989, Laforet and Saunders 1994/2007, Aaker 2004, Kapferer 2007...), which, for a semiotician, raise numerous problems. The objective of this presentation will therefore be to propose a new model of brand architecture, not based on 3, 6 or 9 architectures (like in Olins, Kapferer or Aaker), but on 8, to remain faithful to the principle of quaternary categorization of Greimas' semiotics. The concepts of masterbrand, subbrand, endorser brand and product brand will be discussed in this presentation.

Performative codes of influencers communication: How do social media influencers shape expectations of the audience?

CONVENOR:

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The recent development of social media changed digital communication drastically. Digital communication can be considered as a specific genre of communication possessing specific performative aspect and specific regularities. Some social media users are more successful operating with digital communication regularities and creating an authentic online persona, they become social media influencers. Specific communicative strategies of influencers distinguish them from regular users of social media.

Although phenomenon of influencers' success in social media has attracted increased interest from researchers in recent years, relatively little is known about performative codes of influencers' communication. The present paper demonstrates a result of a study that was focused on explanation, description, and classification of discursive strategies occurring during producing of digital content as a specific semiotic issue.

Among the main questions to be addressed are: How performative codes are being shaped in the digital content produced by influencers? Are they an intentional strategy of content producers or a spontaneous gut feeling of contemporary cultural reality? How performative codes in digital communication occur at the intersection of different cultural contexts?

Specific communicative codes mediating communication of influencers with audience to make their performance attractive and communication successful will be demonstrated by examples from social media influencers in Russian culture.

PAPER ABSTRACTS

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A multimodal discourse analysis on Italian fitness influencers.

New media and technologies are constantly evolving introducing ever-changing tools for creating and conveying meanings to the new generations. Social media communication plays a big role in de-constructing and re-constructing social practices, personal beliefs and needs affecting people knowledge, awareness, and habits. This paper aims at investigating to what extent the new platforms of communication and mobile applications have modified the fitness sector as a practice and discourse as well. In the first part of this paper, fitness promotional discourse conducted on social media and mobile applications by Italian fitness trainers and influencers was considered in relation to the social value that new forms of communication are increasingly acquiring and the impact that new forms of promotion may have on social media users. In the second part of the paper, the different semiotic systems involved in this type of discourse were examined from a multimodal perspective to investigate how sign-and meaning-making processes have recently changed impacting the personal, sociocultural and linguistic background of users.

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**The interpretation process in Artificial Intelligence mediated communication:
between neuroscience and biosemiotics in research on human cognition**

Artificial Intelligence recommendations play a crucial role in aiming to provide a user with a constant stream of stimuli encouraging online interactions.

The extensive use of Social Media networks as media in communication can affect users' perception of audio-visual stimuli, such as text, image and video contents, and their interpretations. In particular, it can systematically lead to stress as a reaction to non-physical stimuli provided by Artificial Intelligence recommendations used on Social Media. Stress reactions of humans to stimuli within Artificial Intelligence recommendations in Social Media platforms are chosen as a case study of digital burnout. Digital burnout is a relatively new challenge in modern societies, and the reasons for it and its impact on human cognition are yet to be fully described. This phenomenon is recognised in individuals experiencing strong effects of stress in situations when their physical self remains outside the communication process but they are largely exposed to non-physical stimuli.

The revision of the impact that Social Media networks is done by constructing the connections between data-driven neuroscience methodologies and the interpretive tools of biosemiotics. In both neuroscience and biosemiotics, one of the main focuses lies on how organisms react to stimuli through interpretation. This research aims to create a bridge between neuroscience and biosemiotics to provide valuable tools for a better understanding of the stress among humans in communication within social networks. At last, this work would like to create a bridge between the methodological findings and connect them to a semiotic perspective on human cognition and the interpretation process.

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How to get a blogger? Anatomy of commercial interaction with influencers

Digital communication is a peculiar infrastructure and at the same time type of communications possessing specific performative aspect. Some social media users are more successful operating with digital communication regularities and creating an authentic online persona, they become social media influencers. Unique communicative strategies of influencers distinguish them from regular users of social media.

Despite influencers are the most coveted channel of communication for the most brands, relatively little research are dedicated to inner specifics of the interfacing with influencers. The present paper demonstrates a result of a study that was focused on description and explanation of the specifics of interaction with a blogger as a peculiar anthropocentric channel of communication. Also this study was devoted to performative codes of influencers' communication, and classification of discursive strategies occurring during producing of digital content as a specific semiotic issue. The main questions will be discussed, How performative codes are being shaped in digital content produced by influencers? Are they an intentional strategy of content producers or spontaneous gut feeling of contemporary cultural reality? How performative codes in digital communication occur at the intersection of different cultural contexts? Specific communicative codes mediating communication of influencers with audience to make their performance attractive and communication successful will be demonstrated by examples from social media influencers. Specific recommendations on interaction with bloggers will be presented.

Semiotics in marketing, advertising, and branding

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The purpose of this panel is to encourage interdisciplinary exchange between semioticians, marketing and brand professionals, and other specialists. Applied theory, case studies and theoretical contributions are equally welcome. Specifically, this panel aims to examine topics such as:

Marketing from the point of view of semiotics; Consumers in terms of semiotics; Lifestyle as a semiotic phenomenon; Consumer psychology and its semiotic dimensions; Feminism and its marketing and semiotic dimensions; COVID-19 and its marketing and semiotic dimensions Goods-products, services and ideas in terms of semiotics; Semiotics of tourism; Semiotic aspects of digital marketing communications and social media, PR, brand narratives, brand mythology system, colors in advertising and in the brand elements, etc.

PAPER ABSTRACTS

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The concept of Greekness. Semiological analysis of Greekness through two posters of Hellenic Tourism Organization

Trying to define the concept of "Greekness" was-and still is-a difficult case. For its definition, many factors are taken into account and they have shaped over the centuries what we can call "Greekness". "Greekness" is enclosed-each time in different contexts and undoubtedly arises through self-recognition and hetero-recognition. "Greekness" depends on cultural and environmental contexts and is transformed over the years. It is not strange, after all, that some researchers and theorists talk about "neo-Greekness".

In general, the term, in addition to intellectual stimulation, provokes artistic production and many artists being inspired by it and trying to attribute "Greekness" to artistic, literary, poetic or other works. In the present paper, are chosen and studied two commercial posters published by Hellenic Tourism Organization. These two posters use works of Greek art (the first uses painting and the second one uses sculpture through photography).

The designer of the posters seeks to define and transmit to the viewer the concept of "Greekness" through the semiotics of visual culture, the semiotics of color, the semiotics of typography, as well as the analysis of semiotic codes of the Greek cultural context.

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Gender and Brand Discourse

Indian culture has historically been anchored in patriarchy and family structures have been completely role bound. Therefore, for a very long time, brand communication and advertising played to gender stereotypes. The heaviest spenders on television advertising are brands from the consumer packaged goods sector.

These brands target women as their primary TG as they are home makers and decision makers for the purchase of household products such as laundry detergent, dish wash products, packaged foods, beauty products etc. Advertising had created a Semiotype of the "In-Control Home maker" who is smart and has all the solutions to household issues. Thus, gendered role performance was valorised and celebrated by brands.

However, the winds of change are blowing and gender stereotyping is slowly getting challenged especially when brands make content for digital platforms. In long form video based storytelling long-held beliefs about gendered roles are being questioned and alternative ideals/progressive ideologies on gender are being put forward.

This trend from brand discourse is very much aligned to contemporary cultural discourse in web series, movies made for OTT platforms as well as movies.

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Weapon, lure and object of desire: Gendered ideology in lipstick advertising

Advertising as a means of information, promotion and persuasion contributes to the construction of lifestyle trends, shaping social stances and establishing sociocultural ideologies. Cosmetics advertising, which has been prolific since its beginnings in the mid-19th century, highlights the clear interrelation between advertising and culture. In this context, the cosmetics industry's best-selling product—since its commercially successful debut—is the lipstick; acknowledging its promising selling potential, lipstick manufacturers have invested systematically in its promotion.

The advertising industry continues to dynamically propel lipstick marketing, resulting in a plethora of print advertisements that have been thriving in women's magazines over the years.

Focusing on lipstick as a case study in advertising, while drawing references from feminist history and with the aid of semiotic analysis on the design of lipstick advertisements, this study aims to a) review significant milestones in the promotion of lipstick through advertising; b) highlight culturally constructed stereotypes of female behaviour, such as being dutiful, subservient, scheming, lustful and narcissistic; and c) unveil the gendered ideology implicit in both visual and oral advertising messages.

Finally, the study discusses the shift in mindset driven by third wave of feminism, as illustrated by Gucci's 2019 lipstick advertising campaign.

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Les mythes dans les publicités commerciales: le cas de l'huile d'olive grecque

Dans la Poétique de l'espace (1957), Bachelard explique que chaque image est associée à un archétype, endormie au fond de l'inconscient du créateur et du récepteur. Lorsque l'individu s'expose à une image, cet archétype, jusqu'alors en état latent, est mis à jour. D'autre part, le mythe, en tant que représentation collective, qu'on retrouve à la presse, à la publicité, aux emballages des produits à vendre, etc, est composé des stéréotypes et son analyse sémiotique égale à distinguer le message entre système dénoté et système connoté.

La présente étude se donne comme but d'étudier la manière avec laquelle certains mythes contemporains sont présentés de manière symbolique, verbale ou visuelle. Nous allons nous concentrer au mythe de l'huile d'olive grecque et ses connotations.

Quels sont les messages codifiés, allusifs, symboliques, basés sur le dénotatif, le message non codifié, visuel, et qui, dans une société, peuvent être efficacement décodés uniquement par les gens initiés à l'art élitiste, dont les stéréotypes ils perpétuent. De quelle manière les représentations de l'huile grecque apparaissent-elles, selon la dite réflexion inversée, qui réussit à "renverser la culture en nature, le social, le culturel, l'historique en nature".

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Self-branding in digital environments: The case study of Greek musicians' profile images on Facebook

As artists become increasingly familiar with new media environments, unmediated arts marketing seems more and more popular. Digital marketing is starting to be recognised as a powerful tool for artists' communication with various audiences, creation of personalised messages and shaping one's artistic identity. Self-branding is nowadays included in many art school's curricula, in an attempt to give future artists the knowledge to prepare and promote creative, interactive messages with their audiences.

This paper focuses on the case study of Greek musicians and tries to examine the ways they communicate their image through their social media accounts. Sixty Greek musicians were selected on the basis of their popularity and appearance in the digital environment (more than 5000 followers and more than 2 posts per week). Twenty of them perform western classical music, twenty of them traditional music and twenty popular Greek music.

The aim is to find out the ways musicians use on order to brand themselves and their music through social media and examine the possible differences on the communication strategy they seem to adopt in digital environments, stemming from the kind of music they perform.

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Can the advertising process be decolonized in order to remove racist messaging?

Decolonizing advertising is not simply resolved through diversity and inclusion. The whole process needs to be examined by questioning every rule and regulation and investigating all stages of the advertising process from 'briefing' to 'broadcasting' and everything in-between.

This research focuses on one small part of the process by examining the tools and techniques used to create 2D advertising messages in Mexico City, broadcast in three different social economic neighborhoods. The tools and techniques are defined through semiotic & design theory including Barths, Danesi, Van Leeuwen, and Dare. The artistic practice aims to explore a solution to decolonize advertising by what Mignolo calls 'delinking knowledge.' A workshop using 'decolonised research methodologies' was held with local peoples at a cultural centre in Iguala, Mexico, and the results were subverted by appropriating the détournement theory of the Situationist International to create various 2D communications out of decolonized tools

and techniques. The posters contain varied messages such as “We cannot be erased” “Invaded not Conquered” or “Whites are 10% of the population, but are in 70% of the ads” among others. The 2D messages are subverted again using Guerrilla Semiotics by placing them in front of advertising agencies, and in what Anzaldú terms the Borderland. Resulting in a multimedia conversation discussed on many media channels and viewed by over 1 million Mexicans.

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Using semiotics for marketing strategy development

This paper describes how semiotics may help in building effective marketing communication.

The case study that we present shows one of the possible approaches of commercial semiotics.

Although semiotics has been present in market research for over 30 years, many professionals still think that it is a complicated and vague field. By sharing the results of our study, we would like to show that semiotics can be a very clear, transparent practical method which gives actionable results within reasonable budgets and timings.

Brand X commissioned us to conduct a semiotic study to help them identify the best approach to communication. The client had developed three different marketing strategies and wanted to understand what the cultural relevance of each of the strategies on the local market is and how to code each of the strategies in the product’s packaging, so consumers understand the message correctly.

In the first stage of the project, we conducted semiotic analysis of the category packaging. We described the main meanings and types of coding which already exist on the market.

In the second stage, we selected the relevant semiotic codes for every strategy.

Thus, we provided the depth of understanding and semiotic tools needed for effective communication.

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Exploring the adoption of emerging media for tourism advertising during and after the pandemic: the communication of cultural identity and authenticity in a global crisis

Since Spring 2020, due to the limitations caused by the Covid-19 emergency, the world experienced a meaningful crisis in terms of national and international mobility. The planning of cross-border holidays was quickly replaced by the idea of proximity tourism, oriented by the “practical” value of security and aimed at (re)discovering villages and paths within the national borders.

Advertising has played a key role in communicating the change, setting, and conveying emerging themes, values, and sensibilities, and exploring its own potential of adapting their models to the global crisis.

In doing so, Advertising initiated a disruptive process, re-thinking and constantly evolving as emerging media are developed. We could identify several stages of this journey: at the first stage, the territories and the various operators in the tourism sector communicated the need to stop moving (remember, for example, the hashtag “Stay home. Stay safe”), putting aside the promotion of the territory in favor of loyalty initiatives and involvement of their community (brand protection); in the second stage, the advertising narratives focused on the theme of the restart: along with the construction of a new concept of “safe holidays”.

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Animalistic and ornithomorphic symbols in Kazakhstan branding

Kazakhstan branding, based on stable ethnocultural symbols, prefers that archaic animalistic modus of the sign, which goes back to the traditional “undistinguished” or, avoiding the opposition of “culture/nature”. This modus articulates animalistic symbols as an ethnocultural identification code of the language and logos of the aesthetic world of the traditional culture of Kazakhs. This also shows that optics of the traditionally prevailing scientific discourse about the culture of nomads as well dominate in the Kazakh theoretical space on the issue of ethnosymbolism. Identity in the modern world is more focused on the system coordination of symbols that change their meaning in the “floating” discourse space, hence the trend is considered in the context of discursive practices of the process of cultural identification of modern Kazakhstan. Ethnosymbolic discourse is based more often on a mythologized interpretation of history and culture, thus discovering spaces of symbolism with new meanings. The new semiotic attitude to traditional symbolism finds its expression in that part of branding, which is dominated by the performance of the national identity, based on the well-established interpretations of the Kazakh mytho-symbolic complex.

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Packaging product and consumer behaviour

The study examines the semiotic applications of production and consumption involved marketing Communication Sign System (particularly transport logistics), in which proofs are assumed, representing the intellectual perceptions of an industrial enterprise that reveal economic services, project programs for community development interests.

The contribution of semiotics study parallel as well as the study of investments between cognitive spirituality and structural semiotic processes that stimulate the symbolic function of goods and services, also the strategic function of the production marketing meanings; brands, consumer loyalty and communications logistics strategies.

Marketing semiotics is the field of investment based on the premise that goods often exceed their functional purpose and have symbolic value for consumers. Both the producer and the consumer are involved in a structured social exchange economy managed by goods as signposts in pursuit of meaning that contribute the achievement of what might be called marketing semiotics.

The mechanisms of contemporary marketing promotion is the packaging, it provides in its own process compositions, the consumer with information on the characteristics and advantages of the product, whether it is a commodity or a service, and convinces it of its ability to integrate its economic and consumption needs.

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Possible worlds of money: Booklets communications in Bulgarian bank market

In a world full of digital products, cross-promotions and an environment prone to global financial crises, the banking industry strives to follow different lines of communication. This is not only because the main proposals are credits and deposits, but also because the portfolio is becoming more and more complex, the communication language is enriching, the media opportunities are diversifying and last but not least, the economic situation dictates the essence of the messages. Usually banks are amongst the heaviest advertisers on TV that is why booklets that we can find predominantly at their front offices stay on the background and have significantly narrower scope in terms of audience engagement. However, they are more durable than TV clips as advertising format and serve for 'point-of-sale' stimuli or supplementary promo-material. Moreover, what makes booklets interesting is that they have to perform the challenging task of combining information about individual products with visual language that tells a story that is perceived in just a few seconds by the customer. In this context, this paper aims to present the results of a longitudinal study of the contents of more than 60 brochures of several banks in Bulgaria to clarify their grammar, semantics and pragmatics, indicating the typology of their messages, based on the Semiotic square.

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The contribution of semiotics to UX (User Experience) and Service Design

UX (User experience) and service design are two emerging fields which have integrated and finally overtaken more renowned approaches such as Usability and Web design. They represent a new and all-round attitude toward the design of digital, physical and phigital products and services, by focusing on users and their experience.

Their activities are usually articulated in these phases: Research, Ideation, Prototyping & Test, Implementation. In each of them it is fundamental a direct relationship with the user and an approach based on co-design and tests. The presence of a strong phase of Research explains how UX and Service design can assure a deeper insight on users' need, attitudes, and behaviors. This is crucial for the success of a project and thus UX and Service design should be strictly integrated with more traditional marketing approaches (as already happens in the most advanced consultancy firms). But UX and Service design go beyond research, supporting product/service development through the entire design and implementation process. If we think about digital platforms and automatic services (such as bots), they are involved both in the identification of users' needs and expectations (research phase) and in the following steps, such as the design and test of interaction flows, user interfaces (UI) and aspects more related to a traditional conception of communication, such as look&feel.

This talk aims to investigate the contribution that Semiotics (as Sociology and Anthropology before it) can give to UX and Service design, throughout the design process, from research to implementation.

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Baby showers on YouTube:

applying semiotics and netnography to explore intensive mothering among digital influencers

Digital influencers attract, engage, and communicate marketing messages, lifestyles, and consumption habits. "Parents now shape their children's digital identity long before these young people open their first email" (Steinberg, 2017). Pregnant women are showing their baby showers and baby hauls videos on YouTube, even before their children's birth. Little attention has been given to YouTuber momfluencers that seek to connect with pregnant followers but also expose several products, bought for their babies' arrival. The huge number of products shown by these mothers on the Internet express

how consumer culture plays a central role in their lives and intensive mothering (Hays, 1996). This paper aims at understanding how the Internet audience reacts and interacts with such videos. Research methods include literature review on motherhood, media, and advertising (O'Reilly, 2007, Michaels and Douglas, 2005, Warner, 2006, Collier de Mendonça, 2011, 2015), semiotic analysis (Santaella & Noth, 2013) and netnography (Kozinets, 2014). CCT theoretical foundations will help us understanding cultural and symbolic meanings of pregnancy in advertising and on social media. The research corpus will include 10 out of the most-watched videos of Baby Showers and Baby Hauls posted in 2020 and 2021 in Brazil and in the United States. Semiotic analysis will focus on understanding the meaning of signs associated with the baby shower and baby haul videos by momfluencers. Netnography will analyze how the internet audience reacts and interacts with the selected videos to map cultural contradictions among emotional and symbolic meaning that childbirth culturally represents in contrast with excessive consumption.

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Signs and meanings of the sacralization of consumption

Throughout history, the sacred and the profane have always been present in people's life, even before much more recent conceptions about religions. The manifestations of the sacred were revealed in animals, objects, places, dates, clothing, rituals etc. The profane, in turn, was linked to everyday things and relationships and to known nature. However, contemporary individuals seem to value and appropriate the signs of the sacred shaped in different expressions of consumption. Commercial streets and shopping malls have become pilgrimage centers, Black Friday has become as significant and expected as the main cosmic cycles of renewal, products, especially luxury ones, are displayed as holy relics in glass cases, people sacrifice themselves (often financially) to get the newest version of certain electronic equipment. Have consumer goods become objects of worship, new contemporary idols? Are charismatic CEOs the new shamans, priests or earthly deities? Have commercial dates become the new holy holidays? Have the cosmic and agricultural cycles of birth, growth and death been replaced by the release of improved versions and the disposal of consumer goods? These and other questions were addressed through theoretical reflections and field research, supported by the articulation of ethnography with the semiotic method, in an anthroposemiotic approach to consumption. The field considered integrated physical consumption environments, social networks and apps from brands that emerged in the empirical field.

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Secondness as a way of sustaining a digital brand: semiotic analysis of Nubank's NuSócios campaign

This work intends to reveal the semiotic potential of the NuSócios advertising campaign, developed by Nubank, a highly successful Brazilian fintech founded in 2013. The analyzed campaign marks the bank's entry into the New York Stock Exchange (NYSE), in 2021. The objective of the analysis is to investigate the main effects of meaning produced and mediated by signs, highlighting elements such as visual identity, positioning and image as fundamental for the constitution and support of a brand, pointing out the tendency of humanization and tangibilization of organizations and their signs identity. To achieve the proposed objectives, a Peircean semiotic analysis was used, involving the qualitative-iconic, singular-indexal and conventional-symbolic points of view. At the qualitative-iconic level, also called firstness, the most notable features were the establishment of a color palette, which is present throughout the campaign, giving a feeling of agility, in addition to the presence of multiple empty spaces, conveying a sense of hospitality and an opening for fulfillment/reception. From the singular-indexal point of view, or secondness, it was possible to identify the most relevant index of the entire piece, with the "little piece" of Nubank represented by a purple gemstone, proposing tangibility to the bank's IPO, an initially immaterial and abstract service. The conventional-symbolic perspective, thirdness, is explicit in the company's main values, such as safety, accessibility, comfort and casualness. An atmosphere of democratization of access by customers who wish to have a "little piece" of the company is also perceptible, seeking to symbolically break the hierarchical and distanced position that a bank represents. With this, we reaffirm the profitability of Peirce's semiotic analysis as a privileged methodology to reveal the communicative potential of brand signs. In the specific analysis carried out for this work, semiotics allowed the understanding of the communicational effort of the NuSócios campaign to imprint materiality on a financial and patrimonial instance-Nubank's IPO on the NYSE-which has a consistent ability to act within the scope of secondness, claiming its materiality constantly, even if it is a digital bank.

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Cocoon fashion and the signs of protection in the pandemic-war world

The signs of protection have been surrounding us in the last two years. Elements that reveal all the fear provoked by a pandemic (COVID-19) invaded the visible surface of our life. And unfortunately, it seems that the news of a war (Russia-Ukraine) won't help it let go so fast. In this paper, we aimed to analyze some recent fashion manifestations (brand communications, products, and fashion lifestyle) to access the collective unconscious, using the semiotic analysis methodology developed by Santaella (2000; 2002) and Perez (2004) based on the General Theory of Signs of C.S. Peirce. In the third phase of the analysis, it was possible to group these protection signs and relate them to a socio-cultural trend that explains our need for safety in times of fragility. This trend, in its turns, materializes aesthetically in several consumer areas, like in fashion. Here we are naming it as Cocoon Fashion, composed of several elements that metaphorically communicate the idea of protection and security, such as "air-bag" coats, product textures like bubble wraps seen in clothes and accessories, armor, and structured shapes, and so on. These symbolic recurrences in our everyday life and brand expressiveness reveal our zeitgeist or the spirit of the time and prove that consumption as a cultural practice is one of the most potent realms to understand people's behavior and society.

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The color black from the perspective of peircean semiotics: nuances arising from advertising

This article aims, in a broad way, to contribute to an understanding of the process of the cultural construction of the color black and, in a restricted way, to reflect upon the implications of this process in the construction of Black cultural identity. Therefore, it presents reflections on the color black, as a sign, from the perspective of peircean semiotics; on advertising; on the cultural identity of black people, as well as description and analysis of advertising pieces from a sample composed of advertising pieces focusing on products, brands or social causes, from 2021, which present the color black in their composition. The analysis applies strategies derived from peircean semiotics, which require the analyst three types of gaze: the contemplative, the observational, and the generalizing, which seek the meanings engendered, respectively, in qualitative aspects, in referential aspects, and in aspects related to culturally shared conventions. Among the results, we emphasize that advertising can generate interpretations linked to refinement, sophistication and harmony, which allows new meanings to be attached to the color black. This providing continuity to the process of cultural construction of this color, which, to some extent, also contributes to the (re)construction of the cultural identity of black people, beyond the structure of submission linked to slavery and the (re)actualization of tradition, or to the original experience.

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Semiotics for simplicity: Application to a brand identity creation process

This article explores how to apply branding theory in contexts of limited resources of money, time, and literacy of stakeholders. The authors—a communications manager, an architecture professor, and a marketing professor—helped choose an identity for an ecological reserve in Brazil. They built a triadic semiotic approach grounded on a stakeholders' associations survey, common knowledge of brand history, and a symbol that every stakeholder—users, suppliers, owners—would be able to say and draw. This gestural drawing solution can inspire future research on identity creation and on new typologies of logo design and applied semiotics to the different expressions of the brand.

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Globalization and visual re-semantization: The case of Chilean Alpaca wine in Japan

Chilean wine is highly consumed in world markets and one of the most important symbolic ambassadors of Chile. Perhaps its good value for money and marketing-communication strategy has contributed to this. In the Asia Pacific market, Chilean wine is the best-selling wine in Japan, the world's third largest economy. (ICEX, 2020). The objective of this communication is a semiotic analysis of the labeling and advertising pieces of the Chilean wine brand Alpaca, the most consumed in Japan, within the framework of the research "The best-selling wine in Japan: analysis of the communicational factors of the promotion of Chilean wine that correlate with its high consumption among the Japanese". It is detected from the "code theory" (Del Villar, 2001) that the labeling of Alpaca (Group Viña San Pedro) does not have the traditional French paradigm (Lacoste, 2019) but has experimentation in the organization of the image, plans, colors, font typography and content. Labels are influenced by minimalist aesthetics, like nature-man relationship, guided by Zen Buddhism (Barthes, 1970). A mediation is established between the in the Chilean proposal.

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Semiótica y publicidad contemporánea: propuesta metodológica para el análisis de la publicidad desde la semiótica peirceana.

El objetivo principal de este artículo es mostrar cómo la semiótica de Charles Sanders Peirce puede contribuir a una comprensión más amplia y menos superficial de la publicidad que se produce en la actualidad, cada vez más fragmentada y omnipresente. Se parte del entendimiento de que la publicidad ya no puede caracterizarse por anuncios, formatos o materialidades específicas, presentándose, más bien, como una modalidad de lenguaje que permea ininterrumpidamente la vida y lo cotidiano, que permea la vida en el mundo, expresando una cosmovisión predominante-de consumo y capitalismo-y que, en estas condiciones, participa directamente en la formación de imaginarios, en la constitución de normas, en la construcción de valores y, en última instancia, en la constitución cultural de una determinada época o sociedad. Entendemos que el legado teórico-metodológico de Peirce gana relevancia hoy para reflexionar y analizar las diversas transformaciones que atraviesan claramente la comunicación publicitaria contemporánea, no sólo en su plano expresivo, sino también en sus lógicas más profundas. Para esto, proponemos una metodología de análisis semiótico publicitario que permite no solo escudriñar los elementos constitutivos de un determinado mensaje para utilizarlo solo para situaciones y propósitos más específicos de una situación de mercado. Entendiendo la publicidad como de carácter sígnico, esta propuesta metodológica considera también la referencialidad cada vez más ampliada de la publicidad y su siempre sorprendente poder de generar sentido.

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La semiótica de la apropiación en la construcción de marca

Tras proponer, hace unos años, la Semiótica de la apropiación como una teoría que estudia el uso de la exaltación estética publicitaria en la comunicación digital, continuamos profundizando en su aplicación al análisis publicitario. Este trabajo es un estudio crítico de como, a partir de la novedosa comunicación interpersonal mediada por ordenador, que se produce en las redes sociales y que permite a los individuos la propia construcción de la identidad utilizando técnicas de apropiación, las marcas plantean y construyen su propia identidad. Mediante estrategias de creatividad social, emerge un lenguaje concreto basado en la seducción y en la exaltación de una estética más característica del discurso publicitario o de la posmodernidad artística que sirve a las marcas para generar un branding con referencia directa a sus públicos, que permite a las marcas conectar emocionalmente y abandonar los argumentos racionales, con el objetivo de integrarse en los estilos de vida de sus públicos, convertidos ahora en vida de consumo, como un participante más.

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Canarias: tierra turística, tierra maldita.

Un análisis semiótico de la configuración identitaria-espacial en la Nueva Narrativa Canaria

La configuración de Canarias como espacio turístico y paradisiaco encuentra su momento de esplendor en los años 60, con el desarrollo de grandes planes urbanísticos para la construcción de hoteles y lugares apropiados para los foráneos durante la dictadura franquista. Una excesiva reconfiguración de la espacialidad en “Las islas afortunadas” que generó que muchas voces se alzarán en su contra. En esta conferencia prestaremos atención a la visión propuesta por dos literatos canarios: L.L.Barreto y J. J. A. Marcelo, pertenecientes a la Nueva Narrativa Canaria. La visión política de estos literatos se resuelve en la esfera artística por medio de elementos rupturistas y reformuladores contra el sistema precedente, en los que la revisión histórica y el cuestionamiento de la identidad se encuentran en el núcleo de sus textos. Recursos retóricos como “el texto dentro del texto”, la teatralización o la ironía se tornan relevantes para la creación artística, ya que permite la vinculación entre el pasado y el futuro, desarrollando con ello un proceso de redefinición. El cronotopo que encontramos en estas obras muestra la conflictividad a la que se ven sometidos los isleños, cuya corporeidad no puede vivenciar los espacios construidos para los foráneos, y que son expulsados del propio paraíso que han construido. Lo que nos proponemos en esta conferencia es, por medio del análisis semiótico de las estructuras textuales y de los recursos retóricos de algunas novelas de los escritores de la Nueva Narrativa Canaria, ahondar en el diálogo que se establece entre el centro y la periferia del sistema y que, por medio de la revisión histórica, genera un proceso de redefinición que no solo se encuentra vinculado a la identidad isleña, sino a una nueva forma de entender el espacio que habitan.

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De Paraisópolis al mundo. El vestido de Miss Universo y el poder de la comunidad evidenciando la ropa como manifestación sociocultural

Miss Universo, el célebre concurso de belleza femenino, se realiza todos los años, desde 1952, con altos índices de audiencia e inversión y la participación de candidatas de varios países que, además de perfectas medidas y formas, exhiben, para todo el mundo, trajes típicos y glamurosos vestidos, aportando un aura de ensueño y encanto. Este artículo presentará un análisis de la edición 69 de Miss Universo, correspondiente al año 2020, aunque realizada en mayo de 2021, debido a la pandemia del Covid 19, que modeló una creación de la diseñadora Michelly X, una mujer transgénero. El vestido fue confeccionado por la iniciativa Costurando Sonhos, un proyecto que surgió con el objetivo de empoderar a las mujeres que sufren agresiones domésticas, posibilitando la autonomía económica dentro de la comunidad de Paraisópolis-SP, la segunda favela más grande de la ciudad más importante de América Latina. Rodeada de barrios de lujo, la comunidad siempre está en evidencia por casos de violencia, fiestas funk y narcotráfico, sin embargo, se hizo universalmente conocida a través de la ropa que vistió la segunda mujer más bella del mundo. En este sentido, es posible aplicar el entendimiento del trick-up, señalado por McCracken (2003). El uso de la teoría del trickle-down, en la contemporaneidad, requiere del conocimiento del contexto cultural-social en el que ocurren los fenómenos de imitación y diferenciación, esto debido a que la vestimenta tiene una fuerte función comunicacional, a partir de la cultura en la que se establece. El carácter efímero de la moda culmina en un sistema de significados pasajeros, donde el individuo busca comunicarse con la sociedad, expresando su identidad a través de la ropa que viste y los productos que utiliza.

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De la semiótica de la publicidad a la semiopragmática de las interacciones del consumidor: de los textos a los procesos

Esta es una reflexión teórico-metodológica que busca recuperar las perspectivas en la semiótica francesa de los estudios de los textos publicitarios y de las marcas, considerando la evolución de los estudios semióticos de las marcas en los medios, que va más allá de los discursos y narrativas y comienza señalar los sentidos y significados de los procesos de relación entre marcas y consumidores. Estas relaciones culminan en la perspectiva de lo que aquí se propone como una semiopragmática de las interacciones entre marcas y consumidores en procesos de interacciones digitales, resultantes de los procesos de datificación de la realidad mediados por lógicas numéricas, algoritmos y procesos de aprendizaje automático en aplicaciones y dispositivos de Inteligencia Artificial (COULDRY y HEPP, 2017; TRINDADE y PEREZ, 2021). En este sentido, este trabajo presenta la concepción de los modelos analíticos del texto publicitario desde Barthes (1964), considerando sus seguidores Péninou (1973 y 1976), Duran (1970), Joly (1983), así como el aporte italiano de U. Eco (1973), para luego percibir la ruptura con el análisis estilístico textual que pasa a centrarse en los procesos narrativos de significados de los discursos de las marcas (FLOCH, 1990 y SEMPRINI, 1993) y de la dinámica de publicidad y marcas en medios masivos. A partir de esta presencia de la marca en la realidad social y en los medios, se defiende la definición de marca-medios, para discutir los avances semióticos sobre las interacciones (Cf. LANDOWSKI, 2014) en los procesos de interacción digital. A partir de esto es que consiste la proposición de una semiopragmática de las interacciones en el consumo.

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Imaginarios sobre la mujer consumidora: rupturas y continuidades presentes en los anuncios en revistas femeninas chilenas

El reconocimiento del acervo publicitario como un bien patrimonial disponible para ser analizado de manera retrospectiva, permite el estudio de anuncios configurados en diferentes periodos como testimonios de las visiones de época prevaletentes al interior de una sociedad, así como de los cambios que buscan modificar el statu quo existente. La profundización en las representaciones sobre la mujer vehiculizadas por la publicidad gráfica publicada en revistas femeninas chilenas icónicas durante los últimos 50 años del siglo XX e inicios del siglo XXI, permite recorrer los imaginarios que han atravesado a la elite del país en torno a la mujer desde su rol como consumidora moderna. Las contradicciones, complacencias y conflictos que se observan al interior de esta imagen en su diálogo con el entorno, evidencian los modos en que se ha ido transformando y complejizando esta construcción social. Se trata de una complejización que ha avanzado de la mano de la emergencia de nuevos estereotipos, como el de la mujer liberada por el consumo, cuyo creciente atractivo económico y social ha potenciado cuestionamientos y desplazamientos frente a los posicionamientos tradicionales.

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La articulación entre marcas de moda y games: entre la autorreferencialidad y la expansión sígnica publicitaria

En un escenario de desbordamiento mediático de la publicidad contemporánea (PEREZ, 2018), caracterizado por una búsqueda permanente de las marcas por la creación de efectivos vínculos de sentido con el sujeto-consumidor, los games han sido considerados como importantes puntos de contacto. En este contexto, este trabajo tiene como objetivo comprender el potencial de articulación entre las marcas de moda y los games, considerando los intercambios y las articulaciones sígnicas entre el ecosistema publicitario (PEREZ, 2018) de las marcas de lujo (LIPOVETSKY, 2012) en sus recientes intersecciones con la industria cada vez más relevante y rentable de los juegos digitales. El punto de partida es la discusión hecha por Santaella (2009) sobre la autorreferencialidad en los games, entendida como la tendencia de estos medios presentaren elementos formales y narrativos que apuntan a una indexicalidad interna. Esta investigación propone una búsqueda por comprender, por un lado, cómo la creciente presencia de las marcas de moda en las realidades de los games afecta la autorreferencialidad de los juegos digitales; y por el otro, cómo la presencia de los juegos en las manifestaciones de marcas engendra nuevos significados en las tramas publicitarias. Con ese fin y siguiendo los preceptos de la semiótica aplicada basadas en las categorías fenomenológicas de Peirce, se analizan las articulaciones sígnicas promovidas por la colaboración entre el juego digital Fortnite y la marca de lujo Balenciaga. En el análisis se observan los efectos de sentido generados por la aparición del game en las ropas y en las comunicaciones de la marca de moda; y por la presencia de las expresividades de la marca Balenciaga en el juego. Los análisis indican una ruptura parcial de la autorreferencialidad y una ampliación de los posibles vínculos de sentido con los sujetos-consumidores.

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Hacia un análisis semiótico del mensaje comercial en tiempos de Pandemia

La publicidad comercial y su mensaje pretenden cimentar el consumo de signos, símbolos, estilos de vida, formas de aceptación y de integración social que son la base para simular la oferta de sus mercancías. La semiótica, con su riqueza teórica permite el acercamiento y análisis a fenómenos que, como el anuncio comercial, poseen una pluricodicialidad en su engranaje. El mensaje comercial es un texto que tiene una función comunicacional y contiene varios códigos, y además de difundir información, puede transformar y crear nuevos mensajes. El postulado básico para el análisis fue tomar a los anuncios como textos y desde ese instante se establecieron las bases del análisis. Los textos tienen un carácter restringido y representan una ocurrencia de un campo determinado, en este caso, del campo de la publicidad que en su materialización nos remite a la memoria semiótica de su campo de origen. La producción en el campo de la publicidad tiene un carácter restringido: su finalidad es persuadir y su ideología, vender. Los anunciantes han adaptado sus códigos a la presente circunstancia social e histórica. La pandemia ocasionada por la COVID-19, los ha llevado hacia una adaptación de sus códigos de simbolización de la presente circunstancia mundial. El análisis semiótico del anuncio comercial de la marca Coca-Cola® "Por todos", es muestra de ello, ya que existe una gran complejidad codicial al conjuntarse varios sistemas semióticos para crear el mensaje. La conminación y modelación está hecha apelando a los sentimientos y emociones en tiempos de pandemia.

Semiotics of colors

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The panel aims to investigate color as a sign system/symbol in a variety of cultural areas: in religion, folklore, ethnography, iconography, literature, cinema, sexuality, racism, food, design (of restaurants, logos of fast-food chains, graphic design, coins and paper banknotes, brands), scenography (theater and opera), music, advertising, campaigns, and, in general, modernity.

Main issues to be addressed: methodology of color semiotics, visual or verbal color, Berlin and Kay's tradition or models for mixing colors in graphic design (Red-Green-Blue, Cyan-Magenta-Yellow), the physical characteristics of visual color (hue, saturation, brightness) treated as semantic features of the visual color/the verbal color, color as inter-semiotic translation in communication, color data in the Prototype theory and the Kent-Rosanoff Free Association Test.

PAPER ABSTRACTS

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Semiotics of colors: methodology

The paper describes the author's method developed for decoding the full presence of colors in the Old Testament-in Hebrew and translations.

The approach is interdisciplinary, which includes: the treatment of color as a cultural unit, according to the idea of Umberto Eco; defining the distinction between verbal and visual color as feasible sign systems; examining Basic Color Terms (BCT-adjective, noun, verb), Prototype Terms (PT-blood, sky, etc.), Rivals Terms of Prototypes (RT, e.g. ruby), Basic Features of the Prototypes (TBFP-burn); Theory of prototype; translation as a criterion and semiotic value; semio-osmosis as a process that aims equivalence between Hebrew PT and TBFP; lexical and contextual semantics; cultural and linguistic context; rhizome of Hebrew root Aleph-Dalet-Mem deriving untranslatable set of words starting from BCT red; well structured and always translatable PTs; colors as Text within the text (Lotman); Norm of Test of Free Word-Associations is a source of non-color (secondary) meanings of verbal colors linked to visual prototypes, secondary cultural meanings of BCTs, RTs in color compounds; Lusher color test applied to novel's characters.

We provide clarification for a number of terms, such as verbal and visual colors as signs, color language and color speech, semio-osmosis, color as a cultural unit, the inner form of the word, rhizome of a Hebrew root.

The difference between this original method and the approaches relying on Color Theory in fine arts and Systemic linguistics applied in social semiotics is outlined briefly.

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Levels of vision and psycho-semiotic differences of colour codes

The vision of colours includes at least three levels: sensorial, perceptual and apperceptual. The first of them catches a variable "mosaic" of colour spots in the subject's visual field. On the perceptual level, the subject sees some opposing to him objects with a certain colouration not changing at different turns and distances. The perceived objects are recognized with schemes of the apperceptual level and can be categorized using words of the next conceptual level. At the same time, the visual recognition itself arises in interpretation of perceived objects, and very their perception is realized as interpretation of sensorial data.

Thereby, the colour phenomena of one the same level can perform diverse semiotic functions serving as elements of the content plane in one colour code, and forming the expression plane in another one. There are different psycho-semiotic types of these codes depending on levels, at which they set norms of connections between the ways of vision and interpretation of colours.

The variety of the colour codes can be viewed in art history. In particular, the medieval painting intended first at the codes of recognition and symbolic interpretation of colours; Renaissance painting was more interested in the means of "perceptography", while the Impressionists were more oriented at a "sensography" as an expression of sensual feelings. Accordingly, various colour codes connecting diverse psychical levels of vision and interpretation can turn out in the spotlight.

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Consumer psychology and color semiotics

Based on the fact that consumer psychology is associated with a field of research based on disciplines including social psychology, marketing, behavioral economics, consumer culture and other areas of research that help understand consumers-consumer psychology concepts are aimed at assessing and understanding them in the decision-making process. Important psychological factors affecting consumer behavior are personal qualities and behavioral variables, psychophysiological nuances associated with brand choice. The key task of marketers is to take into account the factors that influence consumer decision-making, investigate their behavior and understand what psychological mechanisms contribute to decision-making. Psychologists are faced with tasks related to the study of psychological components that affect the formation of consumer culture. Research methods related to consumer psychophysiology help us understand the mechanism of consumer decision-making.

In our research practice, we use (along with others) the Lucher color test. This projective diagnosis of personality makes it possible for a psychologist to identify the psychosomatic state and personal manifestations (self-esteem, perception, reflection, etc.) of the subject. Based on testing materials, a Psychological Personality Map is compiled, which contains information about the orientation of the person, that is, those traits of behavior that are related to needs: “what a person wants, what he seeks.” The test also reveals the personality qualities that are realized in this particular (everyday) situation, the traits of behavior that are occasionally manifested, makes it possible to identify the main problem of the subject. The result of using the Lucher color test is practical recommendations that take into account the emotional state of a person in his interaction with the productivity of external and internal activities and the dynamics of a number of personal manifestations, self-esteem, perception, decision making, etc. Based on the fact that color perception is objective and universal, and color preferences are subjective, this difference allows you to measure subjective states quite accurately using a known color test.

Today, consumer behavior is seen as an important discipline in marketing and is included as a psychological research in almost all marketing programs.

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Colour use in the visual identity of packs, to build distinctive brand assets

The empirically validated Laws of Marketing developed by Byron Sharp and Jenni Romaniuk and detailed in their books, ‘How Brands Grow’ have identified Distinctive Brand Assets as one of the key tools of power branding for business growth. This calls for the development of visual identity elements that are embedded in consumers’ long term memory and makes the brand instantly recognizable by consumers. Colour is one such visual identity element that brands use as a DBA, or in more popular marketing terminology, “we want our brand to own a colour”.

This paper is based on a study that we had done in the body lotions category in India in 2021, to understand how brands use colours as distinctive brand assets. Through a very detailed and extensive decoding of 120 packs from 24 brands, we were able to identify how brands sought to create DBA through their use of colours as signs, in this category of body skin care products.

We followed a multi-step approach to the decoding:

- a. A combination of concepts from Saussure Pierce, and Van Leeuwen.
- b. We started by identifying the meaning potential—within the category and in Indian culture, for each of the primary colours used on packs as well as the secondary and tertiary colours.
- c. We then identified the syntagmatic codes through which meanings were layered onto the base colour through treatments to the colour as well as the use of colour combinations.
- d. We constructed a category meaning map as signified through colour.
- e. We were also able to identify how graphics were used along with colour to create a visual identity system for the brand.

We identified the maestro brands, the ones that were experts at creating a distinctive brand asset via colours/graphics as well as the laggard brands. Our work provides additional evidence for some of the insights into colour semiotics spelt out in the theoretical work done so far.

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Lust, death, and wealth—notes on red, blood, and gold

Due to its optical characteristics, ‘red’ is the most prominent colour for the human eye. All languages have terms for ‘black’ and ‘white’ (dark and light). If a language contains at least three terms for colour, then it contains a term for ‘red’. Hence, the colour ‘red’ is a primary, or first and third colour, as well as being the dominant colour of our innards—blood. Albeit seemingly yellowish, the precious metal gold (Au) inconspicuously reflects ‘red’—wavelength approx. 625–740 nm—nigh equal to ‘yellow’, the ‘colour’ of the Sun, raising questions pertaining to time (life/death), the human lust for material wealth, and what has followed. As expressed in many languages, the notions ‘red’, ‘blood’ as well as ‘gold’ are often used in connection with strong emotional experience, both positive and negative. Taken together, this affords the proposition that ‘red’ plays an essential role in our visual modality evoking prominent emotive-cognitive responses acted upon in the world, chronologically having laid the foundation for the symbolic use of ‘red’ by way of the stereoscopic character of culture, in many walks of life. This presentation discusses the colour ‘red’ in light of Peircean ground, and aims to show the genealogy of ‘red’ from a simple emotive response, to ‘red’ in its symbolic use, by resorting to Greimasian semiotics with overtones of Lotmanian semiotics of culture.

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“Red Ismene”- An intervention: A semiotic approach to colours which occur during the theatrical play (2008)

Focusing on the investigation of the semantic connotations in colours that were used in the production, as well as their synergy with the rest of the semiotic expressions, the current presentation aims to analyze Jean Anouilh’s *Antigone* in terms of Theatre Semiotics. Specifically, it brings the play into attention and more precisely the French theatrical production that took place in Paris in 2003 at the Théâtre Marigny, directed by Nicolas Briançon.

The research concludes that there is a binary system followed by a system of oppositions based on colour. These are the two core points that determine the symbolisms in the production while allowing viewers to spot the oppositions that highlight what is about to be done. This is inversely proportional to what we could initially guess or what the producers would like for the viewers to initially guess.

This conclusion was made possible by analyzing a specific scene between Antigone and her sister Ismene according to the theory of Michel Pastoureau, Historian and specialist in colour, image and symbols. In many cases the use of colour in the production is twofold so as to show the dominance of the signifier and the signified. Finally, the synergy of theatrical semiotic systems refers to the collaboration of movement, speech, sound, expressions and, of course, colour in the play.

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White colour meaning and silence visualization in musical graphics

This paper focuses on the relationships established between the interaction of colours and the listening of sounds by focusing on aspects specific to musical representation and graphic notation. The objective will be to understand the creative processes in musical and visual domains by the exchange between the spatial and temporal characteristics of colour and sound by a common parameter: the perceptual rhythm. To do this, we take as elements of analysis silence, emptiness, white colour and the present moment in order to offer a reading of Robert Rauschenberg’s *White Paintings* and the visual appearance of specific editions of the works *4’33’’* and *0’00’’* (or *4’33’’ n.3*) by John Cage. Starting from the hypothesis that a work of art tells its own genesis, we will deal with the sensitive presence, the aesthetic negativity and the spoken speech according to Merleau-Pontian phenomenological studies. The methodology we propose uses the colour interaction theories of W. Goethe and Joseph Albers to bring out the forces and tensions established between the dimensions of extent and intensity responsible for the meaning of a text. In this sense, we will show how tensive semiotics and the sensitive presence concepts make it possible to construct an interface between different artistic languages, such as visual and sound arts. Our conclusions will help to understand how the performance indications presented by the musical notation can lead to variations in the presence and interaction of the artist and the audience during the performance.

IV. **Politics**

Semiotics of resistance and cultural decolonization

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The current world scenario has reached extreme limits to the extent of causing a planetary crisis, the conditions of overproduction and overexploitation of natural and human resources have attacked the ecological and human nature, a situation known by all, but by few accepted, especially by the great powers that have been responsible for the fact that human existence is at risk of survival.

As the process of decomposition already has a long history, even in recent times it has had a remarkable acceleration, societies, including Western ones, have turned to appreciate the resolution proposals of the semi-biospheres of ancestral cultures that, by the dialectic of their cultural development, have a connection of respect for natural entities, because for your worldview, Mother Earth has life.

The same cultures have initiated a rescue of their ancestral values, represented in the semiotic-discursive production and reproduction of their sacred practices updated with their new categories for their conception World, which are born of a dialogic between their traditions with the evolution of all areas of knowledge, so it gives them the opportunity to remove the imposed academic positions, mainly because of scientific positivism.

The ancestral cultures of the world have begun a complex program of decolonization, with which they intend to offer a new intellectual and ethical order that completely transforms the stay of humanity in its planetary home, resisting with all its signs: icons, symbols, allegories, and archetypal myths, suitable transtextually with its new reality, to the onslaught and threat of fictitious postmodernity.

PAPER ABSTRACTS

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The semiotic-discursive processes of resistance from complexity, transdisciplinarity, decoloniality

In this paper, we are going to address some practices of resistance related to the social protest movements that are so recurrent in the contemporary world, in the face of the deep crises generated by social injustices, which place humanity in front of complex and nebulous horizons. In the first place, we return to the approaches from the avant-garde epistemologies, Complexity, Transdisciplinarity, Decoloniality, to analyze the different types of resistance generated by violence, by injustice, by existing discrimination, which can no longer be sustained. Second, from complexity and transdisciplinarity, we define the category of semiotic-discursive practice of resistance based on several premises from linguistics, pragmatics, text linguistics, the discourse analysis of the French School and the Semiotics of Culture, among other disciplines. Thirdly, we analyze from the resistance to the subjects, with the new emerging, dynamic, contradictory, ephemeral identities, from the trench of the alternative, such as those that arise in the protest marches of feminism, racism, against the violence, against poverty. In this work, we find both similarities and differences between the struggles against poverty, violence, injustice in the countries of Africa, Asia, Latin America and Europe today. The digital world, with the development of cyberspace, cybertime, cybernathrope, introduces new forms of resistance from social networks, which introduce new challenges and challenges for the semiotics of resistance.

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The immigrant village: semiotics of decolonizing counter-space and counter-narratives

This paper concerns the concept of "La villa inmigrante" that emerges as a form of social resistance in the creation of counter-spaces and counter-narratives. Likewise, I draw on the concepts of dialogical education of Brazilian educator Paulo Freire and the perspective of Critical Race Theory and on how the social and cultural capital of immigrant communities plays an important role in overcoming environments that are averse to their presence. I contend that it is from "not existing" in a social system that the immigrant community is capable of opening spaces to exist, to create new meanings and to challenge epistemological classic positions bringing new knowledges into the social sphere that end in the transformation and decolonization of social systems. I address the case of the people of the town of Marshall in the U.S. state of Pennsylvania and the RevArte collaborative of which I am member.

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“Ojalá que la enfermedad no llegue aquí, con nosotros”: Narratives of resistance in the reproduction of the rituality of the Nayeri community of Presidio de los Reyes, Nayarit

Since the end of the 18th century and to date, the ritual life of the Náyeri (Coras) is articulated around a calendar that combines the celebrations of the agricultural cycles with catholic rituals, which includes different passages from the life of Christ, from the virgin and the saints. However, even though the Nayeri people usually live “el costumbre” with a certain degree of commitment and dedication, the sudden appearance of the pandemic caused by COVID-19 meant the alteration, not only of the ritual, but of the cosmic order that could have its origin in the degradation of the axiological principles that sustain the persistence of its tradition. In the narratives of the residents of the Náyeri community (cora) of Presidio de los Reyes, in Nayarit, a certain type of discourse bursts forth that extols the production and reproduction of its rituality with categories articulated to the conception of a world where the collective is permanently superimposed on individual interest, capable of questioning the continuity of its own culture, regardless of respect for nature and the environment. This paper seeks to recognize the icons, symbols, myths that are part of the “narratives of resistance”, present in the rituals of the Nayeri community of Presidio de los Reyes, Nayarit, and the role that they play in different conflictive situations (both internal and external) that are manifested with greater or lesser force, and that allow them to resist the attacks and threats of the contemporary world.

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Knock down statues to weave new symbols of identity: The anti-monument movement and its scales in the Latin American social explosion

The fall of colonial idols embodied in monuments has been a constant in recent years in different latitudes of the world, with these anti-monumental gestures a symbolic grammar of resistance is established. In Latin America, the social movement has been developing a series of practices that are linked to the relief of nonconformism with the way in which structural and symbolic violence was established with the colonial world and institutionalized in the territories with the arrival of republican movements with which contemporary identities were forged in the countries of Hispanic influence. The present proposal proposes a semiotic analysis that deals with several moments of the social outbreaks in Colombia and Chile in which symbolic repertoires are involved in conflict with the establishment and the respective criticism promoted in both official and independent media. This analysis is part of the project Maps, communities and elites in the context of the post-agreement Phase 1. Cartographies of appropriation and institutionalization of the territory financed by the Center for Research and Scientific Development, the Institute of Peace and the Master's Degree in Interdisciplinary Social Research of the University District Francisco José de Caldas of Bogotá Colombia.

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Expansion of the Aztec-Chichimec Conchero dance banner of identity, resistance, and cultural decolonization of Chicanos in Arizona

Many of the Chicanos who inhabit the U.S. are originally from those lands that were taken from Mexico in the unjust invasion that occurred from 1846 to 1848. Once the Treaty of Guadalupe was signed the Mexican government tried to protect the Mexicans who decided to continue working on their lands, so it was necessary to guarantee them that their properties would be respected, however, that was not the case. The Anglo-Saxon stain spread to all corners of the new North American territorial expansion, forcing the “Chicanos” to enter new modes of production, which were very alien to those they were traditionally accustomed to. The present work focuses on analyzing how Chicanos have managed to resist the onslaughts that put their ideology and idiosyncrasies at risk. Therefore, they looked for verbal and non-verbal expressions that distinguish them from the rest of Hispanic Americans, sometimes they have been with the styles of clothing, music and dance, and other tangible and intangible forms that reflected their own identity. One of them was found in their memory of the culture with the Aztec-Chichimec Conchera Dance, of pre-Cuauhtemic tradition, which offered them that decolonizing possibility, and thus achieve to be an ethnic group that acquires its rights, within the U.S of America.

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Ayahuasca and the semiotic awakening

The origins of knowledge about Ayahuasca are unknown, but it is well known that long before the European invaders arrived in the Southern Hemisphere this type of traditional knowledge was already circulating in the Amazon. The biochemical principle of Ayahuasca is not trivial. Dimethyltryptamine (DMT) is inactive as psychoactive drug when taken orally and alone, but the component of another plant (Banisteriopsis), used in Ayahuasca's preparation, inhibits the blocking action, and makes the effects less intense and longer lasting. In Brazil today, different communities and groups (CAs) use Ayahuasca in ritualistic

procedures (e.g., União do Vegetal, Jurema, Barquinha, Santo Daime). However, the ancestral origins of the presence of Ayahuasca in Brazilian indigenous peoples calls upon to rituals with a strict shamanic character. In this work, we offer an essay on the semiosis relating to shamanic and non-shamanic processes (CAs) having Ayahuasca as a sign, in a fundamentally Peircean perspective. We focus on the aspects related to the third trichotomy, and reflect, in harmony with other authors in the literature, on the semiotic value of the Ayahuasca action space, in a group or community, as a counter-hegemonic space for the healing senses. In this study, we also seek to create a material (text and audiovisual) that can be appropriated as a “semiotic awakening” in the process of teacher training, with a view to a curricular reform in favor of a decolonial education.

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Bodies that resist in Moroccan culture

The order of the Hamadchas is one of the most famous and popular orders in Morocco and especially in the city of Meknes where it was founded in the 17th century. Its founder Sidi Ali Ben Hamdouche is buried in the village of Béni Rachid on the southern flank of the Zerhoun mountains. Every year on the sixth and seventh day following the day of the birth of the Prophet Mohammad (equivalent to Christian Christmas), the moussem of Hamadchas is organized; it is the occasion of celebrating its founder considered as a Wali-allah (saint) through festivities, sacrifices and demonstrations which attract the followers of the tariqua who come to seek baraka, therapy. The hamadchas have become famous for the trance sessions they organize and which offer a conception and meaning of the body radically opposed to that of the dominant culture. What interests us in this dance is its durability, which has resisted and managed to survive the dominant body model. We will proceed as follows: After having presented the variety of Moroccan culture and the Muslim model of the body and its strategies of conquest, we will go on to analyze the trance among the hamadchas, with a case study such as the lila (the night of the trance), putting highlighting its specificities, its African and Mediterranean origins, but also its strategies for recovering certain points of the Arab-Muslim model itself.

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Resisting advertising by decolonizing the advertising process

Decolonizing advertising is not simply resolved through diversity and inclusion. The whole process needs to be examined by questioning every rule and regulation. This research focuses on one small part of the process by examining the tools and techniques used to create 2D advertising messages in Mexico City, broadcast in three different social economic neighborhoods. The tools and techniques are defined through semiotic and design theory including Barthes, Danesi, Van Leeuwen, and Dare. The artistic practice aims to explore a solution to decolonize advertising by what Mignolo calls ‘delinking knowledge.’ A workshop using ‘decolonised research methodologies’ was held with local peoples in Iguala, Mexico, and the results were subverted by appropriating the *détournement theory* of the Situationist International to create various 2D communications out of decolonized tools and techniques. The 2D messages are subverted again using *Guerrilla Semiotics* by placing them in front of advertising agencies, and in what Anzaldúa terms the Borderland. Resulting in a multimedia conversation that allows the consumer to resist the racist spectacle, and persuading the Mexican ad industry to question the processes used to generate advertising that re-enforce colonial concepts such as racial and class inequality and a neoliberal ideology that supports a ruling class. The decolonized methods used in this research can now be applied to other parts of the strategic and design process to remove colonial thinking from advertising by ‘de-linking’ the rules, regulations and processes.

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Reconnecting Cretans with their Mother Earth through analyzing and developing multimodal experiences

Epistemologies of the North (Sousa, 2018) have imposed scientific positivism and specific understandings of the world disrupting the relations between the societies and their living systems. Famous for the health nutrition habits of the inhabitants, I realized-by collecting students’ power point presentations, parents, and grandparent’s narratives-that their nutrition habits have been colonized by Epistemologies of the North. The Minoan civilization, which was based in the power of Earth with several female entities, represented the respect towards the life Mother Earth provides. Nowadays, the Cretans consider c-real bars, fruits that are imported in Crete such as are coji berries part of a healthy nutrition, neglecting the local Cretan herbs and their ancestor’s eating habits that sustained this civilization. To rehumanize the student’s knowledge and reconnect them with their territory (Escobar, 2015) I with the students analyzed their habits through their power point presentations and the parents and grandparents’ narratives, as well as I organized a visit in the landfill to promote multimodal experiences, in which the students tasted traditional recipes, touch the soil, and smelled the nature. Photos from this visit were also analyzed and the students had the opportunity through this analysis to reconnect with their past knowledge understanding that ancestral nutrition habits (such as Cretan herbs, local season fruits and deteriorated meat consumptions) relate to their cultural development.

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Postcolonial Latin American perspectives in social sciences. New perspectives, crossings, and epistemic-methodological deconstructions

This paper deals with the problematic of epistemology of modern science and its rationalist preponderance as an ideological component of the “instrumental reason” (Horkheimer) of the colonised world. While the Enlightenment, from Kant onwards, promoted the questioning of dogmas of faith, according to Popkewitz in the 19th century, the invention of social sciences and education promoted the construction of the model of democratic-liberal rationality (from Hegel, Kant, and even Humboldt), acting as disciplinary devices. Transitivity, anthropology developed in an evolutionist context, applying a Eurocentric symbolic matrix to the interpretation of an unknown universe, such as the American. In the 20th century, revisionist theorists such as Rodolfo Kusch rethink reality from Latin America, questioning the epistemological postulates of modernity and recovering the indigenous thought of Miguel León Portilla (Mexico), Félix Schwartzmann (Chile), and the indigenous chronicler Juan Santa Cruz. We also take the contemporary theorist Silvia Rivera Cusicanqui (Bolivia) with her postcolonial patriarchal theory. For his part, Octavio Paz, in his work “The Privileges of the Sight”, recounts the mutant destiny of a giant sculpture, the goddess Coatlicue, whose unclassifiable “otherness” was the object of multiple readings: religious, anthropological and aesthetic, as an *index* (in Peirce’s sense) of the historicity of Eurocentric science. Finally, we consider contemporary decolonial and postcolonial theories and their genealogies (Damián Gálvez González and Verónica López Nájera), among others, and simultaneously recover artistic productions that mix pre-Columbian and contemporary features.

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The healing process: a semiotic-discursive practice of resistance among Nahuas from Hidalgo

In the face of modernity, among the habitants of the Huasteca Nahuá in Hidalgo, the subjects continue to approach healing specialists who, since ancient times, have manifested a timeless knowledge of healing processes. Healers, healing specialists, continue to be an important reference for recovering the health-disease balance, which in certain cases is related to different cultural conceptions.

Contemporary Nahuá subjects do not reject ancestral healing practices, due to the memory of the culture that subsists in their semiosphere, along with those of the dominant culture. Among the Nahuas of Hidalgo’s Huasteca, there is not a single form of healing, but different ones that depend on the types and degrees of the disease, on the techniques and words that each healer learns in dreams and that are given to him for each case in particular, generating different rituals, which are concrete and particular systems.

In this paper, ethnographic examples are primarily taken up to establish the existing dialogue between disease-health, as a recursive process from ancestral cultures, which are totally different from those used by the hegemonic culture. In these terms, we consider that the healing processes of the Nahuá subjects of the Huasteca Hidalguense constitute a reference of cultural resistance, and at the same time it comprises a complex unit: disease-body.

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Sociology of the image and the dynamic semiosis: decoloniality as a semiotic metatheory and its contributions to a contemporary metalanguage

Although it is recognizably hard to address a Semiotics history, the main explicitly semiotic traditions belong to the Western scientific paradigm, as a result of its systematizing nature and its effort towards universality—a “modern Western obsession” (Mignolo 2020:8). Amongst the rise of the cognitive and the ontological turns in the social fields, the Semiotics discipline has also been facing the challenge of overcoming reductionism and embracing complexity, and in such context the historically erased Otherness decoloniality focuses on is not to be overlooked. Decolonial efforts have repeatedly demonstrated the reality of complexity in so-called alternative epistemologies and exposed metalevels of diversity which were dismissed by the Global North’s multiculturalist attempts. In this sense, sociologist Silvia Cusicanqui’s *Sociology of the Image* (2015) can be considered a crucial metasemiotic theory for the enrichment of the emerging semiotic paradigm. The present research aims at analyzing it on two levels: 1) elucidating its semiotic nature and contemporary semiotic relevance through the concept of palimpsest and the zemic sign model (Tarasti 2015:540) and 2) investigating both its methodological and metasemiotic value for semiotic research in the context of metalanguages in sociosemiotics. It will be proposed that the non-neutrality and nonuniversality positions are what enable the theory to have true methodological and metalinguistic precision. The interplay between the sociology of the image, Ideology (Verón 1971:68) and epistemic justice will also be addressed.

Political semiotics and strategic communication: problems and potentialities

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Any order that creates a semiotic system (or discourse, meaningful unit) is the exclusion of some other possible meaningful arrangements (e.g., some topics enter public debates, some do not; some meaningful aspects are included in group identity creation, some are not, etc.) and therefore power is included potentially in every social practice of signification. At the same time, the excluded semiotic elements function as a boundary of semiotic system and as a reservoir for the emergence of new semiotic phenomena. From the point of view of political semiotics, the power relation can be understood as a functioning but constantly changing relation in and between different semiotic systems. As semioticians, we are interested the question here of the relational nature of these boundaries.

First, if we assume that relationships are primary in the formation of social identities, then the latter are always the consequences of communicative processes. We may ask how these meaning-making processes are directed strategically.

Second, sign processes are not only tools for mediating already existing power relations, but they are themselves a source of both: social conflicts and power relations. The question of types of signs that dominate in shaping certain power relations becomes especially important in today's age of social media communication which is performed at an increasingly fast pace. The emergence of political identities and communities in social media is dominated by affective reactions to current events—a tendency enabled by the prevalence of emotionally and visually oriented communication. This type of community formation, however, results, firstly, in the instability and temporary nature of these groups, and secondly, in the reduction of complex sociopolitical issues to those providing a stark yes/no alternative.

This panel invites papers on the issue of power and semiosis.

PAPER ABSTRACTS

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Populism: A semiotic definition

This presentation examines populism from a semiotic perspective and proposes a definition of this catch-all concept based on its standard narrative structure. As will be argued, populism is a socio-political practice that implies the use of a narrative structure that opposes the Subject 'the people' to an Anti-Subject in an antagonistic relationship. While 'the people' is a vague and ambiguous concept that can be filled with different contents, 'the people's Other' is defined in logical terms as 'not-the-people' and constructed by establishing equivalences between various social identities besides that of the elites. This explains why populism can be found on the two sides of the political continuum. The presentation advances the arguments presented in the upcoming book *The Social Semiotics of Populism* (Bloomsbury, 2022) and shows how semiotic theory can shed light on clarifying this contested concept.

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Authoritarian populism on newspapers' front page: Studying 'crises' in Greece

Drawing on principles from Multimodal Critical Discourse Studies (Machin & Mayr 2012) and Multimodal Argumentation (Tseronis & Forceville 2017), this presentation aims to unveil the ways "authoritarian populism", which refers to "a movement towards a dominative and 'authoritarian' form of democratic class politics" (Hall 2021: 285), is subtly underpinned by Greek mainstream press in times of 'crises'. To that end, I study how social practice is recontextualized on the front page—through the ways social actors, actions, objects and settings are represented—(van Leeuwen 2008) and the argumentative inferences (Rigotti & Greco 2019) these recontextualizations trigger; ending up justifying the portrayals offered on newspapers' front page in focal moments of 'crises' in Greece (e.g., the 'debt crisis' and/or the 'refugee crisis'). All in all, I aim to showcase how authoritarian tendencies are favoured by newspapers' multimodal discourse and argumentation, while profoundly polarizing politics in crisis-ridden Greece.

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Digital populism: a semiotic study

Studies and research on democracy (Systemic Peace, Freedom House, World Values Survey, Bti-project) reveal to us that we are witnessing the crisis of democracies and the consequent rise of non-democratic regimes, catalyzed by the pandemic starting in late 2019 and the invasion of Ukraine by Russia in February 2022. Other than 20th-century totalitarianism, these regimes have a new tool for control and propaganda, the Internet.

Our propose is to revisit semiotic studies whose theme is democracy and autocracy, respectively understood as semiotics operations of mixture and triage (Zilberberg), to comprehend how contemporary populism reorganizes power relations. Populist discourses, with their aesthetic charge, are contagious to a portion of the population that feels abandoned by globalization (Landowski), mobilizing “sad passions” (Fontanille) such as frustration and fatigue. Due to the crisis of participative democracy, these discourses assume an anti-system position, establishing a dichotomy between people and elites, in which they present themselves as the direct voice of the people. Social networking services become the perfect dissemination medium for them by promoting a discourse that assumes a spontaneous and popular appearance and stands in opposition to the scientific and popular discourse.

In this space whose proposal gives voice to all that populism echoes the myth of direct democracy, and it is also in this virtual space that values engagement, that tensive mobilization becomes the defining characteristic of this discourse that entertains the jaded and brings the frustrated together through rage.

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“Reading” the *Plandemic*: a semiotic approach to viral conspiracy theories surrounding global pandemics

In an era dominated by fast-paced communication and uncontrolled distribution of (mis)information, the COVID-19 pandemic has served as a fertile breeding ground for viral conspiracy theories, as have similar periods with pandemics in the distant and recent past. My research, motivated by this, is centered on how these theories are diachronically produced and communicated. It takes a semiotic approach in order to verify the hypothesis that there is a common underlying semiotic syntax allowing all the different readings, while also functioning generatively, potentially producing new conspiracy theories concerning medical emergencies. To this end, I attempt to approach and analyze *Plandemic*, a pseudo-documentary regarding mainly COVID-19 that became viral in 2020. This 26-minute video was selected as a case study for reasons regarding both its content (making direct or indirect associations with several disease outbreaks as well as the anti-vaccination agenda) and its extensive reach and distribution via social media. Tools from three different semiotic traditions are employed in this analysis: Greimas’ narratological model and isotopies, Lotman’s semiosphere and the concept of code-text and Hodge and Kress’ “social semiotic multimodal framework” and logonomic systems. The ultimate goal is to strive to uncover how conspiracy theories surrounding epidemics are semiotically constructed and strategically maneuvered in order to create and manipulate social conflict and, by extension, to achieve their more effective deconstruction in the public conscience. This presentation offers an initial overview of the data in this direction offered by such a reading of the material.

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Political semiotics of human rights

Human Rights seem to oscillate between being individual and particular and being universally valid for the whole of humanity. Argumentations point out their linear historical development from natural rights to the contemporary human rights regime and thus award them a strong justification. Critics of this notion on the other hand point to the particularity of this source as Western, in the cultural as well as political sense.

A combined cultural and political method to examine and analyse human rights will thus be the foundation of this research project and the topic of this presentation. Yuri Lotman’s cultural semiotic model of the semiosphere including its various characteristics and properties helps explain the cultural situatedness and construction of the human rights concept in which the treaties and the covenants posit the centre.

While Lotman also provides a methodological tool to explain the process of translation and dissemination into other semiospheres the political aspect, such as the interest driven re-articulation and reconstruction of human rights which not necessarily depends on cultural preconditions alone remains underdeveloped. Poststructural theory can fill this gap while simultaneously gaining itself the benefit of a cultural level within its theory. The concept of ‘political semiotics’ as a combination of cultural semiotics and Poststructuralism appears to be the method of choice to identify current issues of human rights and re-evaluate their ‘validity.’

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La semántica del término “Brexit” en el discurso de la prensa

Los medios no solo proporcionan información, sino que contribuyen a la creación de significados (Fabbri, 1973) gracias a estrategias lingüísticas que ponen de manifiesto en el discurso periodístico. Así pues, los medios influyen en la percepción que tiene el espectador de determinados fenómenos de actualidad. Un buen ejemplo ha sido el Brexit, un hecho noticioso que se ha convertido en un momento discursivo y en el que los medios han tomado un importante partido (Buckledee, 2018). Por otro lado, buena parte de la población europea ha seguido el Brexit a través de los medios. Por tanto, su visión y significado sobre este proceso ha estado marcado por el discurso mediático.

El objetivo de esta investigación es conocer cuál ha sido el significado que la prensa ha otorgado al término “Brexit” durante su cobertura mediática. Para ello, hemos planteado un estudio del discurso basado en el análisis de la prosodia semántica del término “Brexit”. Gracias a ello, se ha podido determinar el significado (positivo, neutro o negativo) que cada periódico ha otorgado al término “Brexit”.

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Foucauldian discipline and Peircean habit: Towards a theory of the subject under the regime of incarceration

This paper aims to present an analysis of the human condition within discipline and especially within prison. The theories I will be using to approach this topic will be: Foucault's (1995) analysis of power, which sets the foundations of a detailed analysis of power relations in historically situated contexts; Peirce's theory of habit (West and Anderson 2016), which gives us a tool for describing the manifestation and reproduction of meaning in power relations; and last but not least Sonesson's (1989, 2010) approach to Peircean icons and indices, a pair of semiotic distinctions that helps illuminate that while certain icons can be directly perceived, others require awareness of a significative convention, as well as that while some indices describe states of affairs, others create them. Our interdisciplinary approach seeks to frame the state of obedience as a situation whose meaning is founded on the actual relationship between prisoners and those supervising them. And when we say "those", let's take it a step further and say that we are not only talking about living subjects, but also about the material signs whose physical implications define what is and is not possible.

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'Why I said global warming is the biggest fraud in history': Critical discourse analysis of YouTube interview with a climate change denialist

Recent times brought to light the issue of misinformation that came along with the shift from conventional news platforms to on-line communication. This issue is causing lasting damage not only to the understanding of science, but to many spheres of human life, impacting even our biosphere (such is the case with Climate Change Denialism). Considering this scenario, this work aims to analyse the video 'Why I Said Global Warming is the Biggest Fraud in History', posted July 2018 on YouTube, and has reached more than 700 000 views. The text is here analysed by means of Critical Discourse Analysis (Fairclough 1995), on its three levels: Description (textual analysis); Interpretation (analysis of discourse practice); and Explanation (social and political context analysis). The study is guided by the following inquires: what are the primary mechanisms of anti-scientific discourse? To what effect are discursive and signifying practices instrumentalized? How are different types of hegemony and power relations established in this type of discourse? And how are social identities formed through communication? Science Denialism is here understood as a condition and resource for the creation of videos and other texts such as the one analysed in this work. However, Science Denialism as a social and political phenomenon is also constituted *by* these texts. Thus, starting from the premise that a media product is both socially shaped and socially shaping, the investigation of this video (on the level of 'micro' social analysis) is revealing of social superstructures ('macro' level).

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Political Personae, emotion, and semiosis: The multimodal resources of emotion expression in political discourse

This paper presents an analytical framework for analyzing how multimodal resources of emotion expression are semiotically materialized in political discourse. We are particularly interested in how *political personae* are emotionally constructed through multimodal meaning-making practices. For this purpose, our analysis model assumes an interdisciplinary perspective, which integrates *facial expression analysis*—using FaceReader™ software—(Ekman, Friesen, & Hager, 2002), *theory of emotional arcs* (Dodds et al. 2011; Reagan et al. 2016) and *bodily actions (gestures) analysis* that express emotion (D'Errico & Poggi, 2012; Mittelberg, 2013; Müller, Ladewig, & Bressemer, 2013; Kövecses, 2019), in the analytical framework of multimodality. The multimodal choices that political actors make during discursive interactions allow them to build their political brand and make connections with the audience on an emotional level. Therefore, our analysis model provides an adequate conceptual framework for a better understanding of the fact that political cognition is "emotionally shaped" (Castells, 2015), and in general of the problematic relationship between emotions and semiosis (Feng & O'Halloran 2013; Wetherell, 2015; Westberg, 2021).

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Multiplication machines and their potential for political semiotics

In contemporary anthropological theory, especially as related to the ontological turn, the prevalent call is to multiply worlds (ontologies), not only the sociocultural identities inhabiting a single world. What is the trouble with the single-world (universal) politics? It does not allow for a change, it only demands that things should be changed for the "better", that is, developed and grown. No matter how far identities are proliferated in terms of multiculturalism, they all need to work in order to progress. This is the modern dream that has brought us to the brink of a catastrophe. What is needed, then, is a politics of many worlds, pluriversal politics, in the formulation of Arturo Escobar. This pluriversal politics is no longer identificational, but can be described as non-identificational. This presentation will inquire into what does it mean to multiply worlds based on non-identificational politics. This requires a (re)turn to Gilles Deleuze's and Félix Guattari's non-representational or asignify-semiotics.

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Semiotic approach to strategic narrative theory (IR)

Strategic narratives can be described as “means by which political actors attempt to construct a shared meaning of the past, present, and future of international politics to shape the behaviour of domestic and international actors” (Miskimmon et al. 2017, 6). Strategic narratives create a context (that organizes various information fragments) and guides the meaning-making of the media audience to achieve the aims that actor desired. It is crucial to pay attention to the fact that in social media interpreters can actively respond to strategic narratives, and also to enrich the general story-world with their own associations. We outline the dominant ways of nudging the context, inciting fear, evoking mistrust and suspicion, fixing strategic talking points, and fostering associations with other elements of the strategic narrative. All those mentioned aspects have a significant role in influencing the decision-making process of the interpreters and mobilizing them as an audience.

How should the intentional structuring of narratives, targeting of audiences, and the manipulative intentions of the designer be conceptualized in the context of (social) media? In the context of social media it is extremely difficult to make claims about the intention of policymakers, journalists, and others involved. In the presentation I introduce the semiotic model of strategic narrative. It based on the framework of Lotman cultural semiotics, Eco’s concepts of Model of Reader and Model of Author and strategic narrative theory.

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Dressed to advocate: Wearables as political communicative resource

The semiotic practice of sporting one’s political stand or ideological orientation through distinctly colored dress accessories and garments emerges right at the birth of the modern political sphere and follows its development till today in ever-increasing scale and variety of form. Charting the evolution of wearable political color and the range of accessories and garments used, up to and including the recent trend of face painting, the study investigates the socio-cultural dimensions of this semiotic practice and focuses on issues of political subject-making and agency, highlighting its intensely performative-pragmatic aspects by virtue of which the body is made the privileged site of political identity, representation, and communication.

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Strategic communication and invincibility of Modi’s semiotic system

To any observer of India’s political semiosphere, it is clear that Prime Minister Modi’s semiotic system is the most prominent among all. Any other politician’s system is tiny in comparison. This semiotic imbalance reproduces and is a reproduction of the imbalance of power relations between Modi and opponents. However, the challenge to Modi at the boundary of his semiotic system is weak.

This power relation in the semiotic world was unsettled by the farmers of Western Uttar Pradesh when they protested against what they perceived as anti-farmer laws of Modi’s government in 2020-2021. After months of protest, the farm laws were repealed by the Modi government and Modi said that he failed to convince the farmers of the utility of farm laws.

The power of Modi’s semiotic system was displayed in the voting in Western Uttar Pradesh in 2022. Although BJP’s tally in the region went down relative to its 2017 performance, it is clear that ‘Farmer’s Anger’ could be suspended by ‘strategic communication’ in the electoral semiosphere. Such communication convinces the electorate of the invincibility of Modi’s case, even at its boundary. The opposition has been unable to develop an unimpeachable core for long periods of time, given Modi’s strategic communication.

People are made to fear a breakdown of law and order and riots should another party comes into power. Communication involves extensive advertising and image making in mass and social media and grassroots communication. This paper shall tell how even at the boundary Modi’s semiotic system remains unchallenged even in critical times.

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Negotiating and (re)framing national conservatism in internet memes

In recent years, the nationalist Conservative People’s Party of Estonia (EKRE) has become one of the most popular parties in Estonia, in part because of their strong online presence (Kasekamp et al., 2019). But it is not just the official accounts or party members who do the posting. The proliferation of national conservative ideology also takes place on meme pages, which have proven to be profitable battlegrounds for a wide variety of similar far-right movements (Askanius, 2021; Bogaerts & Fielitz, 2019).

This presentation seeks to delineate how EKRE and the ideas that they stand for are represented on social media and is driven by two research questions: 1) What are the main themes and topics present in the online discourse of national conservatism in Estonia? 2) How does it contribute to the vernacular (re)framing of national conservatism as an ideology?

Five public meme pages without any official affiliation with EKRE were selected for the study, containing 392 posts in total. Following an overview of their contents, conceptual integration theory (Fauconnier & Turner, 2002) and the semiotic notion of model reader (Eco, 1979) were utilised to first outline how selected posts related national conservatism to different social issues

and historical events, to then discuss how this practice serves to create novel cultural competences among their audience. The analysis suggests that while the posts often endorse EKRE, they also create new power relations and social identities within national conservatism, namely by reinterpreting the ideology while distancing themselves from official party lines.

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Political semiotics in non-political genres: Investigating multimodal manipulation

In the introduction to a special issue of the *Journal of Language and Politics*, Machin and van Leeuwen (2016) advocate for a broader analysis of political discourse, moving from a narrow definition, i.e. "parliamentary discourse, election campaigns, party programmes, speeches, etc." (p. 243) to all those semiotic manifestations that can be considered political. TV travel documentaries fall within this category and this paper, using semiotic and cognitive lenses, explores how manipulation can be achieved through them.

The paper begins with an overview of the concepts of *manipulation and epistemic vigilance* (Sperber et al., 2010). Then, drawing on a novel methodological approach for the analysis of media effects (Castaldi, 2021), it exemplifies the analysis of multimodal manipulation by looking at extracts from BBC travel documentaries. The first analytical step, the semiotic filter, is carried out through a multimodal discourse analysis that draws on constructs borrowed from Social Semiotics (Kress and van Leeuwen, 1996, 2001; van Leeuwen, 1999) and Multimodal Critical Discourse Studies (Machin and Mayr, 2012; Machin, 2014). The second, the cognitive filter, employs principles from Relevance Theory (Sperber and Wilson, 1995) to investigate media effects and manipulation in individual media interactions. The research process is framed within an Audience Research methodology (e.g., Schröder et al., 2003) which grants viewers agency over the mediated interactions.

To conclude, the paper proposes an initial definition of *multimodal manipulation* and highlights a set of top-down and bottom-up processes that allow manipulation to occur.

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Do we understand each other? Collateral misunderstandings in conflicts and all that ensues

This paper is a result of intense engagement with geopolitical discourses mainly in the South Asian region in the last decade or so. Breakdowns in diplomatic communications have led to serious consequences on not just economies, but also human lives. Indo-China, India-Pakistan, Indo-Tibet, Indo-US to name just a few. The author is deeply interested in processes of collateral knowledge that leads to interpretations and arguments that affect the world in a very significant way. This time the author attempts to delve into this area of interest and aims to look at philosophers such as Habermas and Peirce to develop a better understanding of what constitutes knowledge in conflict situations.

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The semiotics of the modern environmental movement: A decade of photo-narratives (1962-1972)

Environmental sustainability is a global concern, because of population growth, industrialization, climate change, depletion of natural resources, loss of biological diversity, and more recently pandemics such as COVID-19, amongst other factors. While some of these issues have been present throughout natural and human history, it is the level of complexity reached when they interact on a global scale that worries the present generation.

The environmental movement has used photography, amongst other visual representation means, to construct its narratives [photo-narratives] reaching wider audiences thanks to mass media and popular culture. Not to deny, environmental photo narratives have raised citizens' awareness, fuelling the emergence of environmental grassroots movements claiming for a change, either at a community or a personal scale in different latitudes, and when more successful provoking a change of the individual, corporate, and community attitudes towards a more sustainable behaviour, patterns of consumption, and lifestyles. Besides, since the 1960s, environmental photo-narratives have increased their social impact thanks to broadcasting technologies-first analogue, now digital-that allow media coverage of environmental disasters, particularly those caused by human action, almost in real-time worldwide.

This research focuses on the semiotic analysis of photo-narratives related to the rise of the modern environmental movement, from 1962 to 1972, including Rachel Carson's Silent Spring, Torrey Canyon oil spill, Earthrise, Santa Barbara oil spill, the first Earth Day's staffers, and the UN Conference on the Human Environment.

SPECIAL INTEREST GROUP

Semiotic research of migration narratives

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The issue of migration is today at the center of many public narratives: migration is a threat, migration is a political weapon, migration is a “side effect” of ongoing wars, migration is a resource (for the job market and the birth rate, in some countries) ... Political discourse and media discourse occupy a large part of their agendas with the theme of migration, constructing narratives that see migrants always in the perspective of those who live in the country of arrival, almost never in the perspective of those who leave their country of origin. But when did migration become a problem, when and how did public discourse start using it as an identity theme and a political weapon?

Migration is today subjected, at narrative level, to very strong polemization processes, which reinforce the idea of internal and external space, one’s own and others, topical, utopic and heterotopic.

These media narratives feed collective passions of anger or pain, rejection or solidarity. They define imaginaries that are now of war (us against them), now of integration, through the rhetoric of multiculturalism. Hardly ever, these narratives work on memory: the different Histories, the personal memories that they carry with them and intersect with the dominant memories in the new territories.

The “migrant subject” is someone without a past, and maybe without a future: in our gaze, he is just in the present. Reflecting on the narratives of migration therefore means casting a glance on the processes of reciprocal translation of cultures, on the figures of the contemporary foreigner, the syntaxes that these narratives nurture, the passions they justify, the temporalities which they include.

The semiotic approach can therefore be particularly productive to see which the semantics of the word “migration” is today, which narrative frames it is associated with, which thematic roles it summons, which passions, which translations, through an analysis of everyday discourses and practices (in the press, social networks, food ...).

PAPER ABSTRACTS

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Cultural translation and memories’ mobilization: an introduction to the problem of migration narratives

The panel’s introduction focuses on two main categories which are crucial to manage the problem of migration narratives: the category of cultural translation (in Lotman’s perspective) and that of memory. The problem of the migratory phenomenon is in fact also a problem of managing memories, of different conceptions of temporality and of History: how to integrate different memories in shared frames, which kind of background of common sense and shared memories could be taken for granted, how to create a “Us” starting from different past trajectories and projections into the future?

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Narrative weaponization of migration in the frame of Populism 2.0

In this paper first I will examine the premises, which made the topic of the migration flows so popular within the political narrative. Until the very beginning of the 90s of the last century migration was a marginal topic and mostly a positive issue in the logic of the Cold war. After the possibility of big number of East Europeans to migrate in Western countries was open the narratives started to change and gradually the salience of migration as a topic raised. Then came the real weaponization of migration flows by political actors as Gaddafi, Erdogan, and Putin, who used it to obtain influence in international politics. The destabilizing power of the “migration menace” proved to be very efficient and it gave raise to counternarratives of resistance against it from within a big number of newborn populist political actors. In the paper’s second part I examine the role of social networks to transform the migration narrative in one of the strongest weapons of Populism 2.0.

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The senses in intercultural exchange: objects and images of contemporary immigration in Brazil

The historical process of immigration in each social context produces various effects on the culture of the receiving society. The objective of this presentation is to discuss some issues related to the meanings produced by the presence of different immigrant groups in the Brazilian social context. Among these processes, we think about the effects of unfamiliarity, strangeness, familiarity, and normality present in the intercultural exchange. These passionate and cognitive effects are linked to a social and cultural disposition of the immigrants’ receiving society sustained by visible distances or approximations through the discourses

about immigrants. Attraction or repulsion would then be basic operations in the interaction that results in the segregation or integration of immigrant culture into Brazilian culture. We will observe how various objects linked to immigration were gradually incorporated into Brazilian culture or remained as foreign objects. For this, we will resort to Greimas' semiotics and the current developments of his collaborators.

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Talking signs: Towards a semiotics of cultural conflict in the era of migration

As every interpretation of a sign is a part of cultural, cognitive, and social environment, negotiation, as Eco argues, is essential. Signs, then, are not just signs but representations of certain ideas or values, depending on the time, cultural context, environment etc.

Migration, as a term, can be defined in certain ways, however, interpretation of the meaning of migration changes due to framing in different media at different times. This presentation, then, will look at how different media narratives shape the perception of migration by looking at how certain signs (i.e., pictures, footages, words) are represented in mainstream media. In other words, what kind of signs are used in mainstream media to represent migrants? I will be looking at some Cypriot newspapers to see how the migrants and the notion of migration were framed by looking at signs between 24 February 2022–1 May 2022.

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Belonging, nostalgia, trauma: memories and emotions in migrants' textualizations of their journeys

The main goal of this talk is to semiotically analyze texts that thematize the migrant journey, focusing to the role that the abandoned place of origin, often identified with that of the family home, takes on. In particular, through some examples (graphic novels and animated documentaries, i.e., *Flee* by Jonas Poher Rasmussen, 2021), I will consider the forms of textualization of belonging to the place that is abandoned for different reasons (war, economic necessity). The goal is to reflect on the emotional role that is given to the home as both a physical and metaphorical space, a place of construction of one's personal identity, of one's social belonging to a group, a space of nostalgic emotions but also a space of trauma because it is linked to a condition of discomfort from which one has decided to leave.

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Honduran migrants to the US: Emotions as narratives of a long walk

The Marches/Caravans of Hondurans to the United States traveling 4,000 kilometers are an opportunity to observe the proximity and distance between suffering and optimism of thousands of people who walk in search of dignity. The paper seeks to make visible the practices of feeling that make up an emotional ecology as narratives of the Marches/Caravans and that constitute the axes of the politics of the sensitivities in dispute. Based on an investigation carried out using WhatsApp as an instrument of inquiry, the basic features of the experiences of marching are systematized. To achieve this objective, it is proposed: a) to synthesize the theoretical-methodological starting point, b) to make a description of the primary and secondary information available and c) to systematize a set of features of the experiences of the people who march in search to characterize their emotions as narratives of their "walk." The urgency of understanding how the experiences of hope embodied in these speeches encourage the dealers and question the towns and cities through which they pass is emphasized.

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Food and migration: A semiocultural perspective

Food habits, by revealing our taste, express our identity, as well as our sense of—and relation to—alterity (see Lévi-Strauss 1965; Bourdieu 1979; Fischler 1990; Stano 2015; Stano and Boutaud 2015). In this sense, migrations are of particular interest, as they contribute to shape and inform food practices both in the arriving and sending community, activating processes of transformation that continuously re-shape and re-define the involved identities and alterities. Finding, preparing, and consuming food, together with feeding others, are some of the most pressing concerns migrants face, and these processes can function either as a mechanism of security, empowerment and affiliation with others, or as a way to marginalization and uncertainty (Abbots 2016). The analysis of specific case studies will allow us to reflect on such dynamics from a semiocultural perspective, highlighting the meaning-making processes associated with the processes of "translation" (Stano 2015) entailed by particular migrants' food practices and discourses, also relating to crucial issues such as gender, power, and memory.

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Hegemonic narratives about migratory processes: signs, memories, translations, resistance

In closing the panel, I'll return to the main topics discussed making a synthesis while opening the reflection for the next steps in the investigation of the subject as well as the contributions that the semiotic perspective allows. Considering the works of the participant speakers, I will return to the category of memory in those narrative constructions of migrant subjects, both from the media and the hegemonic signs that fall on them as well as from their own voices.

Significance of feminist semiotics and the multiplicity of signs

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Semiotics' liquid theorising conceives of human subjects in interconnection through signs. Although rarely considered, Charles Sanders Peirce's (1893) articulations of the self's glassy essence are fruitful for challenging gender essentialism (Hurley, 2021). Peirce's (1903) ten classes of sign, and tenth category of sign argument, might also be applied to consider gender occurring through a doctrine of signs, although feminist semiotics has been marginalised within mainstream semiotics (Godard, 2003).

To address this thorny legacy, we may consider British semiotician Victoria Welby's (1837–1912) semiotic theorising of the subject as a matrix-of-selves or 'Ident' (Petrilli, 2004). Welby's concept of Ident undermines notions of gender in exclusively biological terms since gender identities are experienced through dialogic signs of what it means to be female and male (Petrilli, 2009). While a feminist semiotic reading might be considered as misconstruing Welby's work, theoretical moves of feminist semiotics could involve feminist semiosis and the sign-making of gender. Feminist semiosis may expand interpretations of protofeminist scholarship by semioticians like Welby, while applauding the feminist semiotic salvaging by philosophers like Petrilli (2015). The concept of feminist semiosis builds on the recognition that sign doctrines are never entirely of a sign-user's own making but nor are they static. Feminist semiosis locates gendered signs within the androcentric semiosphere while anticipating new feminist semiotic vocabulary, concepts and interpretive processes to challenge androcentrism.

Broad aims of the panel are to postulate impacts of signs upon gender while realising gender as occurring via iterations of nomadic signs, sign gendered subjects and subjectivities. Discussions by the panel could reorientate the obfuscation, undercurrents and potentials of feminist semiosis as integral to semiotics' traditions, presents and futures. Overall, this panel would engage with signs as the critical tools of feminist semioticians, who might begin to develop feminist semiotics beyond mere appendage or subfield of semiotics.

PAPER ABSTRACTS

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Significance of feminist semiotics and the multiplicity of signs

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A biosemiotic approach to gender

This paper proposes a biosemiotic approach to gender. While biosemiotics studies meaning as embodied and environmental and has been recently employed in cultural criticism, it did not address gender, so far. Both gender studies and feminism have been founded and dominated by a (post)structuralist array of semiotic theories, which tend to compete with theories that take Peirce's pragmatism as foundational, such as, *par excellence*, biosemiotics. Also, the popular construal of gender as performed

through behavior rests on analytical philosophy of language, which is at odds with the biosemiotic perspective. Without overlooking the merits of established approaches in gender studies, I unfurl what a biosemiotic view entails for gender and explain the main differences between these two perspectives. To begin with, a biosemiotic approach construes gender according to how gender is involved in the construction of environments, understood as the subjective phenomenal worlds of organisms. As such, gender appears as a continuously evolving dimension of a semiotic agent. More than fluid, gender is never fixed. As from a Peircean perspective we are never 'complete' selves, neither do we ever arrive at 'complete' versions of our gender and sexuality. Further, gender is understood to both depend on and reconfigure the affordances and semiotic competences that an organism has as its disposal in an environment. Hence, gender is conceived not only as limited by the past (natural evolution, cultural constraints) and performed in the present but also in a future-oriented interrogation of what the self may become.

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Clarah Averbucks's Instagram: a literary body that speaks

The aim of this article is to present a discussion about the role of social networks in digital activism by pointing out the expressive issues of feminism through the Instagram of writer Clarah Averbuck. Averbuck pioneered the digital writing space by creating a provocative blog many years ago discussing the key issues of female empowerment. For Instagram the posture in learning pole dance, considered a dance of sexual connotations in their presentations, common sense, shows and nightclubs for male audience.

The methodology of the work consists of analyzing some photographic posts with a verbal literary context pointing, almost always, a critique of this masculine universe that criticizes intellectual women in scenes called ironically obscene. The material will be analyzed from the theoretical point of view of Castells (2013) due to the use of social networks for expression beyond the literary, but also the literary. The discussion is set, by fusion image-text, in the semiotic conception of the body according to the positions of Lucia Santaella (2004) adding to the interpretations of Santaella and Lemos (2010) about social networks. Revealing how creative and poetic the network shows how Instagram can also talk to everyone demystifying the female body.

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Colors and orientalism as associations:

Exploring the use of colors and semiotic (re)presentation of Saudi women in British and Saudi newspapers

Media representations can have significant influence in shaping opinions and influence public response to 'certain' communities or gender ethnic representation around the world. Investigating semiotic representation in linguistic discourse as vehicles for meaning in culture has been a fruitful area of research over the past decades. Guided by Peirce's semiotics contributes ideas for understanding the rebranding of Saudi Women's empowerment of Saudi women in local community and worldview, this study explores how stereotypes of 'women' feed into the representations of Saudi women in contemporary press in Britain and Saudi Arabia. Data for this study have been gleaned from a particular set of British and Saudi newspapers. Using the Colour Image Scale (CIS) as a research tool, this study yielded a number of findings such as the discrepancy in Saudi women representation in the journalistic discourse. In addition, variances in colour choice and usage between the newspapers in the present study were apparent. The study provides an important opportunity to advance our understanding of Saudi women's representation in British vis-à-vis Saudi newspapers and in rebranding Saudi women in the media. The present study also makes a major contribution to research in semiotics by demonstrating how power as well as orientalism impact Saudi women's representation. The findings of this study may appeal to scholars of gender, religion, media, and cultural diversity.

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Post-feminist digital culture and collective memory.

Exploring visual and contemporary digital identity of Saudi femininity

The Kingdom of Saudi Arabia is rapidly becoming an extraordinary and crucial centre characterized by rapid socio-cultural transformations who are affecting different sectors, such as tourism, entertainment, media, urban development, and economy. This process is determined to contribute to the development of the country and the re-valorisation of its own identity. This contribution is part of a widest semiotic research project carried out over four years regarding the Saudi socio-cultural transformations, their relationship with the collective memory of the Country, and their representation through different discourses and languages. The feminine identity plays a crucial role due to its ability of being a privileged observatory of a complex negotiation between past, present, and future of the Country. Through a semiotic analysis of a corpus of femininity discourses and facets portrayed on social media, along with a digital ethnography study, the contribution aims to explore how the feminine identity is expressed and negotiated in the visual discourses. The femininity, and its representation through visual and digital identity, plays thus a central role as place of translation and may serve two functions: gaining understanding between their own culture and the other, and among societal forces within the single culture, and ensuring the longevity of the collective memory through a continuous self-interpretation of its fluctuations between innovation and tradition.

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Significs, Otherness, and translation as social transformation

Identity, gender polarities, power politics and sexuality are part of the narrative constructed by Jeanette Winterson in *Written on the Body* (1992) through which she challenges heteronormative gender patterns and existing power structures. The English language enables Winterson to assign no gender to the narrator, inviting readers to shift away from social conventions and cultural constructs that are long standing. However, this lack of character information poses certain challenges and problems when the novel is translated into gender-specific languages such as Greek. By drawing on Victoria Welby's *significs* and Barbara Godard's approach(es) to translation as informed by Charles S. Peirce's view of semiosis and Mikhail Bakhtin's *dialogism*, this presentation explores the Greek translation of *Written on the Body* critically reflecting upon the role and importance of using gender inclusive language in literary translation. It investigates the interpretation and translation of otherness with the emphasis placed on the dynamic nature of signs, the dialogic nature of the "self" (sign), and the shift(s) among semiotic systems. Postmodern feminist novels like Winterson's *Written on the Body* invite us to explore the power inherent in language and discursive constructs, related to fluid social contexts, and the power of translation to (re)construct subjectivity, being open to "infinite semiosis" (Godard 2000), "infinite possible worlds and interpretative-translative developments" (Petrilli 1992), and "infinite becoming[s]" (Godard 2000). Focusing on translation's ability to convey otherness and bring about social transformation, this presentation ultimately aims to advance our understanding of the interconnectedness between language, gender, and the self from a translation semiotics perspective and contribute to an interdisciplinary dialogue.

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Semiotic tools for understanding feminist art history

In the proposed study the author attempts to examine how semiotic theories can be used as a methodological tool for understanding feminist art history. The first approach on the matter will be with Eco's codes of recognition (Eco, 1982: 33), i.e. pictorial conventions, of female representations. For sakes of the principle of economy these codes minimize the listed features of the sign intended, but "we have been taught, too, that the optional variants, [...] can be subjected to conventionalization" (Eco, 1982: 35).

The triadic sign proposed by Peirce: the representamen–interpretant–object, will be studied when the sign is 'woman' and the representamen is an iconic sign (painting, photo etc.). Peirce's sign will be examined through E. Cowie's notion of "the woman as sign". As stated by Cowie, "the form of the sign—the signifier in linguistic terms—may empirically be woman, but the signified is not 'woman'." (Cowie, 1978: 60). The sign "woman" does not stand for woman, but the image that the man-made culture perceives and constructs of its female Other. Bakhtin's notion of Self and Other leads the study to cultural semiotics. Bakhtin has argued that one perceives the Other as an inverted image of oneself, quoting Bakhtin (1990:23) "precisely that which only I see in the other is seen in myself, likewise, only by the other". Although true, this idea presents a dis-analogy when the male painter-women model relationship is under examination. When examining Cultural semiotics, Lotman's notion of the semiosphere can be a very useful tool for understanding feminist art history. In a male-centred culture the female Other as a subject is the binary opposite of man, residing in the periphery of the culture's semiosphere. Texts produced by female artists are thus "non-existent". Female artists and their work that are being refuted by the centre, are neither objects nor are they subjects, they are in Kristeva's notion "abjects". Women have long been divided and categorized between the binary opposites of Mother, Saint, Virgin, Order and the Fallen, Witch, Nature, Chaos: the desirable females and the abject. Idealized female bodies can work as inter-texts, or inter-bodies (term found in Paschalidis, 2012: 154), i.e. one body, idealistically represented stands for all, e.g. a mother, a virtuous wife, a patriot, etc.

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Languaging gender as queer ontology

This paper will consider how gender is "languaged" in relation to the philosophical challenges of queer ontology. If "languaging" is a symbiosis that spans the biotic and the cultural (Cowley 2019a), then we might also consider how the emergent languaging of non-binarity displaces gender as an essential identity but resituates it in a queer world of dynamic sign-acts. A wellspring of languaging has taking place in recent decades that gesture to this queer world: affirming or pluralising one's pronouns; code-switching or double-coding in the self-presentation of gender; new collectivities based on original gender assignation such as AFAB (Assigned-Female-at-Birth) and AMAB (Assigned-Male-at-Birth) to give only a few examples. This languaging of gender captures the way in which gender as such is a transitive sign but also the capacity of signs to reveal the plurality of living beings (their queerness). Queer ontology rests on the paradoxical statement that queerness as such (the non-normativity of embodiment) is essential. This is why it is possible to consider queerness as both a transitive sign-act ("to queer" as an act of signification that changes the meaning of every being in the situation) and a matter of being ("to be queer" as a way to identify as non-heteronormative while resignifying a once pejorative word). I will suggest that the contemporary languaging of gender is a way to reveal the queerness of the world: its lived plurality. Languaging gender captures what Hannah Arendt calls "the urge to self-display" of all living beings, a statement by which she ultimately makes the ontological statement "plurality is the law of the earth" (Arendt 1971).

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The semiotics of burlesque: the importance of costume design to development character

The costume design as the main element in the construction of the character and characterization of the Burlesque feminine element, its development being an integrated part of a process whose result is a significant translation of the artist's individual identity.

The present study aims to understand the semiotic aspects in the aesthetic construction of the Burlesque figure, for that, the costume will be segmented into three categories-glamour, fetish, deconstruction-and analyzed according to Peircean semiotics in order to understand how does the Burlesque performance participates in the characterization of the feminine individuality.

World semiotics, Anthropology, Cultural and Area Studies: Beyond geopolitics

CONVENOR:

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The linguistic turn in the 1960s gave rise to a new exploration and appreciation of space (social, symbolic, imagined etc.). Area Studies was already an established common field of interest between colonial powers and academia at the same time. In the era that followed the crisis of representation in Anthropology and Cultural Studies, the examination of space, culture, and borders became a prominent field for studying and deconstructing world politics.

Drawing on the afore-mentioned genealogy, the panel will explore how these epistemological shifts and the ensuing interdisciplinary approaches can help us revisit the concepts of 'Area Studies' and 'regional traditions', while at the same time, both Social Anthropology and Cultural studies inform the content of academic curricula: what do categories like 'world', 'globality', 'region', 'locality', 'culture', imagination, representation, and creativity etc. mean and signify today?

Furthermore, we are exploring the new challenges and possibilities, geographies and genealogies of Area Studies engaged previously to current Western-centric geopolitics, which could generate critical and deconstructive approaches of anthropology and semiotics.

What are the new methodological fields of knowledge and belonging?

What kind of metaphors, representations and performances do they offer as analytical possibilities of understanding, complementary to the social analysis?

How could an Area Studies perspective create new epistemological challenges, bringing together politics and dispositions of the elites and the powerless?

In what ways do critical anthropological and semiotic approaches transcend or (re)frame, and produce cultural, material, and other symbolic boundaries related to colonial technologies?

Are there possibilities to establish comparative perspectives inside/outside the Area that could stress the significant experiences of the powerless, such as minorities, refugees, women?

How do they create such decolonial 'context' giving voice and meaning to the 'other correlated or co-creative stories' than the national histories?

PAPER ABSTRACTS

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Festival film markets in the Balkans and the challenges of peripherality

The process of the Europeanization coincided in the 1990s with that of the Enlargement. Past stereotypes regarding cultural hierarchies were embedded in the policies of integration and new asymmetries of power regarding the European future of the Balkan region. The European film policies were developed in this framework to generate a deeper understanding and a more coherent identification with the vision of a common European home. Thirty years after the initiation of this process, my paper traces how three regional film markets (Thessaloniki, Sarajevo and Tbilisi) address the political ambiguities, challenges and prejudices of the process of Europeanisation. How do they deal with the notion of the 'festivals of the periphery' and what forms and expressions does this periphery take? What kind of creative ways do the festivals and film creators take to overcome the embedded hierarchies in the notion of the 'periphery'?

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Between solidarity and capitalist ethics: the dawn of Greek-Pontic ethnic economies

The dissolution of the Soviet Union led to significant migration fluxes of FSU (Former Soviet Union) Greeks, in their "historical homeland" and the formation of new diasporic communities. In Greece, the alienation from the western cultural stereotypes in social life and economic reproduction, as well as the difficulties in gaining an equal place in the frame of local capitalist market, led to the emergence of ethnic, more or less, informal economies, and the conservation of economic relations with characteristics of a "balanced reciprocity" (M. Sahlins). My paper examines the ways through which, gradually, capitalist ethics and Greek oncoming crisis of 2010 transformed the moral premises of FSU Greeks ethnic economies to more business-oriented ethics and individualized strategies of economic reproduction. Using as framework the theories of embeddedness (Polanyi, Granovetter), we try to discover the role of kinship networks as agents of economic reproduction in deterritorialized cultural or transcultural post-soviet environments, and the degree they are embedded in western global market economy. Keywords: post-soviet, embeddedness, reciprocity, FSU Greeks, ethnic economies

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Women on the move working on clothing manufacturing in Thessaloniki

Women on the move from different parts of Greece either from different parts of eastern Europe and the Balkans have arrived in the last decades to Thessaloniki and worked in the field of clothing and manufacturing. In official documents they are often described as an anonymous number in the labour force or sometimes, they are ignored due to the fact that many of them are occupied in “non-typical” posts. However, these women seem to dynamically shape the social life of Thessaloniki, as well as the city itself in a series of decades. Central to this presentation are the stories and voices of women working in the sector of clothing manufacturing from the 1950’s to 2015 in Thessaloniki. How do they narrate their involvement in clothing manufacturing process? How could their narratives of working as dressmakers/cutters of textiles/or working under contract from home finally describe changes of the local and global economies, as well as modifications connected to the political and social condition of the space they reside? Do their local voices cut across or even exceed the official counting on regards the “formal” or “informal” work that they practice, their manners of movement in space or their “authorized” or “irregular” stay in Greece? In this respect which can the roles of these narratives be the role of Area Studies?

Lotmanian approaches to the 21st century crises

CONVENOR:

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Ours seems to be a world of cascading crises, including but not limited to, loss of biodiversity, surging inequality in the background of unsustainable growth economics, geopolitical insecurities, spread of misinformation together with extremist stances, and-of course-global spread of viral diseases. These issues have a complex, multivarious, overlapping or mutually evoking and co-evolving nature. Altogether they appear as a threat to human lifeworlds as we know them. What we need thus, is coming to terms with the sustainable models for cohabiting the planet with other humans, but just as well with other lifeforms whom we depend on.

For tackling the planetary emergency, techno-fix solutions are not enough, at least in long term. What is required, is a profound cultural (and educational) transformation. This assumes superseding adversarial models and highly technical treatments of narrow aspects of matters at local scale. We need to simultaneously account for both our immense diversity and interdependency of the diverse groups and species within the globalized world. We propose that such holistic approach to the operating mechanisms and causal agency of intelligent systems is inherent in several Lotman's concepts.

In this panel, we welcome paper proposals that apply Lotmanian notions for seeking to understand the contemporary crises and even more so, the possible paths for sustainably thriving lifeworlds.

PAPER ABSTRACTS

Wars, fears and speculations

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Semiotics during the war of 1941 to 1945: towards an epistemological analysis of Ju.M. Lotman's correspondence

The legacy of Ju.M. Lotman is valuable today not only from a scientific, but also from a universal and humanistic point of view—in particular, in the context of the necessity to solve not only academic, but also moral, ethical problems facing the humanity. As it was said about Lotman in an interview with his close friend and colleague Boris Uspensky, “in his case, science was inseparable from morality...” (Velmezova, Kull 2017: 424). At the same time, in Lotman's most ordinary reflections about the events of everyday life, fragments of his (future) reflections on scientific problems could appear. In our paper, we will analyze from this point of view Lotman's correspondence during the 1941-1945 war years (*Lotmany* 2022) (these letters are of particular importance in the light of the tragic events taking place today) and the subsequent semiotic reflections that emerge already in these letters. They concerned, for example, the theory of communication, the question of the relationship between the “form” and the “content” of the sign, the opposition of synchrony and diachrony, the concept of “culture as a whole”, some metaphors used by Lotman in his scientific language, etc.

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Juri Lotman's structural-semiotic method and mechanisms of culture

Since the 1960s, Lotman had been intensively mastering the new meta-language, with the concept of “model” (and “system” and “structured”) at the heart of the structuralist (modeling) approach, while the concepts of “sign” and “communication” are associated with semiotics. Culture as a collective intellect is thus an expression of the cognitive-communicative model, grown out of an expanded understanding of the natural language, the main functions of which are cognitive (the language as a primary modelling system) and communicative (the language as an organon). In his study of mechanisms of fear Lotman states, that “every abrupt change in human history releases new forces and the paradox is that movement forward may stimulate the regeneration of archaic cultural and psychological models”. In *Theses towards a semiotics of Russian culture* we read: “one of the points of departure for the semiotic coding of Russian culture is its interim position. For Russian culture its view of itself is more primary and more basic than its view of the outside world”. In the presentation we will discuss the current crisis situation through relevant semiotic mechanisms, elaborated and used by Lotman.

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Cultural semiotic approach to the problems of collective fear and conspiracy theories

Academic discourse usually defines ‘conspiracy theory’ as narrative explanation that sees a group of people acting in secret to vicious end as the driving force behind events. Today, dangers related to the spread of conspiracy theories are most often discussed in the context of the rise of the populist and extremist movements, information influence activities and fake news. The migration's crises and coronavirus have amplified these trends because conspiracy theories are particularly prolific in times of 3Cs, i.e. during periods of conflicts, catastrophes and crises.

Many studies, based on psychology and neurosciences associate fear predominantly with psycho-biological reactions to an external stimulus. The scholars of humanities and social sciences stress the cultural component and a dynamic nature of fear. Fear needs to be explored in relation with social practices, collective memory and key texts/representations that organize it (see Furedi 2019, Hutchinson 2016). Such premises are also shared by cultural semiotics approach of fear that sees collective fear as a sign-based and culturally mediated process.

One of the central ideas of Juri Lotman is the differentiation between motivated and unmotivated fears. In the first case, the key threat or a cause of the fear is obvious for all people who experience it. For example, in case of plague epidemic the source of the threat was clear—it was a disease that was visible through the physical symptoms. Such fear has a “real” reference that is recognizable for the involved people as well as for the historians who study it. In case of unmotivated fear, the fear does not result from an actual horrifying event or object but from the fact that some elements of reality are interpreted as fearful omens and warning signs. Often the causes of such fear remain hidden for the involved people as well as for the historians. In this case the object of fear, indeed, is socially constructed through the semiotic codes that a collectivity adopts for modeling itself and the world (Lotman 2007). It means that the dynamics of collective fear is inherently semiotic. In the presentation we approach some semiotic mechanisms that lie under conspiracy theories and societal fears.

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Mapping the dynamics of representations of immigration in Estonian news media: Combination of cultural data analytics with cultural semiotics

Lotmanian cultural semiotics provides a framework that goes beyond qualitative vs quantitative division, which makes it useful for inter- and multidisciplinary understanding of contemporary problems, like immigration. The importance of understanding how different social groups perceive the immigrants rises again with every new war and refugee wave into the EU. Understanding how these representations change allows us to better assess the plurality of society's stances towards immigrants. I explore the representations of immigration in Estonian news media from 2015 to 2021 to understand the different perspectives from which immigrants are both perceived from and presented to the general population. The traditional qualitative cultural semiotics approach, without additional tools, could miss some general patterns within the vast amounts of content that contemporary online news media produces. We demonstrate the usefulness of computational approaches for interpreting large amounts of news articles about immigration and that this approach is compatible with Lotmanian cultural semiotics. The primary computational method used for the analysis is context sensitive text embedding; it allowed to expand a limited number of human rated pro- and anti-immigration statements to the whole corpus; and to create a two-dimensional map of the relationships between the thousands of sentences. The outcome were maps depicting the change of sentences about immigration topics by year, interpretable through the framework of semiosphere. This analysis contributes to the few existing uses of Lotman's semiotics with computational approaches and provides an empirical example for the theoretical approaches, such as Cultural science and combination of Cultural data analytics with Cultural semiotics (Hartley and Potts 2014; Ibrus et al. 2021).

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Speculative Semiotics

This presentation will provide an introduction and preview on the special issue of Linguistic Frontiers dedicated to Speculative Semiotics. The issue has collected 14 papers exploring the possibilities and potential of the many relationships between semiotics and speculation in particular, we use the term here to indicate a future-oriented speculation marked by a critical—and possibly deconstructionist—approach. In this sense, a speculative semiotics would sit within the broader concept of speculative research. The issue is articulated around three main themes: 1) Speculation about semiotics—imagining ways of communicating with the future and in the future, as in the projects of nuclear semiotics from the 1980s (Sebeok 1985); 2) Speculation through semiotics—using the models and analytical tools of different branches of semiotics (semiotics of culture, biosemiotics) to identify possible cultural mutations and explosions, as well as acquire post-human or post-Anthropocene takes on the evolution of our societies; 3) Semiotics of speculation—the analysis and deconstruction of the different disciplinary discourses and approaches to the future, ranging from speculative design to future studies, futurology, and forecasting. Each of these disciplines constructs its object, method and practices in ways that are, unavoidably, ideological, as, by creating predictive models, they have to realise and naturalise a set of historical, social, and political dynamics

The presentation will present a thorough introduction and review of the existing works on semiotics and speculation, and offer a preliminary look on the special issue and its accepted papers.

Revisions of the concept of explosion

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Taking Lotman further... from cold-war borders to permanent explosion in neoliberal lifeworlds

Starting from my story as a border dweller and ethnologist, I explore the faultlines of European cold-war memories from the perspectives of peripheral border-crossers and liminal everyday actors, then move on to applying Lotman's theory of explosion onto paradoxical states of permanent liminality in neoliberal life-worlds.

This pathway follows an ongoing dialogue with Juri Lotman within longstanding ethnographic processes. Through emergent ethnography, cultural dynamics of crisis and reordering are reflected in everyday encounters, in inter-structural states of "betwixt and between" (V. Turner), of "explosion" in Lotman's terms.

From here, I recall the violent 20th Century collisions of nationalist power, as they demarcate European border landscapes and return as nightmarish *déjà-vus* in 21st Century border politics, social turmoil and war.

Lotman, from a 1989 perspective, saw the future in creative inspiration that transcends normative order and ideology with new codes and meaning. However, under fluid power relations of neoliberal stamp, the potentials of the liminal subject are driven into a permanent state of liminality. The Corona pandemic has greatly intensified this experience of accelerating transition, without normalisation, in a state of never-ending risk, unpredictability and uncertainty. Contradictory demands, a merge of conflicting truths and fears render everyday decision-making impossible, yet vital for social and personal survival.

Juri Lotman's later thinking surmises the "epidemic" semiotic qualities of fear, yet, with his "poetry of paradox", allows for hope. Importantly, his semiotic concept of an explosive space of potentiality and indeterminacy offers an understanding of old and new power dynamics in present-day lifeworlds.

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The geopolitical energy crisis as an explosion: new trends for the energy system?

We consider the geopolitical energy crisis as an explosion creating unpredictability and a moment of choice in the energy field. This explosion punctuates a gradual process of transformation of the energy system through the development of renewable energies. While Western society seeks to accelerate decarbonization to meet climate imperatives, the energy crisis highlights the international dependence of the current system on fossil fuels. Therefore, we are witnessing the meeting of two worlds: the old world based on the exploitation of fossil fuels and the new world of renewable energies. What trends are emerging from the geopolitical crisis of energy? What new universe of meaning is produced by this explosive and contradictory encounter?

By reading the scientific literature, we will make a history of the structural positions that make up the gradual process of transformation of the energy system since the Second World War. Then, by analyzing the press since the announcement of the war in Ukraine, we will observe the impact of a geopolitical crisis on the field of energy to grasp the encounter of structural positions in the explosion. Finally, we would like to know what tendencies emerge from this explosive encounter. Do they preserve the logic of the old world, do they reinforce the logic of the new, or do they create new rationales for the energy system?

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Cultural semiotics for a pandemic world: explosion, semiosphere and the plague

In this paper we approach the COVID-19 pandemic, or *syndemic* (Horton, 2020), from the standpoint of cultural semiotics, particularly as developed by Juri M. Lotman and two of his semiotic models of culture. On the one hand, we will argue that the irruption of the SARS-CoV-2 in the life of humanity needs to be considered as an explosive moment (Lotman, 2010) which brings sudden and unpredictable outcomes in the dynamics of culture –this treatment of the beginning of pandemic takes us to the time-oriented Lotmanian model of culture.

On the other hand, the continuous production of texts, signs and (dis)information can be analysed using the spatial model coined by Lotman, that of the semiosphere (Lotman, 2000). As Torop (2005) reminds us, the notion of semiosphere is an object and a metaconcept. Thus, we will propose to talk about a model of a *pandemic semiosphere* in which multiple semiosis converge e.g., fear, malaise and disease, contagion or affect.

Not only do signs and objects converge in this semiosphere, but also larger *semiotic monades* (Lotman, 1998) encompassing larger batches of meaning comprising, amongst others, body rituals, virality, governance and surveillance, as well as discursive constructions (narratives and metaphors of war, ascription of agency to both the virus and the COVID-19 disease, discursive effacement and so forth.

This global approach necessarily acknowledges the paramount role of digital media in the pandemic insofar as they contribute to the emergence of cyberculture, cyberspace-time, and what Lefebvre called the *cybernanthrope* (Lefebvre, 1980), all of them under the regime of post-truth.

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Natural disasters as explosive moments

This paper argues natural disaster and its subsequent recovery processes as explosive moments (Lotman 2009), which will not only reveal the deep grammar (see Morimoto 2012), but will very possibly alter such social grammar of the affected societies. As liminal moments (Turner 1969), natural disasters will inevitably involve cultural self-reflection within the affected communities concerning at least three fundamental questions: what is the meaning of the event, why did it happen, and how to continue living after such catastrophe. On the one side, how the affected society interprets the disaster will show the basic modeling system of the given society. On the other side, the basic modeling system itself may be reflected and modified when the given community self-reflects on the disaster. Further, the coming of external parties to the disaster site will always bring about their modern perspective on the disaster event and how to deal with it. In this sense, the basic tenet of disaster management studies that a disaster will open up an opportunity for fundamental changes will most likely be translated into a narrower meaning: a disaster will open up a chance to introduce, develop or accelerate the modernization processes. At this point, we may see a disaster as a frontier of modernization expansion. However, such modernization will never be a single way of process in the aftermath of a natural disaster. Such a vision will be in contestation or dialogue with other visions of disaster and how to move forward from such event, especially coming from the affected societies or other external parties that bring about non-modern views of the disaster.

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The sign in situation. The dynamics of history and culture in Lotman's semiotics

The human being does not live isolated to occupy a space and have the right to life, but each person responds to a different and unique method of description. The semiotic dynamism configures them within that shared space, the semiosphere, in which, despite the singularity of each one, the other is not denied. Individuals are not mutually exclusive, but complement each other.

This proposal for systemic analysis by Iuri Lotman implies a greater sign density, allows the construction and analysis of cultural systems in a richer and more complex way, closer to the reality of human societies.

We are talking about a dialogical (Bajtín) change that Lotman calls an explosion, a new semiotic turn (Fabri) that implies a renewed humanism that places the semiotics of culture in a perspective that puts it in direct contact with the world, with history, freeing it from all abstraction (Segre).

In the 70s of the 20th century, the Francoist dictatorship that emerged from the Spanish Civil War still retains its ideological principles. Although the social situation has changed, the regime will continue to rely on the two institutions on which the dictatorship is based: the army and the Catholic Church. In addition to official religious practices, other more heterodox forms of expression of transcendence or other beliefs will be allowed to remain on the periphery of the system. In this work these religious phenomena will be analyzed as examples of cultural explosion.

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The cultural heritage of the semiotician from Tartu in Italian Universities

In 2022 we celebrate the 100th anniversary of the birth of the semiotician from Tartu: Jurij M. Lotman. Multifaceted artist, man of the theater, many are his concepts that over the years have been reworked, treated, taken up by various scholars, in particular by Italian academics. The aim of this paper is to analyze and illustrate the cultural heritage that the semiotician from Tartu has left in the various Italian universities over the years. From the concept of memory to that of explosion, from the semiosphere to space, from fear to the *izgoi*, and so on. And see how the various (Italian) authors have adopted timeless concepts. Concepts that he delves into throughout his academic life—just like the snake does when it sheds its skin—and that he would rewrite them all over again.

Optimistic outlooks

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Dialogue as an ethical ideal

In his article on the semiosphere, Juri Lotman defines *dialogue* as a process of communication that generates new meanings, based in the end on the reciprocations of participants who oscillate between what makes them *similar* and what makes them *different*. What Lotman provides is a *description* of dialogue, a statement of *how things* are in the context of the semiosphere. The objective of this talk, however, is to take Lotman's notion of dialogue and apply it *prescriptively*, that is, use it to formulate a program of *how things should be*. In other words, the aim of this presentation is to demonstrate that Lotman's concept of dialogue may be transferred from a purely-epistemological context to an ethical one, in the sense that the notion of dialogue as described by Lotman may be conceptualized as an *ethical ideal* that promotes societal values such as respect, understanding, and tolerance. To substantiate these claims, dialogue in its purely epistemologico-theoretical aspect will be described: It will be argued that dialogue is predicated on two underlying mechanisms, what Lotman calls *enantiomorphism*, on the one hand, and a second principle that Lotman describes but does not name, which will here be called *paraxialism*, on the other one. Thereafter, the theory of dialogue will be transferred over to an ethical context, and its potential operation as an ethical ideal will be posited in relation to a problem currently occupying a central position in Canadian consciousness: Reconciliation between Canadians and First Nations peoples.

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Continuous models of learning in times of crises

The notion of 'crisis' has been shaping global educational policies of recent years. Dealing with the disruptions caused by mass migration, wars, COVID-19, ecological disasters, and the economical malfunctioning of social systems has brought more attention to the question: How should educational systems address the situation of crisis—a momentum usually characterizable as uncertain, unmeasurable, unpredictable. All these qualities of crisis challenge the fundamental logic of the currently dominant paradigm of education which sees learning as a controlled linear process with predictable outcomes. This has initiated a search for new types of pedagogical approaches that could guide the process of learning in times of crisis. The present paper joins this search from the perspective of Juri Lotman's semiotic theory of culture. My focus will be on Lotman's distinction between discreteness and continuity as two fundamentally different ways of meaning-making. In the later period of his research, Lotman became especially interested in the potential of continuous modelling, which according to him had received undeservedly little attention due to the domination of discrete languages in our culture. This presentation aims to continue Lotman's exploration of continuity by investigating the possibilities of such type of meaning-making in the situation of crisis. I will explicate Lotman's ideas regarding mythological and artistic modelling and discuss the potential of these types of models for developing continuous approaches to learning that will allow opening new perspectives on how educational systems can handle the indeterminacy of crisis.

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On the digital semiosphere and the cultural turn towards sustainability

One of the common sources of the contemporary cascading crises can be argued to be an outdated concept of "we". So many of our everyday activities have a global dimension, but this doesn't reflect in our self-models (of humanity). Furthermore, our stories and discourses about humanity often proceed from a "two camps" model of competing forces, such as East and West, capitalist and communist, owners and workers etc. What we seem to need instead is a more inclusive model. And ideally, it would also involve ways for interacting with other species (the living environment) without exploiting them. This is where Juri Lotman's model of the semiosphere steps in, because it allows for a reorientation from the stories of individualistic origins and linear cause-effect relations to the reality of global systems in which the complex whole comes before and explains the simple and singular elements/specimen. The semiosphere is self-regulatory and sustains itself via the mechanisms of autocommunication and dialogue. For the latter, we growingly use digital means and that is why the digital semiosphere deserves special attention in the context of the cultural turn towards sustainability. In this paper we will focus on the digital affordances for reconfiguring "we", exemplified by several instances of global activism not only mediated by, but also dialogically evolving on social media platforms.

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Grounding the semiosphere: Ecological crisis is the crisis of meaning-making

From a semiotic perspective, Anthropocene manifests as a massive multiplication and spread of abstract symbols that lack referential connection with biological and material processes. Such growth of symbols is anti-ecological because of the large amounts of matter and energy required to produce and upkeep various media and artifacts that embody signs. As symbols are based on human conventions, they cannot also react directly to changes in environmental and ecological processes (described as dissent by David Low 2009).

This is the degradation of the object in the sign that is characteristic of the Anthropocene semiosis. In the biological realm, organisms rely on the presence of objects (as environmental constraints, properties, and resources). In icons and indexes exists a connection between object and interpretation and, accordingly, between material and semiotic realms. Eduardo Kohn (2013) and Andrew Whitehouse (2015) proposed the concept of semiotic ground to denote the semiotic basis of the ecosystem. It may be claimed that icons and indexes constitute a common semiotic ground for human and non-human species alike that is also connected to the patterns of the material realm.

We should find ways of grounding the semiosphere, that is, reestablishing the connection between the human symbolic sphere and ecosystems that are predominantly iconic and indexical. Semiosphere could be reinterpreted as the ecosemiosphere—a semiotic system comprising all species and their umwelts, alongside the diverse semiotic relations (including humans with their culture) that they have in the given ecosystem, and also the material supporting structures that enable the ecosemiosphere to thrive (Maran 2021).

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Thinking ‘crisis’ through Juri Lotman’s later works. Some instruments for a (moderately) optimistic view

The 21st century has been in various contexts defined as an era of permanent crisis. Even if such permanent crisis is actually made up of several crises with different temporalities (terrorism, war, economic, refugee, environmental), they tend to be all understood in our collective imagination as catastrophic events escaping the power of human agency and decision with inevitably apocalyptic outcomes. In this respect, as Koselleck has observed (2006), the notion of crisis seems to have lost its old relation with the issue of subjective decision about harsh alternatives, which grounded the original medical meaning of the word in Ancient Greece—κρίσις is derived from the verb κρίνω (*krinō*), which means to ‘separate’, to ‘choose’, to ‘judge’, to ‘decide’. The paper will consider Juri Lotman’s later theory of explosion as offering us a complex theoretical understanding of crisis, which attempts to articulate unpredictability, indeterminacy and chance with human freedom, conscious decision and agency. This allows Lotman to describe the different individual and collective cultural mechanisms that activate in a state of crisis and their consequences on the crisis’ outcomes. The paper will show in this way how Lotman’s personal and theoretical reaction to the crisis of 1989 with his optimistic view of the human capacity to grasp unpredictable, disruptive change and turn it into new meanings may be the most topical aspect of Lotman’s legacy in our times of fear and resignation.

V. **Forms of Knowledge**

How to build a lifeworld: In-between relevance and the encyclopaedia

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Acts of meaning-making and communication can only succeed because they can rely on a background of things taken for granted. Some of these presuppositions are part of the invariant structure of the Lifeworld, as Edmund Husserl has observed, while others characterize particular socio-cultural lifeworlds, and yet others form part of the singular situation in which a particular act occurs. While such resources allow acts of meaning-making to happen and take shape, they are reproduced and changed in turn by those acts. There have been various, partly overlapping, propositions to account for these different kinds of meaning resources antecedent to the act, as well as resulting from it: Examples, within the phenomenological tradition, include Husserl's notions of sedimentation and passive synthesis and Alfred Schutz' systems of relevance and schemes of interpretation, and, in a spirit closer to analytical philosophy and cognitive science, Dan Sperber's and Deidre Wilson's relevance theory, as well as the notion of Encyclopaedia conceived in a rhizomatic form within the semiotic theory of Umberto Eco. All these proposals seem to be guided by a common endeavour to present the resources at the disposal of the speaker-hearer, or, more generally, the addresser-addressee of any semiotic act, as being something much more complex and dynamic than a lexicon. The aim of the present panel is to consider these different proposals and perhaps others, and thus to determine to what extent they can be combined, or whether one of them better accounts for the patterns and aspects of meaning pre-existing to the act which are then modified and enriched by it.

PAPER ABSTRACTS

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How to build a lifeworld:

The gap between the encyclopaedia and the Porphyrian tree spanned by sedimentation

Alfred Schutz's notion of systems of relevancies, when understood on the background of his earlier idea of schemes of interpretation, may better take care of the cases currently addressed by means of the notion of relevance due to Dan Sperber and Deidre Wilson (Sonesson 2018). Schutz's notion of relevancies, in turn, could be identified, approximatively, with Umberto Eco's idea of the Encyclopaedia as opposed to the Dictionary (Sonesson 2021). In his late papers, Eco (2014, 2017) described the Encyclopaedia as a rhizome, which, from the point of view of graph theory, is an unordered, or perhaps better, a diversely organized, network. Thus, it obeys several different principles of organization, such as already hypothesized by Arthur Koestler (1969), who distinguished the holarchy (the relation of part to whole) and reticulation (sideway connections). Eco went on to claim that, in the situation of enunciation, the rhizome is transformed into a Porphyrian tree (a hierarchy of concepts, that is, Koestler's holarchy). Such a change may then be concurrent with a shift of part of the rhizome to form the thematic field of consciousness, in Aron Gurwitsch's (1964) sense, while moving the rest of the network to the margin. The situation of enunciation is also where types are turned into tokens, and tokens into types, as a result of the process that Edmund Husserl termed sedimentation, the passive (and sometimes active) synthesis of earlier acts (tokens) which, throughout history, form Schutzian schemes of interpretation/systems of relevancies when applied to specific situations.

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Rethinking semantic fields: Relevance, encyclopaedia and local holism

The Lexical-Semantic field approach, developed in the earlier Saussurean tradition in the wake of the Humboldt Renaissance, has been largely removed from the current debate, due to both the discredit of the Saussurean and Structural Semantics, and to the focus on conceptualization as a language-independent process, mainly hinged on cognitive abilities antecedent to language. In the contemporary trends of lexical semantics, the deletion of the notion of field is apparently explained because of its replacement with that of frame, which seems to better fit the encyclopaedic nature of (lexical) meaning. However, a frame-based semantics, as drawn by Fillmore, did not get to the bottom of the (inter)relation between conceptualization and lexicalization, without spelling out the antinomy between the openness of the Encyclopaedia and the closure of the Dictionary, in Eco's terms.

In the aftermath of Kittay's "neo-structuralist" proposal of rediscovering a field approach to figure out the question of the determination of (linguistic) meaning, and of her definition of lexical meaning as both "narrow content" and "wide content", this contribution aims at rethinking the notion of lexical-semantic field leaving apart its XX century fine-grained definitions, but rather following Coseriu's insights on linguistic competence. In this light, the threefold levels of elocutionary, idiomatic and expressive knowledge could be seen as the result of the systems of relevancies and of the sedimentation practises, as suggested by Sonesson, operating at both universal and historical levels, so to provide a characterization of fields indented as locally situated portions of Encyclopaedia.

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Between sedimentation and ongoing ground: Levels, breadth, depth, and strata

Framed in the approach known as Practical Logic of Cognitive Systems (Gabbay & Woods, 2003), PLCS, I would like to propose that acts of meaning-making are restricted relative to a cognitive economy. Here, human meaning-making involves: (a) effective use of cognitive resources and (b) effective anticipation of resource use. Cognitive resources are allocated according to cognitive tasks. In this sense, Relevance is relative to agents and is “defined for quadruples $\langle X, I, B, A \rangle$ in which X is a practical agent, I is some information, B his background information and A his cognitive agenda” (Woods, 2013, p. 28). This way of understanding the concept of relevance is different from Sperber and Wilson’s proposal, and, as I hope to show, it has very different consequences. For instance, anything that seems “intuitive” involves both: (a) Low task-oriented complexity (simple cognitive agendas) and (b) Low cognitive load (few cognitive resources employed): neither the difficulty of the task nor the effort to perform it is “felt”. Mastering that (as in fluent conversation) takes years and that feeling neglects the effort in learning practices and habits (rule governed or not), which support the sedimentation of the Lifeworld. On the contrary, high cognitive load is “felt” to be forceful and non-intuitive, being associated with either complex or simple tasks for a certain agent. This basic matrix will help to explain the different levels, strata, scope, and depth in the sedimentation of practices, their learning, development, and deployment, that scaffold and structure embodied ways of meaning-making; particularly, intersubjectively coordinated ways. This is expected to provide another way of approaching traditional concepts, from those like Common Ground or Encyclopaedia to those like Pre-supposition or Implicatures.

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A cognitive semiotics perspective on enunciation, encyclopaedia and subjectivity

If we consider cognition on the basis of the enactivist idea of a structural coupling between organism and environment, we see that this environment is first and foremost a semiotic environment, crowded with objects, norms, habits, institutions, and artefacts that shape our minds and represent the background of our perception of the world. This semiotic environment is a kind of terminus a quo for our acts of enunciation and, from a semiotics point of view, it can be studied by means of a theory of enunciation and “subjectivity in language”. In this talk, I will try to deal with the relationship between the semiotic environment, the act of enunciation and the “subjective” instances that are usually connected to semiotic ideas of enunciation. I will try to introduce an impersonal view of enunciation and subjectivity grounded in cognitive semiotics, and I will try to rethink the act of enunciation as a series of “additions of subtractions” from the encyclopaedic background. In my opinion, this can help to bring together in a common frame, grounded on enunciation theory, the heterogeneous concepts that have been used in order to “build a lifeworld”.

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Being is said in many ways

The concept of Lifeworld is usually associated with Husserl’s attempt to ground science in the immediate subjective experience as the foundation of meaning. At the same time, the natural attitude cannot be completely reduced to structures of consciousness because nature is “the excess of being over the consciousness of being” (Merleau-Ponty, 2003, p. 38). Husserl himself admitted it when he wrote of the importance of “spatial-temporal-material nature ... the totality of objects ... that make up a domain of common primal presence for all communicating subjects” (Husserl, 1989, p. 171). Lifeworld, therefore, calls for an explicit account focused on “the objective, materialistic, third-person world of the physical sciences” (Dennett, 1989, p. 5). Also, Lifeworld is understood in terms of intersubjective action responsible for the task of social integration. Lifeworld is also discussed in the light of activities on textual production and interpretation. These four scientific perspectives are all relevant: each is based on a certain intellectual virtue and provides its account of Lifeworld as Being that exists between pre-given experiences and the “already told”. In the first part of the presentation, these scientific perspectives, and the intellectual virtues behind them, are brought together in one unifying framework of the semiotic square. In the second part, the notion of encyclopaedia is discussed vis-à-vis the phenomena of speech, discourse, text, and language, which are correlated with the scientific perspectives, discussed earlier. The Encyclopaedia is seen as a way of conceptualizing the totality of Lifeworld—from the pre-conscious activity to the laying of meaning accumulated into habits—and viewed as an attempt of squaring the circle.

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What do our passive syntheses want/not want?

For a system/non-system of relevances that moves from Husserl’s pre-predicative phenomenology

What Algorithms Want is the title of Ed Finn’s famous essay from 2017. In this publication, the author reflects on the ways our algorithmic network of online relations determines the modes of relevance, prevalence, potential news, and familiarities based on how we act online, as if we are nodes of an algorithmic spiderweb that governs us as we actively, but often passively, reproduce and repeat many of our behaviors. But what if we tried to engage in an *archaeology* (Foucault) of this algorithmic knowledge—which appears to us as the last of our cognitive *dispositive* (Foucault)—going deep to unearth what the passive syntheses regulating the pre-predicative modes of perception of Husserlian phenomenology (1970, 2017) want (if they want anything), delineating an open system of familiarities, relevancies, contrasts, and adjustments, and much earlier in a genetic/constitutive order of the semiologic

dispositions of things in the different semiospheres? And what is their impact on the overall layout of contextual category adjustments, which are themselves at the core of the organization by enunciations of our different semiospheres? The aim of this paper is to map this specific Husserlian phenomenology in the light of recent studies (Lohmar 2018), looking for possible ways to establish a dialogue with some of the latest philosophical and semiotic arguments on the same topic, a dialogue that will be approached via the phenomenological/semiological lens already defined in the conscious semiospheres of our daily life (Sonesson 2018: 21-50).

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Relevance as the moving ground of semiosis

All levels of semiosis, from the materiality of signs to their contents and the contexts of their application, are structured by a selectivity in human experience which interlinks the individual and the social dimension. In both semiotics and phenomenology, the notion of “relevance” has been proposed to analyze this selectivity. With critical reference to Alfred Schutz’s phenomenology, I suggest that one productive way to capture the fundamental role of relevance in semiotic processes is to see relevance as the outcome of a tension between two antagonistic tendencies. On the one hand, socially stabilized and individually sedimented “types” (Schutz) guide our experience and action along established patterns. On the other hand, we are open to new and unexpected aspects and ready to deviate from types and to change existing patterns. This active openness cannot be reduced to our tendency to follow types—which it opposes—and should be seen as an inherent source of motivation. Only both tendencies taken together account for how the individual and the social dimension interlink in concrete situations where we encounter the world and each other. Due to this double movement in what becomes relevant to us, the very “ground” (Peirce) on which we produce and interpret signs, and hence the seemingly firm ground of the “lifeworld” (Husserl), is constantly shifting.

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Appresentational orders in meaning constitution

The Lifeworld as a cultural world is constituted by different configurations of appresentation. Alfred Schutz analyzed socio-cultural meaning constitution by focusing on different orders involved in appresentational situations. Every appresentational relation comprises a “given” member and at least one “co-given”, appresented member. Additionally, each member belongs to an appresentational “scheme”. Schutz shows how the constitution of “marks”, “signs” and “symbols” is founded in the configuration (*Anordnung*) of such orders and grounded in the difference between certain “multiple realities”. Schutz could not continue his work on appresentational “orders” or “schemes”, but he raised the question which scheme is “taken as a basic system of reference” situationally. With my interpretation, we can inquire further into the structure of signs and symbols by concentrating on “dominant” or “equal” schemes in pairings. In marks, a given member “refers” to another and, therefore, the schemes are equally paired. In signs the “referential scheme” is dominant because the given member is interpreted as the appresented part—according to Husserl, the given member ‘is interpreted’ as its meaning. In this way we can distinguish appresentational marks and signs more clearly than Schutz did. Symbols are even more complex, as at least two realities are coupled and the referential scheme to which the appresented member belongs “annihilates” the given one, the “reality accent” of which is still in play. According to Schutz, the “motivational” as well as the “interpretational relevancy” are still valid while the “thematic relevancy” of an ‘extraneous’ member from a different reality ‘covers up’ the entire meaning of the symbol.

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The inherent difficulty of lifeworld accounts

The central argument of this paper is that the difficulty we face giving a clear account of the lifeworld is itself an inherent feature of the teleological development of the lifeworld itself. While the words we use to describe reasoning—scientific, ethical, technical—conventionally refer to distinct modes of reason, this in fact reflects the narrow sense given these terms by the crisis state which the lifeworld is necessarily in. It is only through critique and renewal of the broader sense of reason within the lifeworld that they are revealed to be 3 aspects of the unity of reason. This teleological orientation of the lifeworld works like this. Fundamentally, science is not distinct from ethics, but is the self-responsible pursuit of practical concerns according to evidence. Evidencing is constitutive of consciousness itself, such that science emerges from consciousness and enables a life that is responsible to evidence and responsible to others due to the intersubjective character of evidence. The sedimenting of reason’s disclosures, most profoundly in language, as well as the ongoing resolution of alterity through intersubjective reconstitutions of a shared world, enables life to be lived upon greater evidence and thus with greater scientific self-responsibility. Reason thus progresses teleologically through evidential disclosures that, while perspectival, increase the intersubjective objectivity of our knowledge with time, sedimenting knowledge upon which reason builds over time.

However, sedimented knowledge also enables inauthentic reasoning that is ungrounded from the primordial evidence from which it arose, acquiring the narrow, regional senses of sedimented science, technology as applied science, and ethics as the remainder. Thus, science is always in a state of crisis to some degree, as it generates sedimented knowledge that is essential to the self-responsible growth of science but also makes possible an irresponsible inauthenticity.

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Historical narrative and enrichment of a meaningful horizon of cultural worlds

The problem of enriching the meaningful potential of cultural worlds by discovering their diachronic depth inevitably leads to the question of historical narrative. The narrative is rooted in the very way of human intersubjectivity and existence in time. A. Danto revealed that the basic element of the narrative is an individual historical sentence, the distinctive features of which are its connection with the open chain of subsequent events nominated in the language and its potential verifiability based on the content of the sources. Narrative constructions are always distinguished by their integrity, their relation to a certain time interval, the causal-genetic, structural, functional and other connections identified by their authors, revealed in the system of introduced explanations. Narratives that are not verifiable should be characterized as more or less plausible in epistemological terms. The historical narrative is brought closer to the artistic one by the presence of imagery, intrigue, compositional features, the use of rhetorical means, which affects its semantic content (L. O. Mink, H. White, F. Ankersmit, H. Kellner, H. G. Gadamer, P. Ricœur et al.). The unpredictability of an event (A. Badiou) may contribute to the confrontation between different kind of narratives, to the past representation in a new key undermining the power of existing Encyclopaedia of a lifeworld description.

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Dealing with the bet on false assumptions: A study on deception

This paper addresses the structure of deception analyzing the perspectives of both the deceiver and deceived. Our purpose is to investigate the conception of specific deceptions and the description of their field applications, aiming to understand their structures, why and how they work, which includes the contemplation and assessment of different lifeworlds by the deceiver. The study object comprises the guides presented in the CIA Manual of trickery and deception, produced during the Cold War, where we find minutely explained instructions concerning how spies should carry out their activities of deception. In order to achieve these goals, we have considered two theoretical orientations: Merleau Ponty's phenomenology of perception due to its approach on perception and sensation, which are taken into account by the subjects involved, and the concept of directed intention by Husserl, due to the fact that the spies would make use of the sedimentation of their targets regarding an apparent normality. In this context, we may question: to what extent does the intentional emulation of lifeworlds help to build another one? We bear in mind where these theories oppose each other and where they can be set together as complements for the overall meaning-making process in our object. Transversal theoretical guidelines include narrative semiotics by Greimas and its framework. Preliminary considerations point out that the deceivers would try to mask one lifeworld within their targets' who, in order to realize the deceit, would have to be able to peek out of what was being presented to them.

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A case study of Eco's notion of encyclopaedia: The "(ethno)racial" lexicon and its semantic sphere

Starting from the oppositional binomial dictionary-encyclopaedia in Umberto Eco (1986 [1984]), the paper aims to apply the rhizomatic system to the practical case of the "(ethno)racial" lexicon, namely, the lexicon including the extensive semantic area of the word "race", which previously involved both physical predisposition and cultural habits. Derived from the ancient French *haras*, its original meaning referred to horses (specifically, denoting studs or herds), then extended metaphorically to other senses—general zoological-botanic, human (lineage, offspring) and typological qualitative ones—first in Italian, then in other Romance and Germanic languages, with notable differences between them. This proliferation of senses implies firstly the difficulty in giving a complete definition of the word because it doesn't perfectly fit with the concept of "race", which often follows another path. Secondly, the problem of synonyms arises, due to the fluidity of lexical-semantic interactions and the lack of definition of semantic boundaries between the words involved in the "(ethno)racial" semantic sphere (people, nation, origin, stock, etc.)—further on, an ethnic sense is phenomenologically connected to a socio-cultural lifeworld. Thirdly, this semantic 'liquidity' produces a radical interdisciplinarity and inter-contextuality, involving different roles of the word(s) within the semantic area(s), therefore necessarily requiring an "encyclopaedic approach" to the "(ethno)racial" semantic problem. Fourthly, the complex use of the word "race", with its various meanings and its different (alleged) synonyms, exceeds the Porphyrian tree-lined structure and "dictionarial" schemas towards a higher level, that is a lexical, semantic, conceptual, and, even further, necessarily pragmatic network.

Meaning-making across/in semiotic complexes in the human lifeworld

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In a Sebeokian manner of speaking, homo sapiens are modeling animals and it is through extremely varied acts of modeling as well as their end results (models) that humans create meaning, if any, or make sense in and of the lifeworld. Bearing this in mind, this panel provides a dialogic platform for anyone who is interested to explore/discover the various facets of meaning-making as the core subject matter of semiotics and thus bring forward their own unique models pertaining to this subject matter. It has become a truism that meaning-making may be considered to serve the dual function of being at the same time a foundation and a driving force of lived human experiences. Nevertheless, the perpetually enticing question still remains, and it is as relevant nowadays as ever: precisely how does meaning-making unfold across/in the extremely varied semiotic complexes (signs, texts, genres, modals, etc.) in the human lifeworld? This central question may be further extended to some derivative ones. For instance, is meaning-making directed toward a widely shared goal, a common ground, or a right and fixed answer to a question? Or is it an open-end process, “to infinity and beyond”? Or, perhaps meaning-making is but an illusion of the self, which in itself might also be an illusion? Or should meaning-making be considered in an anti-representational manner as merely a constant action? The list goes on. Participants from all over the world who wouldn’t say no to a Bakhtinian carnival of making and sharing models concerning meaning-making are welcome to join this panel, as panellists and/or the audience.

PAPER ABSTRACTS

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Narrative modeling and cultural literacy in the storyworld: A quest for meaning

Following Per Aage Brandt, culture as a cognitive-semiotic model allows us to look into the interrelation of cognition and signs through the act of interpretation of culture. Based on the model, culture which is characterized as habits of feeling, attention, thought, and action plays a role of modeling in the lifeworld. As for cultural evolution, culture also has a feature of habit-change for transformation through dialogic relations of semiosis from Peirce’s semiotic perspective. This paper thus focuses on dialogical semiosis in narrative modeling and in particular on habit-change in feeling and attention in order to understand other mind for enhancing sensibility and cultural literacy. I particularly pay attention to feelings of empathy and sympathy which are enacted in the storyworld as possibilities through narrative modeling. In this regard, story-making involves imagination (habit-change of feeling), reality (habit-change of attention), and alterity (habit-change of thought and action) for affordance of habit-change of feeling and attention leading into habit-change of thought and action. In connection with this idea, human knowing by story-telling becomes incorporated with the ethical self for identity and alterity. This journey of story-making and story-telling by way of narrative modeling shows a trajectory for a quest for meaning and value which will be found between you and I.

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Meaning making as semiotic modeling: an integration

This paper provides an integrative and updated view of modeling in semiotics. It postulates that the essence of modeling is supersession. In any act or instance of modeling, the model supersedes and is brought to the front for salience, accessibility, and operability, whereas at the same time the modeled recedes and exists in the background, inaccessible and inoperable. The paper goes on to differentiate between two major types of modeling, the underlying “existential modeling,” functioning as the fundamental scaffold and the genuine foundation of all other types of modeling as we know them, and the overlaying “semiotic modeling,” designating the process of creation and use of “forms of meaning,” a process that underlies both cognition and communication. By focusing on semiotic modeling, the paper features an unconventional view that casts a new light on the relation between a model and a sign and thus the relation between semiotic modeling and semiosis. Endorsing an embodied approach to meaning-making as semiotic modeling, the paper finds it important to stress the appropriateness and necessity of understanding the term “model” as a verb rather than as a noun, in that modeling is never static and should be properly regarded in terms of embodied action.

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Conceptual anadiplosis: a new meaning-making tool in film semiosphere. A semiotic analysis of 'Blade Runner 2049'

Meaning-making is part of our communication and understanding of the world around us. And cinematography is where multiple worlds (that of the script, that of the director, and of the viewer) interact in order for meaning to be created, shared and negotiated. Here, I will be researching a new semiotic process, namely conceptual anadiplosis, under the umbrella of film semiosphere (Lotman, 1990, 2004). Due to the novelty of this concept, defining it will be the main challenge of this paper, and as such I will analyze if the conceptual anadiplosis can be a semiotic resource (as van Leeuwen, 2005, defines it), a universal affordance (Gibson, 1979) and a semiotic process in itself. The movie script has to undergo a process of transduction (Kress, 1997) in order to become an audio-visual narrative, the final product that is shown on the screen. This requires a conscious arrangement of multiple semiotic resources and the use of available modes and affordances by the director and the film crew. In this act of transduction, the conceptual anadiplosis will appear as a repetition which can have semiotic value and potentiate meaning transfer. We know that conceptual metaphors (Lakoff & Johnson, 1980) exist, but the conceptual anadiplosis begs the same question. Can a literary process be expanded to a conceptual level? If so, can it be used as a meaning-making tool in cinematography? To answer these questions, a multimodal and social-semiotic analysis must take place. Using the movie *Blade Runner 2049* (Villeneuve, 2017) as an example, I applied a hybrid qualitative research method in order to index and analyze the conceptual anadiplosis found in film.

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Lin Jinfeng's Distribution of Concepts as a new type of semiotic objects

Cognitive semantics has made concepts (distinguished from notions) the subject of close attention (E. Rosch, G. Lakoff, W. Labov, Yu. S. Stepanov, V. V. Kolesov, and others; cf. Askoldov-Alekseev) and a huge number of works devoted to their study in conceptology. However, due to the fact that concepts are something vague, with indefinite boundaries, their quantitative (statistical) study is extremely difficult. The purposeful study of the statistics of concepts was carried out on the example of the statistics of concepts representing the human parts in Chinese and Russian proverbs. This made it possible to reveal a fundamentally new type of statistical distributions that describe the frequencies of concepts in texts.

For this, a special manual tagging of texts was developed. In the rank form, the frequencies of concepts are described by a very sharply falling distribution, so that the Miller's magic number 7 ± 2 most frequent concepts covers 80% of the use of concepts that describe the composition of a person, which corresponds to Pareto Rule 80:20. At the same time, the distribution of lexemes (tokens) representing these concepts is the usual hyperbolic Zipf-like distribution. Similar results were obtained for another 12 mini-corpora of texts (in Russian, English, French in less detail). This gives grounds to talk about a new type of distribution, Lin Jinfeng's distribution, as a statistics of concepts' distribution.

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Cognitive Sources of Semiosis

In our paper we are dealing exactly with this area, less approached in the philosophy of culture: the area where cognitive mechanisms intertwine with symbolic mechanisms—a crepuscular area, in which Knowledge and Semiosis are intermingled. For us, the differences emphasized by the cultural studies focus not only on the values and symbols, the behavioral models and the rituals, cultural differences target first and foremost the perception of the world and the meaning of life!

In this paper we shall deal with five sources of Semiosis—the technique of problematization, the cultural paradigm, the ideological referential, the form of life and the life horizon—, but these very sources of Semiosis generate pictures of the world based on which individuals, professional or ethnic groups and social classes, nations and civilizations give meaning to the world and human life. When we talk of cognitive devices by means of which billions of men and women give a meaning to their own life, the distinctions between illusion and reality seems to become irrelevant...

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The release of meaning in light of the cultural semiotics of Jingshen

The subject's perception of the object and the relationship between the two have long been regarded as the main path for human beings to explore the world. In semiotic research, scholars have also mostly adhered to this research idea that the symbolic subject and object remain unified. However, the semiosis of the objective world is extremely complicated, and the interpretation of symbolic meaning varies greatly. Therefore, the cultural semiotics of jingshen challenges the dichotomy of cognitive subjects and objects and proposes a more valuable cognitive model, "I lost myself," on the basis of Chuang Tzu's philosophical thoughts. This paper attempts to interpret the task of the cultural semiotics of jingshen through the guiding idea of "I lost myself." This indicates that if an individual seeks to comprehend and interpret the symbolic meaning authentically and thoroughly, they must adhere to Dao and escape the bondage of intersubjectivity. This paper hypothesizes that the ultimate purpose of the cultural semiotics of jingshen is to release the symbolic meaning in a broadened space and return it to its original, natural, and unconstrained form.

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A contrastive analysis of attitude resources in the Chinese, British & American news reports on the centenary of CPC

On July 1, 2021, the celebration of the centenary of the Communist Party of China on Tiananmen Square in Beijing was widely reported by the mass media both at home and abroad. Taken a series of reports concerning the centenary of the party as corpus, this study establishes three corpora respectively, namely Chinese Corpus, American Corpus and British Corpus, aiming to explore the similarities and differences in the distribution of attitude resources in the three datasets within the framework of the Appraisal Theory. The research specifically addresses the following three questions: 1) What are the distribution features of the attitude resources in the three Corpora? 2) What are the similarities and differences in the use of attitude resources between and among the Chinese, British and American Corpus? 3) What are the underlying reasons for or motivations behind the similarities and differences?

The major findings are as follows. Similarities: 1) In the overall distribution of the attitude resources, judgement resources are employed most frequently, appreciation the second and affect the least frequently. 2) In all the three datasets, the explicit resources outnumber the implicit ones and the number of instances of writer acting as the appraiser far surpasses that of other individuals acting as the appraisers. 3) Security/insecurity resources occur most frequently among different types of affect resources and social valuation resources occupy the largest percentage among appreciation types. Differences: 1) propriety resources make up the highest proportion in the American and British Corpus while capacity resources take the largest percentage in the Chinese Corpus. 2) The negative resources are higher than positive resources in the American Corpus while the positive resources outstrip the negative resources in the Chinese and British Corpus. 3) The Chinese Corpus primarily takes self as attitude appraised while it is other in the American and British Corpus. It seems to us that the underlying reasons for the similarities and differences have to do with the ideology, power relationship, political systems and social context of the countries.

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The dialogic mechanism of diplomatic discourse: A perspective of Lotman's semiosphere theory

As an important carrier of diplomatic activities, diplomatic discourse differs largely from other types of discourse. This study aims to explore the inner motivity and dialogic mechanism of diplomatic discourse by adopting Lotman's semiosphere theory. It has been found that heterogeneity is the inner motivity of the diplomatic semiosphere, which causes the semiosphere to reconstruct itself constantly. The dynamic communication process in the diplomatic semiosphere can be divided into five phases, namely contact, selection, internalization, integration, and transmission, by which signs transmit, preserve and generate information. In the diplomatic semiosphere, there are two communication models coexisting in all communications, which are dominant communication and recessive communication. In the diplomatic semiosphere, there exists external communication, which includes two kinds of communication. When the diplomat answers the reporter's questions, he speaks not only to the reporter but to the international community. The former belongs to the dominant communication whereas the latter belongs to the recessive communication. There also exists autocommunication in the diplomatic semiosphere. During the communication process, the participant talks to himself existing in the future and in the past. The autocommunication is also a kind of recessive communication. By communication, the diplomat can promote national ideology and safeguard national interests.

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A contrastive study of Chinese and American condemning in politics. A speech act?

The aim of this research is to examine the discourse practice of condemnation in politics from a speech act perspective. Political condemnation involves a moral, critical gesture by one political actor towards another (Kampf & Katriel 2017). It refers to a set of behavioral and attitudinal dispositions that have their source in certain right-obligation domain. Previous studies on condemnation have overwhelmingly focused on its linguistic realizations in daily language use by defining condemning as a strategy of the speech act of complaining, while the linguistic practice in the realm of political language use is relatively yet understudied. In this research we redefine condemning as a subtype of speech act of complaining in political language use and study the generation of meaning concerning condemning in Chinese and American political discourses. We also examine how media realizes condemnation as political subjects in both Chinese and American data by deploying a bottom-up contrastive approach.

Semiotics of the archive in the lifeworld

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In recent years, different institutions have oriented their actions to the storage of those documents and materials that allow the reconstruction and protection of a part of the past and therefore of the future. Foster (2004) called it “archival impulse” and Rolnik (2008) “archive fury”. The panel proposes an approach to this phenomenon and the notion of the archive from a semiotic perspective. Its objective is to analyze how archives and archiving processes appropriate fragments of the lifeworld to produce meanings and discourses. From the daily practice of safeguarding memories to the artification processes of life (Barriendos, 2014, Sahpiro and Heinich, 2012,), archives confront us with their performative capacity (Acebal, Guerri, and Voto, 2020; Talylor and Fuentes, 2011; Osthoff, 2009; Derrida, 1997). In this sense, the question that we are interested in individualizing is about what archived materials are capable of producing in a time and a community. From this perspective, we invite contributors to investigate in at least three possible directions: the archives as a safeguard and construction of a memory; archives as storage and constitution of archival materials; archives as systematization and shaping of archive material. Among the semiotic issues to be discussed are:

- aspects of the lifeworld involved in the production of archives
- archives and archival processes as producers of the lifeworld
- archives and memory
- archives and arts
- digital archiving

PAPER ABSTRACTS

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An unstable memory: the dialectics of archival practices

The presentation studies the dialectics of the archive as a social practice and as a semiotic process. The first perspective is based on Althusser’s notion of practice and proposes to recognize three articulated archival practices: a theoretical practice, a material one, and a political one. The second perspective uses Peircean Semiotics and the semiotic nonagon methodology elaborated by Guerri. The proposal develops the interaction of the raw materials of the different archiving practices and identifies three processes: categorization, activation and symbolization. These three processes maintain dialectical links and dispute the power to build memory as a relational system, as an experience, and as a narrative. The presentation focuses on the process of activating the archives and on the strategies of manipulation, rarefying/trivialization and appropriation that perform the semiotic transformation of raw materials. Although the focus is on Latin American institutional archives, the hypotheses also reach analytical practices and artistic-poetic actions with archives.

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Memory and archive in Morocco. Case study of the Equity and Reconciliation organization

Increasingly fashionable, research on memory has shown its importance and its usefulness, not only for understanding how individuals, cultures and developed or emerging societies manage and negotiate their relationship to the past, but also and above all how they live their present and project themselves into the future. The past being constantly in action and in motion in the present life of a society, it does not stop shaping itself according to the present and the future: it is constantly visited, shunned, remodeled to understand or manipulate the present and to support, prevent or act on the future. The textual nature in the broad sense of the past as well as the present and the future, puts the archive at the heart of the device of conservation, manipulation or falsification of culture. In Morocco, the seventies and eighties, which now constitute a recent traumatic past, a period called the years of lead, gave rise to a fairly large literature on this subject: carceral literature, testimonies, articles, studies, but also movies, TV shows, etc. The organization called Equity and Reconciliation was created to find a solution to this traumatic past, but also to its memory. What interests us here is how it managed the traumatic memory and more particularly what was its vision of the archive, her strategy to preserve it, to rewrite it, to manipulate it.

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The archive and its discontents. Semiotic trajectories of an aporetic concept

This paper traces the construction and deconstruction of the concept of archive. Recent years have seen a kind of ‘archival turn’ in the social sciences and humanities as well as in the arts. The thematic issue of the journal *Signata*, the research on the performativity of the archive and the artifactualisation are examples of the construction of a new paradigm that uses the creative potential of

semiotics. At the same time, professional historians and philosophers are deconstructing the naïve concept of the archive (Arlette Farge, Jacques Derrida, Sonia Combe, Daniel Little, Paul Ricœur, etc.). In this complex epistemological landscape of conceptual insights and ruptures, it is interesting to stage a virtual dialogue between semiotic practices and skeptical theoretical positions. Three problematics are focus on. The genealogy of the interest in the archive (Michel Foucault, Paul Ricœur, and Jacques Derrida) as an implicit semiotics of discourse is traced. With the status of a separate case study, the thematizations of the archive in Derrida's texts that precede "Archive Fever" (1995) are analyzed, as well as the deconstruction of the quasi-concept of archive. As such, it is a challenge to semiotics. On the other hand, the citational status of the archive is outlined, connected to a holistic vision of history as narrative that needs the evidence that archives procure. The strategy of citation, according to Umberto Eco, introduces the authority of an external authority into the discourse. It is usually a position of power. When Derrida criticizes the metaphysics of presence, he rehabilitates semiotics that works with the category of absence. Thus, Derrida paradoxically procures arguments for the validation of the semiotic approach in Archive Studies.

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Archiving in the death-world: Surviving materials of past and future lives

I will focus on how digital archives shape our idea of death, both in an individual and collective sense. First, I'll illustrate how archiving is intrinsic to digital death, as it's conceived and performed: the dead are commemorated through online memorials; the deceased, through all the traces left behind (audio-visual registrations, text messages, etc.), can be 'recreated' by means of machine learning; a terminally-ill patient, using digital media, can perform their dying, documenting it as it happens. As a first example, I'll consider Facebook's storing of dead individuals' biodata. This inverts the practice of archiving, usually directed towards a shared material basis: instead, these are individualized forms of preserving and mourning, where the memorial impulse prescind from the communal grief of cemeteries. Semiotics can analyse the ideological biases informing similar institutionalized archival practices. From preserved past lives, I'll move onto future deaths made tangible through a creative use of digital data, by focusing on a collective form of death, one linked to the hyper-objectivity of human extinction. The Earth's Black Box experiment will be discussed: a continuous stream of climate change-related data is recorded by a polygonal, server-filled building in Tasmania. Not only we encounter an overtly political use of archives; moreover, this black box, cataloguing on a planetary scale, imposes a less sanitized experience of death, one that a semiotic approach might insert within a wider cultural trend: archives become relevant performative actors when it comes to anticipating, and warning about, collective future events.

Semiotics and human existence

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This panel proposes to identify and discuss methods and approaches in the study of Human Existence. In order to understand what the experience of human existence is, generally speaking, it needs to be observed by way of the individual. Human existence, however, should not be reduced to reported and recorded acts (usually repeated, routinized, and shared by others.) The sum of these do not make up what we refer to as “existence”. This panel is one of many discussions that seek to provide greater clarity on the study of human existence without extending observations to seek for patterned, repeated behaviours, but rather we wish to deliberate on approaches and methods that help in the definition and understanding of “human existence” quite specifically.

The Humanities and Social Sciences approach the study of human behaviour, mores, and cultures, via considerable possible theoretical frames and differing approaches. As human beings, we make sense of the world around us via meaningful sign sharing and interpretation. The study of human existence is therefore the study of the semiospheric interaction between person and world. Semiotics provides the necessary lexicon and framework to best capture what is meant by “existence”.

During this panel, researchers will present the ways in which they study and record human behaviour and practices, so that we may narrow in on the fundamental ways of seeing and recording “existence.” What is the semiotic common link (s), beyond the only specific readings developed for example in biosemiotics, anthroposemiotics, sociosemiotics, zoosemiotics, psychosemiotics, etc. Through our discussions, we will attempt to establish working guidelines and best practices for the study of human existence.

The panel prioritizes proposals based on field observations. We suggest the following potential topic areas:

- existence, routines, day-to-day
- existence, culture, rites
- existence and singularity
- existence and individual

PAPER ABSTRACTS

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Existential semiotics and spectral abduction: semiotic and ethnographic approach of ghost hunters abduction process

In *Sein und schein*, Eero Tarasti notes that there is little research about the “path” by which one recognizes a phenomenon to be of a semiotic nature: this is a central quest of existential semiotics. The perception of a spectral phenomenon (a ghost an image of an image: Derrida) should be considered as a path by which one recognizes an unexplained phenomenon to be of a semiotic nature-as manifesting the presence of an absence. Considering spectral phenomenon as a percept (a *representamen*) allows to understand this experience in a sphere of knowledge and the conceive ghost as a “reasonable object” (Tarasti). By this framing, the Ghost may be considered as a form of transcendence as Tarasti defines it as “anything that is absent in actuality, but present in our minds”.

To better understand how spectral abduction is considered as changing the meaning of life and existence (Baker & Bader), this contribution proposes to design a conceptual and empirical approach of “ghost encounters” as highlighting the role of abduction and transcendence in existential experience. Abduction is defined as a perceptual experience producing an intuition without necessity to induce a hypothesis. By a digital ethnography of ghost hunters’ videos (2017-2019), I distinguished different steps in the path by which participants express their experience: (1) perceptual inference, (2) spectral abduction, these two steps conducting investigators to express spectrallogical discourses by an iterative reasoning constituted by (3) spectral induction and (4) deduction.

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L’expérimentation proxémique: pandémie, existence humaine, espaces de vie quotidienne

Mon intervention a pour but de réfléchir aux effets de la récente pandémie de Covid 19 sur la dimension proxémique de la vie quotidienne, qui s’est soudain transformée en terrain d’expérimentation de nouveaux codes sémiotiques. Un exemple évident a été l’altération des “formes de salut” codées, déjà indiquées par Saussure (1916) comme un des domaines de la future sémiologie. Ce changement a investi de manière globale tout “le langage silencieux” (comme l’appelait E. Hall en 1968) de la proxémique, de l’espace intime de la salutation à l’espace domestique et interpersonnel, en diffusant massivement des formes inédites d’interpénétration entre intime et public, comme l’insertion par les écrans du travail à l’intérieur de l’espace domestique.

Cette transformation, de l’intérieur du corps propre, a investi tout espace collectif de l’existence humaine quotidienne: tandis que les organismes urbains développés au cours des 5000 dernières années de l’humanité ont privilégié la concentration du maximum d’individus dans le plus petit espace possible, pendant la pandémie, la dispersion des individus, la distance, est devenue une question clé pour l’existence de l’espèce et des sociétés humaines, du point de vue sanitaire et politique.

La pandémie a donc constitué un lieu d’expérimentation proxémique globale qui a impliqué en même temps le changement tous les systèmes sémiotiques liés à la vie quotidienne. Je me propose d’examiner du point de vue sémiotique de l’espace si et comment ces transformations se sont reliées en produisant de nouveaux signes ou des resématisations de leur sens.

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Le sujet et son existence sémiotique: le cas du non-sujet dans l'espace

La présence du sujet en sémiotique nous paraît être un terrain qui reste, malgré tout, encore très peu exploré. Cet actant semble pourtant être au centre des interrogations de cette discipline. Soit dans l'action, soit en tant qu'observateur ou encore en tant qu'entité capable d'attribuer un sens à une manifestation quelconque. Il est toujours présent, même quand il est absent. Sans lui, le sens et la signification ne trouveraient pas leur place. C'est donc, dans ce contexte que nous décidons de nous interroger à propos d'une existence sémiotique qui se montre assez controversée, celle du non-sujet, proposé par Coquet, et sa place dans l'espace signifiant. Comment ce non-sujet est-il construit ? Quel est son rapport avec l'espace sémiotique et comment se déroulent ses interactions avec celui-ci ? Ces questions nous amènent, tout d'abord, à nous interroger sur la problématique de l'espace sémiotique pour ensuite vérifier si l'existence du non-sujet trouve sa place parmi tant d'autres concepts.

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Immigration et existence humaine: voies de recherche

Les migrations contemporaines posent certains défis à la science du sens. Il s'agit notamment d'examiner les significations apportées par les immigrants et les réfugiés et la manière dont ils préservent, adaptent ou rejettent certaines significations découlant de leur présence, de leurs pratiques, de leurs croyances et de leurs valeurs dans un nouvel espace qui n'est pas le leur initialement. En outre, la présence de l'immigrant remet en question les limites de l'analyse sémiotique "classique". Comment équilibrer, alors, les résultats d'une analyse textuelle avec ceux réalisés directement dans un espace donné (tel que l'urbain), comme le proposent l'ethnosémiotique et la sociosémiotique ? L'objectif de cet travail est de discuter des différentes approches de l'immigrant et du réfugié, du texte à la recherche sur le terrain dans la ville de São Paulo. Pour ce faire, nous mobilisons la théorie sémiotique standard, la sociosémiotique et l'ethnosémiotique pour établir un dialogue avec l'ethnologie et sa méthodologie de recherche sur l'altérité. Cet article vise à contribuer à la discussion sur le sens de l'existence humaine en analysant les manières dont une société se rapporte à l'altérité à travers les représentations des immigrants et des réfugiés dans les médias et les espaces créés par eux dans la ville.

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On reversing time and becoming "bulletproof": Transhuman discourses and narratives of ageing in the biohacking movement

This proposal looks at the *biohacking* movement—a group of individuals who conduct self-experimentation utilising technology and ancient wisdom to "hack their biology" for enhanced longevity—and the extent to which their discourses and practices about ageing and the body promote a resignification of objects and regimens associated with disease and the decline of health. Through the analysis of a corpus comprising of podcast episodes from the show *The Human Upgrade* and nonfiction books by American entrepreneur Dave Asprey—perceived as the "creator" of biohacking—I will analyse the construction of his narrative of "reversing age" and the extent to which the notions pushed by the movement promote a radical moral reimagining of age as a disease, rather than a natural "fact of life". Responding to a saturated literature about the female elderly body and the its representation in fashion and consumerist cultures, this project utilises Greimas' narrative semiotics, in particular its propositions about roles and competencies, to examine the male body's experience after youth and its relation with commodities and practices emphasising the transhuman themes of *improvement* and *surpassing biology* as a means of "ageing well". Through the lenses of a semiotic analysis, the work examines the various fashions created by the biohacking movement: not only vogues of wearable objects—such as sleep trackers or blue light blockers—and bodily practices—the consumption of supplements, enzymes, botanicals, as well as fasting and specific diets—but a set of epistemological trends critiquing Western sciences, merging Transhumanist Western philosophies and non-Western ancient traditions in medicine and religion.

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Les descriptions de l'humain vieillissant: observer, distinguer, séparer les détails de l'existence humaine

La question récurrente à laquelle personne ne parvient réellement à répondre, y compris lorsqu'on s'y attarde, est celle à partir de laquelle l'état de vieillesse s'installe. Des experts en marketing qui la situent à 50 ans et plus, à Bernard Pivot qui ne la voit pas, même à 80 ans passés, rien n'est plus flou; et les critères pour la qualifier sont de toutes natures, biologiques, psychologiques, physiologiques, sociologiques, anthropologiques, etc. Il reste néanmoins ce qu'on en dit. Quelles logiques sont à l'œuvre? Par exemple, la vieillesse dont parle le marketing est-elle vraiment identique à celle dont parlent les anthropologues? est-elle celle dont parlent les sociologues ou encore les biologistes? Et quand bien même, parlent-ils tous effectivement de vieillesse? ou parlent-ils d'autre chose?

Notre hypothèse, que nous proposons d'étayer, est que si la vieillesse en tant qu'état qui s'installe est constamment présente dans les argumentaires de différentes disciplines, elle n'en fait pas toujours directement partie. Il faut donc changer de perspective.

En empruntant aux théories de l'anthropologie de l'existence d'Albert Piette, fondées sur l'observation des détails comme modèle ethnographique, nous tenterons de parler de l'état de vieillesse comme d'une manifestation spécifique de ce qu'il appelle le "volume humain", c'est-à-dire de l'existence humaine définie en tant que hors toute autre contextualisation qu'elle-même, dans ses détails. Comment donc la regarder? En plus d'Albert Piette, des considérations méthodologiques telles que celles développées par Annie Ernaux, qui parle de cartographie, de nomination, ou encore de factualité pourraient aussi nous aider.

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Semiotics of “human reconnection”: awareness and identity-formation in eco-centric discourses

Our communication focuses on the deictic operations of Greimasian semiotics (Fiorin, 2016) in order to explore their avatars in contemporary discourses of bioregional anchoring (Berg, 2015; Berg & Mills, 1981; Magnaghi, 2020) and their translations in the field of psychology (Høegmark et al., 2021; Summers & Vivian, 2018) from the point of view of the “human reconnection” to the earth, to others, and to himself.

Through this narrative of past disconnections versus future reconnection, we will seek to renew the definitions of the human subject, of surrounding lifeforms and of the relationships established with them. Theory and methods related to the general semiotic concept of deixis in discourse should allow us to identify contemporary figures and signifying structures that shape and redefine the relationship between the social and the individual today.

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Les nouvelles formes identitaires de l’existence humaine: le totémisme numérique

L’idée principale de cette communication consiste à vouloir traiter l’existence humaine par une perspective identitaire. En effet, les sémioticiens savent très bien que l’identité, personnelle ou collective, est fondamentale pour l’existence humaine en tant que premier processus de construction ou de “plongement” dans un monde sensé. Ce n’est pas un mystère que l’identité personnelle (conception du “soi”) et l’ “identité sociale” (la description du “soi” faite par les “autres”) s’influencent réciproquement. Mais, au moment où notre vie sociale d’aujourd’hui s’est déplacée sur les plateformes numériques des réseaux sociaux notre existence humaine a changé ses routines: il est devenu presque nécessaire de s’investir quotidiennement pour mettre à jour notre identité sociale et tenter d’influencer notre identité individuelle selon les attentes collectives. Cependant, ces pratiques quotidiennes ne sont que des “énonciations numériques” qui circulent sur tous les social network, ce qui permet aux chercheurs la construction de corpus hétérogènes mais thématiquement restreints. Voilà donc le nouveau défi du sémioticien contemporain, objet de cette intervention: enquêter sur les pratiques de construction identitaire (collective ou culturelle) à partir des traces de la nouvelle praxis énonciative laissées dans les différents médias numériques de médiation du sens.

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Semiotic material and semiotic methodology: Two frontiers for emergent semiotic analysis

The paper discusses the prospects and challenges of developing semiotic analysis as an approach to social research. In particular, it is focused on the progress of two frontiers, namely the frontier of semiotic material and the frontier of semiotic methodology. The frontier of semiotic material refers to how semiotics can broaden the range of materials that are considered objects of semiotic analysis, while the frontier of semiotic methodology represents how semiotic tools can be better integrated with other methodologies of social research. Firstly, the frontier of semiotic material can be moved forward by bringing more elements of multimodality and multiscalarity. Today, in general, multimodal approaches are becoming increasingly popular, however, the semiotic analysis is usually limited in terms of scale, often appearing in a form of microsociological analysis, while the toolkit of semiotic analysis of large-scale events is virtually non-existent. Moreover, the progress in developing semiotic analysis can involve supplementing the principle of multimodality with the principle of multiactuality (i.e. considering as sociosemiotic modes not only various resources of communication but also different spheres of social action). Secondly, in terms of the semiotic methodology, the toolkit of semiotic analysis will have to be conceptually integrated with other approaches that are common in social sciences, thus developing the transdisciplinary integrative potential of semiotics to become a mediating theoretical meta-language for diverse text-oriented, discourse-oriented, phenomenological, “qualitative”, and “interpretive” tools of social research.

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Sporting games as semiotic existence: understanding and modeling semiotricity

In the era of metaverse and eSports, the humble bodily experience that traditional games and sports offer must receive even greater attention for a multitude of reasons. One of them is, for sure, the contribution that the analysis of ludomotor situations can make to the understanding of human experience of the world. Sporting games such as tags or baseball, fencing of athletics, put the person in action and challenge each and every dimension of the agent’s personality. But these experiences are far from chaos and randomness. Any sporting situation is a relational system in which agents must come to understand what’s going on in the first place, and we already know that any situation has its own internal logic. Based on Pierre Parlebas’ motor praxeology and Pierce’s semiotics, we intend to show how ludic experience is built up on a system of universal structures that guide and shape human experience and learning. Furthermore, the status of law and probability in the emergence of sports experience will be empirically illustrated in search of best practices for the study of human existence. Children and adults alike play for the fun of it, and we are lucky enough to live the times in which fun and pleasure can be taken as serious as any other human activity to try and abide by the eternal mandate: Know thyself.

The epistemological status of semiotics and taxonomic practice

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Taxonomic work consists in applying a process of pertinentization to an object under analysis, which generates a series of categories in order to highlight the constituent elements of the analysed object and thus construct a definition of it. In semiotics, but more generally in the sciences of language, classification has been presented as a taxonomic procedure that is fundamental to the scientific process itself. A real precondition for the elaboration of a scientific metalanguage and therefore indispensable for the development of the linguistic disciplines themselves. The aim of this panel is to deepen the role of taxonomies in the development of philosophical-linguistic thought, developing some thematic nuclei:

- Taxonomic doing as scientific doing;
- Sign taxonomies in the history of semiotic thought: from Santagostini's distinction between natural and artificial signs, through Peirce's taxonomy to Umberto Eco's and Tullio De Mauro's theories of codes;
- The dispute over taxonomies: Chomsky and the restrictive view of taxonomy;
- The taxonomies of artistic languages: cinematographic language, musical language, pictorial language and photographic language;
- The Forms of Taxonomic Making: from taxonomies that give priority to elements to those that give priority to relations; from taxonomies on the paradigmatic axis to those on the syntagmatic axis (distributional linguistics)

PAPER ABSTRACTS

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Signs in the cage of metalanguage: Notes on Peircean metasemiotic perspective

The paper aspires to examine the complexity of semiotic metalanguage derived from the general semiotic framework proposed by Charles Peirce. The discussion starts with: a) the description of basic judgments on the notion of metalanguage; b) establishing types of relations between metalanguage and object-language and c) sizing up semiotics as a metalanguage.

The proceeding considerations concern Peirce's semiotic theory and the study of his metalanguage. It is claimed that Peircean semiotics is based on the idea that contact with external reality is the result of semiosis—the action of signs belonging to different types. His hierarchy of signs, based on a series of trichotomies, is described through the lens of his terminological jargon. The latter is viewed as a unique communicative system that can be used to describe and represent itself. It is suggested that the study of Peirce's "metasigning"—using signs denoting different types of signs in order to communicate about the action of signs—possesses great potential for the analysis of different sign systems. In particular, the metasemiotic perspective derived from the semiotic framework can be utilized to analyze speech and lingual communication as substantiated in Jakobson's "Linguistics and Poetics", as well as different non-verbal sign systems.

Finally, the article offers a detailed exploration of the distinction between *sign-object* relations and *metasign-sign* relations which bring into explicit focus the idea of the explanatory power of the theory of signs as a whole.

Concluding remarks call attention to metasigning as a scientific business that deserves genuine discussions.

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Taxonomy of semiotic components in a wine bottle.

Epistemology and heuristics, hermeneutics of a mixed text

The contribution will focus upon the recognition of a structured system of signs and functions within the wine bottle viewed as a semiotic text. The text is part of a process of communication, and as such involved in a hermeneutical circle between an issuer and an interpreter, each with their systems of values and encyclopedias. In theory, much more incompatible and due to misinterpretations as the bottle is put in a context of export and thus of cultural alienation. Although differences have been found between the Italian and Japanese systems (or logotechniques), a super-systemic profound structure seems to underlie the construction of the texts, thus making it possible to attempt a comprehensive taxonomy of the signs in a bottle of wine. In doing so, three major theoretical issues need to be faced:

- Epistemology of C. S. Peirce and his theory of knowledge through categories of signs and paths of inference, applied to the semiotic components of the bottle of wine;
- Heuristics of a text and its constituents as vehicles of contents, readability of signs and text as a functioning whole, and the role of the encyclopedia of interpreters as possible buyers;
- Hermeneutics in the (inter)cultural communication: from an issuer to an addressee or a recipient? How the signs (co)function: synonymy and redundancy in a bottle of wine, and where is the boundary between *Bedeutung* and *Sinn* in the case of cultures in contact.

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Sheets in the Wild

This paper investigates how propositions are presented “in the wild”. An important part of Peirce’s philosophy of logic is its emphasis on how signs of logic are not only formal structures, but also how such signs materialize in concrete use.

Most particularly, the doubleness of generalized propositions-subject-predicate may be realized not only in human language, but also using images, diagrams, gesture, etc. Doing so, they make use of a generalized and spontaneous version of what Peirce called, in his Existential Graphs, “Sheets of Assertion”, that is, delimited areas of attention within which certain logical relations are implicitly taken to hold—e.g. the combination of subjects and predicates into propositions, or the combination of propositions into compound propositions and arguments. This paper discusses some regularities and types of such “Sheets in the Wild.”

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Bibliotaxonomy. What kind of genre is semiotics?

The issue of classification, in all its articulations and lexicalizations (categories, types, genres, styles, paradigms, etc.), recurs throughout the history of semiotics. The Peircean reflection upon sign is expressed also through a complex typology; this taxonomical obsession was taken up by Eco as well, always in a gnoseological fashion. In the Saussurean and Hjelmslevian perspective, the linguistic system is conceivable as a grid that imposes an order onto a magmatic continuum by forming coherent sets of classes. In the Lotmanian conception, cultures are identifiable according to different typologies and are conceived as semiospheres with porous edges. The Greimassian structural-generative semiotics is a great systematic of elements—values, phases, functions, etc.—architecturally and hierarchically organized. There is a specifically semiotic reflection upon genres and textual genealogies as well: let us think of Bakhtin, Todorov, Genette. And semiotics itself, in turn, was at least for a certain period a semiotics of genres: the semiotics of codes, of artistic languages; namely, applied semiotics (a similar reasoning goes for sociosemiotics, meant as the semiotics of discourses). Based on these classic theoretical premises, the paper would propose a—tongue-in-cheek—reflection upon the perceived status of semiotics as a discipline or field of study in Italian culture: a semiotic analysis of how semiotic books (and/or books by semioticians) and “semiotics” as a genre tag are organized within bookstores in Italy, from Turin to Palermo.

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Taxonomic practice and epistemology of semiotics: a historical review

Taxonomy is the scientific method of naming and organizing things into groups which share similar qualities. It is mainly practiced in biological sciences, but also in human sciences, as anthropology and linguistics. Since taxonomy is a scientific process, its usage is important to speak scientifically about a subject.

The aim of this proposal is to retrace the presence of taxonomy along the history of semiotic thought, showing how it has been necessary for the epistemology of this discipline.

To do this, a historic reconstruction will be done. It will start with Saint Augustine, the first thinker to classify signs distinguishing natural signs from artificial ones, an idea that went on during the Middle Age.

The reconstruction will pass through Charles Sanders Peirce. Alongside Ferdinand de Saussure, he was the father of the “semiotics turning point” in the 20th Century. Furthermore, Peirce classified the signs by distinguishing them as symbols, icons, and indexes.

Peirce and Saussure’s ideas have been developed in the contemporary age by two noteworthy Italian intellectuals: Umberto Eco and Tullio De Mauro. Eco considered Peirce’s trichotomy to be ambiguous and proposed an alternative classification, even if he considered a typology of sign problematic. On the other hand, reading Saussure critically, De Mauro created a map to navigate in the semiotic universe by classifying the codes through four criteria (globality, finitude, synonymy, metaphoricity), which work as pertinent tracts.

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Sentient research, between audiovisual creation, the senses and existence

This article is the result of a postdoctoral research process called “Epistemic bases of qualitative research and its sentient orientation in war scenarios” (Author 2020). Based on the cultural semiotic (Lotman 1998) and historical-hermeneutic (Ricoeur 1995) approaches, the methodological design called sentient research is presented. This design is configured on the basis of ontological questions, with which the subject (de)constructs his or her life experience and places it as material for creation. Creation becomes a scenario for the (re)configuration of the subject’s feelings, through reflection and introspection on the act of violence experienced by the creative subject. On this occasion, audiovisual creation will be addressed in some artistic-documentary productions about different scenarios crossed by armed conflicts in the world: Judeo-Palestinian, Nazism and war in Colombia. The submission is structured in three parts: the epistemic bases of sensitive research, the audiovisual production from the ontological metaphors in the key of the modalization of existence, and a first methodological route for the exercise of audiovisual creation from this methodological bet based on the sensitive.

Semiotics and Bruno Latour's work

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The panel aims at deepening the relation between semiotics and Latour's oeuvre following two directions: on the one hand the contribution of semiotic paradigm (the relational and differential principle placed at the foundation of the signification, the overcoming of an anthropomorphic vision of agentivity) in the development of Latour's research; on the other hand, the influence of Latour's work in the semiotic field. Even though the relationship between these research perspectives is anything but episodic or marginal, it is evident, as Fabbri makes clear (2021: 34), that in the field of social sciences the contribution of semiotics has been overall scarcely recognized, as further proof of the reasonable effectiveness of semiotics and at the same time of its "outdatedness". In the field of semiotic studies instead we see increasing signs of a renewed interest in Latour's work and in the perspectives arising from the investigation of the different modes of existence and the phenomena of signification at play in the social. If on one side it is necessary to reiterate that the role of semiotics cannot be confined to the metaphor of a useful "toolbox" for ANT, on the other side it should be recognized that Latour's original rethinking of such concepts as actant and enunciation has proved fruitful to advance the semiotic reflection, especially in understanding the contemporary world marked by a multiplicity of relationships between human and non-human actors.

Main topic areas:

- the dialectic between Nature/Culture: the anthropological influences (Descola, Viveiros de Castro...) both on the Latourian work and on the semiotic research (anthropocene, ecology, animality and other forms of ontologies in the relation humans/nonhumans)
- design, objects and technology: the notion of "hybrid" and the relationship with the socio-semiotics perspective on objects
- science: the construction of the scientific discourse.

PAPER ABSTRACTS

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From the semiotics of objects to the semiotics of collectives

Latour's idea of rethinking society as a collective, as compositions of *natures-cultures* that include non-humans, was of great importance for semiotics, which in the 1990s-2000s, after a period of relative oblivion, began to take an interest in objects, things and design. Although Latour was critical of sociosemiotics, defining it as a "pleonasm", since for the anthropologist semiotics is in itself the study of meaning produced by the agentivity of devices, machines, bodies, languages, the notions of *hybrid*, of *delegation*, of *collective*, have been, and are, very fruitful for the studies of sociosemiotics conducted, in particular, in the European and Italian fields, where, through a heterogeneous series of investigations on animality, technologies, brands, media, spatiality, and food, forms of agentivity that are not necessarily human but are just as effective in constructing social networks have been taken into consideration.

Sociosemiotics can in fact be considered a kind of *semiotics of collectives*, insofar as research into the meaning that is produced, circulates and is reflected in a multiplicity of discourses, carried out by humans and non-humans: people, media, objects, animals, viruses. This is a well-established perspective that can also be useful for understanding technological and communicative phenomena such as augmented reality and virtual reality, which semiotics has been questioning for some years now, and in which the notion of the collective can be put to the test, and in general observe the way in which new instances ask to become part of the social community.

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What Latour does to semiotics. The case of enunciation

Through a dialogue with previous reflections about the relations between Latour's work and semiotics (Peverini 2019; Couégnas, ed., 2017), I intend to show what Latour and Actor-Network Theory do to Greimasian semiotics (GS), by focusing on the case of enunciation. On a first hypothesis, we can assume that what Latour and Actor Network Theory do to GS is related to three general operations:

- extension, of the semiotics categories initially elaborated for verbal language and discourse to any configuration or instance;
- pulverization, i.e. the multiplication of smaller and smaller instances taken into account;
- redistribution, of a series of competences and qualities to these pulverized instances and the individual instances they form.

These three operations have a key impact on enunciation, the way it is conceived, empirically researched and analyzed, given the relevance the individual instance of enunciation has been provided with, within the reflection on enunciation. They therefore allow respecifying enunciation and its specific dynamics and providing a new perspective for enunciation's empirical analysis. I have chosen enunciation as a case because it is a notion, which I consider key for the analysis of semiotic dynamics, largely ignored by other kinds of semiotics (see, for instance, Copley, ed. 2009, where the notion does not appear in the "Index" and it is used only in French, taking it into account only when talking about Benveniste).

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Between Latour and Greimas.

The double legacy of Françoise Bastide in investigating the contemporary scientific discourse

Bruno Latour has repeatedly acknowledged his debt to semiotics. On several occasions (Latour 2009, 2012), he particularly recalled his encounter with Paolo Fabbri and then, through him, his encounter with Françoise Bastide, a physiologist and semiotician.

As is well known, the collaboration with Fabbri resulted in a seminal paper on textual analysis of scientific discourse (Latour-Fabbri 1977). It is instead from the meeting and subsequent work with Bastide that Latour began his rethinking of the concept of enunciation and started to focus, together with her, on the concept of layering (*feuilleter*) in scientific texts (see Peverini 2019).

Specularly, it may be equally interesting to investigate how some of Latour's reflections found a further development in Bastide's work on the construction of scientific discourse as a result of a process of visualization, and on the semiotic nature of scientific images (Bastide 1985a, 1985b, 2001).

In addition, by reframing Bastide's analysis of visualization strategies in science as translation strategies adopted to make the invisible visible, it is also possible, in our vision, to expand Bastide's investigation to contemporary scientific discourse as well as to data visualization strategies, practices, and data images.

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The Narreme Engine: Exploring the narrative-semiotic potential of Latour's socio-technical graph

While not entirely ignored since its original formulation by Bruno Latour (1991, 1992), the Socio-Technical Graph (STG) has been grossly underutilized, especially given its robust capacity to visualize the structure of "narrative programs."

Conceived as a type of diagram intended to trace the development of scientific innovations, the STG was developed within the paradigm of Actor-Network Theory (ANT), a conceptual framework itself proposed to help conceptualize the complex semiotic operations between human and non-human agents, particularly between people and technology. In ANT, every unit in the overall system operates at the same ontological level: as actants that cause changes in the network from one state to the next.

In this paper, I demonstrate how Latour's STG can be repurposed to visualize the structure of "narrative programs" of all kinds for analysis and construction of any type of story, treating story elements such as characters, objects, settings, and even impersonal thematic forces, in terms of a number of actants operating as ontologically equal tokens moving through successive frames of iteration in a syntagmatic narrative network. I use this variation of Latour's STG to work toward the development of an ANT-based software application called the "Narreme Engine," a tool intended to help efficiently automate the production of story-graphs, allowing them to be easily evaluated and processed, by humans or by other software capable of reading the output file format; this, in turn, could provide new insights in areas such as narratology and narrative media, literacy education, narrative-based therapies, and AI-enabled authoring algorithms.

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Rhetoricity and culture. Tropes at play in Latour's inquiry

When mentioning Latour's intellectual debt to semiotics, commentators has mainly focused on syntactic models such as actantiality, narrativity and enunciation. There is, however, a persistent, consistent, but rarely noticed semantics dimension of Latour's work. This dimension matches a common idea of cultural and discursive semiotics, even though Latour itself never quotes semioticians under this respect: the idea that cultures and discourses not only produce distinctive rhetorics, but constitute themselves through rhetoric mechanisms and specific topologies of tropes. In this paper, we will discuss the prominent role of this type of rhetoricity in Latour's work, focusing on Politics of nature (1999) and Inquiry into modes of existence (2012). Our aim is twofold. On one hand we intend to show that Latour's critique of culture has a specifically rhetoric dimension, where the role of tropes is crucial for the latourian's understanding of "modernity" (see also Latour 1991). On the other hand, we aim to illustrate how a semiotic critique of culture and ideology could benefit from his unnoticed theory of rhetoricity, shedding new light on semantic dimension of cultures.

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From the cell phone to smart objects. Interobjectivity, assemblage, dispositive in the age of artificial intelligence

Starting from Paolo Fabbri's rejection of the opposition between a pure and an applied semiotics and from the invitation to rethink the study of signification as a descriptive methodology for social sciences, the contribution examines the emerging traits of a new mythology, that of smart objects, agents designed to promote the "natural" relationship with humans, to fit spontaneously into everyday life.

After the initial attention paid to new forms of life made possible by unprecedented ways of association between human and non-human actors, the interest of semiotics for the meaning expressed by technical objects seemed to fade gradually, just when the acceleration of technological innovation applied to common objects has made increasingly manifest the social dimension inherent in the things of everyday life. Smart objects represent today the most striking evolution of *interobjectivity/intersubjectivity*, prefiguring a new scenario in which the device's ability to "naturalize" its own presence, to express a "personality", acting in connection with other enunciating instances becomes crucial.

The proliferation of new technological devices designed for intensive and domestic use, equipped with intelligent vocal assistants, is thus revealed as a sociosemiotic phenomenon that urges to put back at the center of reflection notions such as those of *hybrid* and *dispositive* in which the dialogue with the work of Latour can be fruitful, against the background of a dialectic that invests the vocation of semiotics, that of a discipline that “does not count for how much it is new but for how much it becomes new” (Fabbri 1998: 97).

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Social fitness

Right in the middle of the pandemic, Apple Fitness+ was born, a service offered by the industrial giant that, after having practically invented smartphones, has also made watches smart. But the Watch can do things that not even the omniscient cell phones can do: measure pulse, detect the amount of oxygen in the blood and even track an electrocardiogram.

Needless to say, the Apple Watch and Apple Fitness+ are friends for life: Watch monitors your activity-or laziness-while Fitness+ lets you improve your performance. And so, not only does the athlete become a hybrid, the sum of a human and a watch, but the relationships between non-humans and humans are also at stake. If smartness is linked to the inter-objectivity that holds together watches, cell phones, televisions and tablets, the inter-subjectivity that is established between hybrids is something profoundly different from the purely human relationship we are used to thinking about. In the end, it is not us who are in shape, but that strange society of objects of which we are a part and which thus proves to have its own body. All that remains for semiotics is to describe-and therefore show-what its form is.

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For a semiotics of perception: Rethinking phenomenology through Actor-Network-Theory

It is generally acknowledged that Latour, through his work in STS and his use of concepts borrowed from Paris School semiotics, has given a fundamental contribution to rethinking the status of “objects” in social sciences (Mattozzi 2020; Padoan 2021). However, while using semiotic models, Latour has decided to leave out of the picture the phenomenological approach developed in Greimas’s later semiotic contributions, and in the work of many of his successors (Greimas and Fontanille 1993; Coquet 2007; Landowski 2005). Among the reasons for this choice, Latour (1999: 9) has mentioned the incapacity of phenomenology to escape a divide between Subjects and Objects, based on a narrow focus on human intentionality.

In my paper I wish to return to this issue concerning ANT and phenomenology, and propose to invert the phenomenological paradigm, by rethinking it through a semio-narrative syntax, i.e. the narrative logic underlying the organisation of actants (Greimas 1987). Instead of inscribing semiotics within a phenomenology of perception, I will show how the opposite path—namely, inscribing phenomenology within a semiotics of perception—might be more fruitful, especially when the human or nonhuman nature attributed to subjects and objects is a priori undecidable, and only emerges from discourse and actantial interactions.

I shall discuss the implications of this reversal, by analysing the relationships between ascetics and mountain territory, as well as between humans, deities, and artefacts, in my ethnography of ascetic pilgrim groups in Katsuragi, central Japan.

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Nature-culture in post-disaster landscape transformations

Natural disasters and subsequent recovery processes inevitably transform a landscape in varying degrees. This paper focuses on post-disaster landscape transformations, which usually involve two (seemingly) contradictory modes: integrating nature and culture or separating the two. Taking two Indonesian cases, the 2004 Indian Ocean Tsunami and the 2010 eruption of Mt. Merapi, the paper explores nature-culture integration or separation as manifested in post-disaster landscape transformations through three crucial topics: post-disaster spatial categorization, post-disaster human settlements, and disaster remembering and mitigation. This study finds that maps of hazardous areas, post-disaster settlements built in new locations or affected areas, and disaster monuments that are specially distinguished from their surrounding landscape, are common phenomena in most post-disaster settings, but the particular paradigms of nature-culture relations that they reflect, are much tied with the peculiarity of local history, power relations, and the sense of place. Despite the extensive criticism the nature-culture dichotomy has received, one should still notice, how it can serve and persist as an ideological ground for certain practices and hence cannot be simply explained away through conceptual analysis. There should be a permeable, dynamic, and context-dependent boundary between nature and culture. This boundary differentiates nature and culture, but simultaneously facilitates and encourages the communication between those two spheres. However, such differentiation should not be treated as a prescriptive. Instead of treating such distinction as an ontological state, the semiotic study of nature-culture should be fully aware the very diverse modes of relations between nature and culture in the different cultures.

Semiotics in the disciplines: Progress and priorities

CONVENOR:

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Over the past 85 years, semiotics has gone through a series of vital phases: An ambitious “meta-science” period led by Charles Morris, a universalist phase following Lévi-Strauss, a highly popular “global” phase led by the likes of Sebeok, Eco, Barthes, and Greimas. All such influences abide. But where are we today? Observing that the fad of semiotics was beginning to fade even in the late 1980s, John Deely once suggested that the next stage should be known as “the revolution”. But are we witnessing a semiotic revolution? If so, where is it? Beyond our own semiotic societies, core conferences, and publication venues, where do we look?

This panel collectively argues that the semiotic revolution is taking place slowly but surely (as an open secret) in the established academic disciplines themselves, where trained practitioners are applying semiotic insights (or developing tacitly semiotic approaches) to transform their respective fields. Following up on a newly completed global research collaboration involving scores of colleagues from 61 host institutions located in 23 countries, this panel traces the relevance of semiotic inquiry for diverse contemporary movements while mapping the state-of-the-art in semiotic inquiry across specific disciplines to cast a vision for future research priorities.

Disciplinary insiders from all walks of life, academic and applied, are invited to come together to present systematic synopses of the innovative inroads and interventions that semiotic theories and meaning-centered methodologies are making in their disciplines—from anthropology, philosophy, and the performing arts to neuroscience, biology, and information systems (and many fields in-between). Since semiotics’ vibrant past has always been future-driven; we affirm with Deely that “it is time to get on with the revolution”—within the disciplines themselves.

PAPER ABSTRACTS

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Acting locally: Semiotics, the disciplines, and utopian globality

This paper will provide an overview of semiotics’ relationship, imbrication and consanguinity with disciplines in order to adumbrate the nature of its globality. It will argue that semiotics represents a fragmentary utopian vision of knowledge in general, but also of knowledge within disciplines where there is a conflict between a dream of self-sufficiency and an unruly impetus to dialogue and infinite knowing. The paper will follow Sebeok (2001) in utilizing the distinction introduced by the psychologist, Csikszentmihalyi between *domain* and *field*. Here, *domain* refers to “the symbolic rules and procedures” (Csikszentmihalyi 1996: 27) which make up the scope of any endeavour; these are nested in culture or “the symbolic knowledge shared by a particular society, or humanity as a whole” (1996: 28). The *field* includes all the “gatekeepers” of a domain: “It is their job to decide whether a new idea or product should be included in the domain” (1996: 28). It will also consider semiotics’ relation with disciplines in respect of the procedures of the ‘phi-sciences’ (physicalist in outlook) and the ‘sigma-sciences’ (concerned with knowing). Although semiotics demonstrates that disciplines’ relation to knowing is bound up with the ‘Not-Yet’ (Bloch 1996), the paper hopes to illustrate concurrence with the panel’s contention that “it is time to get on with the revolution”.

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Semiotics in ethology and zoology

Today, zoosemiotics is arguably the theoretically and empirically soundest approach to “taking the animal’s perspective”. The chapter on which this presentation is based (Tønnessen, forthcoming) presents semiotic studies in ethology and zoology, starting with foundational work and contemporary developments and proceeding to relevant methodologies and prospective future studies. The conception of zoosemiotics as a field of study has evolved considerably since Thomas Sebeok coined the term in 1963, and currently signifies a far more comprehensive field than what Sebeok’s original definition of zoosemiotics as “the scientific study of signalling behaviour in and across animal species” indicates (1963: 465). Given the contemporary notion of zoosemiotics, the semiotic study of animals cannot simply be understood as a synthesis between semiotics and ethology; it furthermore engages and intersects with ecology, cultural studies and other fields of study where animals appear in one form or another. In modern science, the agency and subjectivity of animals has tended to be neglected. More research is needed on how humans relate to animals, and more research is needed on how animals relate to humans, including by making further connections between semiotic studies of animals and phenomenology.

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Semiotics in anthropology and ethnography

The story of how semiotics has evolved along multiple trajectories within the sub-discipline of socio-cultural anthropology can be told by tracking the history of what has been explicitly recognized as “semiotic anthropology.” Semiotic anthropology, particularly in the North American context, manifested as an influential approach in moments when disciplinary paradigm shifts of major import were in the early stages of unfolding—moments when what might count as the “leading edge” of anthropological theory and inquiry has not been easy to identify. A “main wave” of socio-cultural anthropological research that was produced under the rubric of semiotic anthropology waxed and waned during the 1980s and early 1990s, long after the sub-discipline of linguistic anthropology had been established largely along Saussure-Bloomfieldian lines and as the structuralist revolution led by Claude Lévi-Strauss was ending. Initially led by Milton Singer, semiotic anthropology, oriented by Charles Peirce’s processual triadic doctrine of signs, aligned effectively both with an “interpretive” turn the sub-discipline was taking away from structuralism, as well as with the rise of the movement within socio-cultural anthropology championing decolonizing orientations to inquiry and which supported the sub-discipline’s growing interest in becoming a form of anti-imperialistic “cultural critique.” A second wave, still largely potential in its formation, has tracked into the present moment the co-evolution of socio-cultural anthropological practice and semiotic theory as they have adapted to the ongoing transformation of the social sciences from its mid-twentieth century “Interpretive Turn” through the late-century “Culture Wars” and into the current era of twenty first century post-humanism.

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Semiotics in ethnolinguistics and linguistic anthropology

The interrelationship—or lack thereof—of language, culture, and thought has been a concern for Western philosophers and scholars at least since the seventeenth century. Against the view, shared by rationalists and empiricists, that signs, linguistic and other, were primarily means of externalizing and so sharing already-formed individual thoughts, Leibniz and his successors understood collective signs to be a fundamental part of the formation of thoughts themselves. The twentieth century saw the rise of a number of sub-disciplines, officially within linguistics and anthropology, that concentrated on these questions. Each of these has had its own relationship, ranging from explicit inspiration to apparent ignorance, with the semeiotics, semiology, and semiotics developed in the nineteenth and early twentieth centuries, as well as with more recent semiotic approaches. This talk will consider the role of semiosis in the constitution of five sub-disciplines: Boasian linguistic anthropology; German “Neohumboldtian” ethnolinguistics, including semantic field theory; Slavic ethnolinguistics; structural linguistics and anthropology; and linguistic anthropology as currently practiced, including ethnopoetics.

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Semiotics in evolutionary linguistics

The origins of language and the dynamics of language change are the concerns of the field of evolutionary linguistics. The nature of language and its relationships with other sign systems are the concerns of semiotics. This presentation explores the current status of the dialogue between semiotics and evolutionary linguistics, along with future priorities and possibilities for ongoing collaboration between the two. This is accomplished in three principal sections: 1) a brief history of evolutionary approaches to the study of language, 2) semiotic contributions to the field of historical and comparative linguistics, and 3) the role of semiotics in understanding the origins of language. The paper then concludes with a summary of progress, problems, and priorities for the study of semiosis in language evolution. Among many other contributions, semiotic interventions show the most promise in areas of language ontology, language origins, language history, and language process. Semiotic insights on language ontology shed light on the meaning or definition of “language”, its situated status and distinctive nature. Semiotic insights on language origins help integrate meaning-centred accounts of the emergence of language in pre-history. Semiotic approaches to language history help with reconstructing linguistic relationships across time and space. Semiotic approaches to language process contribute to theories of language evolution and its domain-general relationships with cultural and biological evolution.

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Discourse analysis and semiotics

Semiotics provides the foundations for discourse analysis, most notably multimodal discourse analysis which is concerned with the meaning arising from the integration of language, images and other resources in semiotic artefacts and processes (e.g., O’Halloran 2021). In particular, Michael Halliday’s social semiotic approach to the study of language (e.g., Halliday, 2009) provided key theoretical concepts which Kress and van Leeuwen (2020) and O’Toole (2011) further developed for the study of images and

displayed art. From these early beginnings, multimodal discourse analysis was developed and applied to other forms of semiosis (e.g., music, architecture, and mathematics) leading to the field which is generally known as ‘multimodality’. Key concepts in social semiotics which provide the underlying foundations for multimodal discourse analysis (e.g., system, metafunction, intersemiosis and resemiotisation) are discussed. In addition, recent research efforts aimed at developing digital approaches to multimodal discourse analysis and multimodal mixed methods approaches to big data are explored. The discussion aims to show how social semiotics has provided the basis for various cross-disciplinary movements with the potential to develop into the multimodal sciences in the future (O’Halloran et al. 2020).

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Sociosemiotic material and sociosemiotic methodology: Two frontiers for emergent semiotic analysis in social sciences

The paper discusses the prospects and challenges of integrating semiotics with social sciences and developing semiotic analysis as an approach to social research. In particular, it is focused on the progress of two frontiers, namely the frontier of sociosemiotic material and the frontier of sociosemiotic methodology. The frontier of sociosemiotic material refers to how semiotics can broaden the range of materials that are considered objects of semiotic analysis, while the frontier of sociosemiotic methodology represents how semiotic tools can be better integrated with other methodologies of social research. Firstly, the frontier of sociosemiotic material can be moved forward by bringing more elements of multimodality and multiscalarity. Today, in general, multimodal approaches are becoming increasingly popular, however, the semiotic analysis is usually limited in terms of scale, often appearing in a form of microsociological analysis, while the toolkit of semiotic analysis of large-scale events is virtually non-existent. Moreover, the progress in developing sociosemiotic analysis can involve supplementing the principle of multimodality with the principle of multiactuality (i.e. considering as sociosemiotic modes not only various resources of communication but also different spheres of social action). Secondly, in terms of the semiotic methodology, the toolkit of semiotic analysis will have to be conceptually integrated with other approaches that are common in social sciences, thus developing the transdisciplinary integrative potential of semiotics to become a mediating theoretical meta-language for diverse text-oriented, discourse-oriented, phenomenological, “qualitative”, and “interpretive” tools of social research.

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Diagrammatic semiotic models of doctor-patient communication

Patients in the Western world are presenting more and more complex cases, with an increase in many people having multiple long-term conditions. Most junior doctors are still trained in linear diagnostic models based on a person have one or two conditions rather than many interacting issues. The approach has not been adjusted for the changes in social issues, or to accommodate the different way people communicate. To support trainee doctors develop the skills for treating patients with multiple long-term conditions, Peninsula medical school developed a model of multimorbid communication to use for GPs/family doctors, known as SHERPA. The SHERPA model of multimorbid consultation specifically stands for Sharing Evidence Routine for a Person-Centred Plan for Action. The framework is partly an extension of Sackett’s principles of clinical decision making in Evidence Based Medicine, but with substantial emphasis on co-design and the facilitation of two-way conversations between doctor and patient. The SHERPA model involves both verbal communication, as well as the creation of diagrams, mapping together key elements of the patient’s experience, often used to help the patient plan their care through visualisation. In this paper, drawing from the works of Stjernfelt, I provide a semiotic explanation of this consultation model, linking it to the iconic turn in semiotics, and expansion of the use of diagrams as multimodal communication tools. We use semiotics to establish a mechanism for our medical communication model beyond an understanding in purely clinical terms. It helped us describe the multiple modes of communication used in consultations.

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The state of the art in legal semiotics: A quiet revolution

The paper discusses the state of the art in legal semiotics and argues that we are witnessing a quiet, albeit significant, revolution in this field. It provides a brief history of legal semiotics and notably Roberta Kevelson’s significant undertaking to disseminate and promote the *raison d’être* of semiotics in law (*The Law as a System of Signs* 1988). The paper then turns to contemporary challenges in the field (Wagner 2005) and discusses that, while numerous legal scholars explore the meaning and interpretation of legal texts, very few apply semiotics as a science and method. It notes a quiet, yet meaningful, shift towards the recognition of legal semiotics as a new field of study, (Broekman, Catá Backer, Mootz III), and its relevance with regard to international law (Tiefenbrun, Menezes de Carvalho, Chapdelaine-Feliciati). The paper concludes with a discussion on future priorities and argues that we are in a perfect space in time for a Renaissance in semiotics of law.

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What remains of the historical icon?

Historians, out of indices, create narrative symbols, pretending to work as resemblances of past events. Is this iconic claim still justified? Peirce points out that, in relation to its object, a sign can be an Icon (by resemblance), an Index (by stable de facto relationship) or a Symbol (by instituted association). In semiology, Greimas and Barthes establish that historical narrative implies a

linguistic modeling (scientific or rhetorical-poetic, respectively) of a past process of impossible direct observation. On the other hand, in the theory and methodology of historiography, there is a debate about the construction of knowledge based on indices (Ginzburg's "indiciary paradigm", following Eco), and another argument about the imaginative modeling of the synthesis (Hayden White, after Anglo-Saxon literary criticism and French semiology). At the same time, contemporary philosophy has been abandoning, with Wittgenstein, Rorty, Apel, Habermas, and Bernstein, the neopositivist idea of a mirror-language, in favor of a pragmatic-transcendental semiotics in which, once again, we meet Peirce. Such developments call into question the semiotic interpretation of historical narratives as icons for past events. This paper explores what remains nowadays of the status of iconicity that had traditionally been recognized to a true history, since the classic comparison by Lucian of the historian to the sculptors Phidias and Praxiteles, up to the linking of historical narratives to artwork in the work of contemporary theorists such as Simmel or Ankersmit. Out of indices, historians create narrative symbols pretending to work actually as icons. To what extent is this semiotic claim still justified?

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Semiotics in graphic design

Graphic design is the planning of visual communications. One can scarcely imagine a more semiotic-focused activity, yet semiotics is not widely studied in graphic design programs, or if it is studied, there is a gap between the theory and the practice. This paper is a concise summary of the chapter that will appear in the *Bloomsbury Semiotics* set under the same title. Then it prescribes the things that need to happen in order to facilitate semiotics having a role at the core of graphic design pedagogy and practice.

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Semiotics in architecture and spatial design

The idea that spatial design conveys meaning of objects other than itself is undoubtedly old and established, as mentioned in Vitruvius' *De Architectura*, the only surviving ancient architectural treatise of the western world (1931, vol. I, bk. I, 7). Turning to the "science of signs" is a natural path when looking for the "ultimate" meaning of the built environment (Cannistraci 1996, 13). The orderly aspect of architecture, in comparison to other arts, has made it "an inviting field to the semiologist" (Munro 1987, 121), and parallels to language are easy to make. In this presentation, we will explore how the communicative aspect was paramount in classical architecture throughout different ages and places (Morolli 2013; Onians 1988; Summerson 1980). At the same time, semiotics did not become a useless tool of enquiry with the revolution brought about by the modern movement, and we will see how instead a renewed interest in the discipline was born in the second half of the 20th century, (Eco [1968] 2016; Jencks 1973; Jencks and Baird 1969; Koenig 1974; Zevi 1978) and continued with the post-modernist movement (Jencks 1991; Venturi, Scott Brown, and Izenour 1977). This presentation will also discuss the communicative aspect of contemporary architecture, and what message it is supposed to transmit (Dreyer 2003; Eisenman and Alexander 1983).

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Cognitive science and semiotics

Cognitive science and semiotics are no doubt the two most important transdisciplinary endeavours initiated during the 20th century which centred on the traditional domain of the human and social sciences, at first imposing the computer metaphor and the language metaphor, respectively, to the entire domain, but then allowing for an expansion, both into biology and into human experience. The domains originally staked out by cognitive science and semiotics only partially overlapped, because semiotics tended to be mainly interested in structures, while cognitive science opted for abilities, that is, for the subject, even when the latter was identified with the computer. Some thinkers have been important for both perspectives (e.g., Deacon 1997 and Donald 1991). Real interaction between semiotics and cognitive science nevertheless had to await the creation of cognitive semiotics, which gained official status with the creation of the International Association for Cognitive Semiotics (IACS) in 2013. While this institutional framework holds a lot of hope for the future, any account of concrete work in cognitive semiotics has to focus on the Lund and Aarhus approaches, and some of the towering figures whose work greatly inspired these approaches. This chapter will also consider the experimental approach to semiotics, which can be considered an important influence of cognitive science, both when it takes the innovative form of "experimental semiotics" (see Galantucci 2017) and also when it follows the classical psychological paradigm with an addition of semiotically relevant variables (Zlatev et al. 2013; Christensen et al. 2016; cf. Sonesson 2019).

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The linguistic turn of AI and the ubiquity of semiotics

The beginning of the linguistic turn of AI has a precise date. In 2013, Mikolov et al. published a paper in which they present Word2Vec, a language modeling (LM) algorithm that exploits Harris Linguistic theory to implement a neural network (NN) capable of understanding, classifying and generating texts. An analysis of the training methods of this network shows that Mikolov's work

is indirectly based on the theoretical assumptions of one of the fathers of semiotics, Saussure. Since then, new NLP systems, based on the same assumptions emerged to handle the problem of sense/ meaning difference (De Mauro 1982, Saussure 1916), achieving excellent results. In the wake of this research, in 2018, Bert, a new NN for LM, was released. Furthermore, Bert's creators decided to apply the NN outside the linguistic domain. Ordinarily, Bert, based on syntagmatic and paradigmatic relations within textual corpora, receives pieces of words as input and places them in a multidimensional vector space, trying to model the language system. The same mechanism has been applied to datasets of non-linguistic objects (images, documents, newspaper articles, medical records, etc.). Bert represents the relationships within these datasets according to the same criteria applied to LM, feeding the inputs into a second level semiological system (Barthes 1964, Hjelmslev 1943). Thus, Bert can specialize in medical diagnosis, sentiment analysis and many other fields. All of this has revolutionized the field of AI, and this contribution aims to clarify the semantic basis of this innovation.

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The quantic confinium of semiosis

First and foremost, due to our cerebral susceptibility, the genesis of semiosis in humans begins as they react to stimuli in their environment. While being processed in a neuronal configuration, those stimuli simultaneously become mental in a quantic confinium. There, a quant consists of a particle of light, a photon. Its mass is equivalent to the frequency of its electromagnetic energy spreading out with the speed of light in any reference system. If such a system is a configuration of neurons, those neurons possibly may be interacting at light speed as well. Produced in neurons, two kinds of photons exist, the real and the virtual one. The latter is named virtual because its mass is so small and its span of life is so short that its particular existence is not detectable. On a large scale, virtual photons seem to be best suited to switch from a neuronal process to a mental process and vice versa as it may occur in a configured quantic confinium where both processes complement one another, or inversely, implement each other. The quantic confinium is a zone of immense virtuality necessarily needed for innumerable mental acts of association and invention. As if ultimate speed and immense virtuality were not sufficient to achieve mental activity, quants are enabled for entanglement and non-locality: entangled quants can interact instantaneously and non-locally over any distance. Thus, the mental process is ubiquitous in the cerebrum, the neuronal network as a whole. Just as the quants of light move permanently, the mental process is permanent—and it is at the same time a process of signs, a semiosis flexibly acting and continuously differentiating in the quantic confinium of configured neurons.

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Semiotics: The spearhead of motor praxeology

Even though physical education (PE) is not a science, but an intervention practice, its scientific status is out of discussion, mainly due to the higher academic level of PE practitioners and the social prestige of the disciplines that make up the syllabus of PE University programs. However, this multidisciplinary approach is still today the main obstacle for the development of the specific disciplinary knowledge that any academic field must produce to claim a place in the temple of science. Paradoxically, the main resistance to *A science* on PE and sports is to be found amongst PE and sports graduates and scholars. Motor praxeology was presented in society by Pierre Parlebas in La Sorbonne, in 1984, as the science of motor action. Since then, this transdisciplinary project offers PE teachers and sports scientists the specific foundations to build up education and investigation programs... on semiotic grounds! From a linguistic, structural standpoint semioticity supposes an epistemic breakup in the epistemology of PE as well as an invitation to explore this unexpected field of semiosis. In both senses, we would like to share our open secret while trying to explore its connections to any other semiotic constructions of scientific disciplines and knowledge.

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A semiotic approach to dreams:

Applying the notion of semiosphere to Freud's dream analysis

Sigmund Freud's practices of psychoanalysis and dream interpretation have had a substantial influence on contemporary psychology and psychiatry, even though some psychiatrists have viewed Freud's works with skepticism, due to the fact that most of his observation theories were based on clinical cases. Still, Freud's concepts have shaped perspectives on human mind and behaviour and have contributed to the development of contemporary applied psychoanalysis (e.g., to art and literature, including applications of Freud's dream theory to the art and literature of surrealism) and neuro-psychoanalysis (e.g., applications of neuroscience to dreams and repression). The main aim of this research paper is to apply Juri Lotman's notion of 'semiosphere' to case studies presented in Freud's book *Die Traumdeutung* (*Dream Interpretation*, 1900). As a semiotic space outside which no semiosis can function, a semiosphere consists of three main components: core, boundary and periphery. Using the methods of analysis, description, comparison, and application of these three semiosphere components to *Die Traumdeutung's* dream examples and other chapter contents, I work to establish a semiotic model of the unaware and subconscious mind, demonstrating in the process the limitations between conscious and subconscious aspects of the human psyche as well as signs which connect the two. I also present dreams as the cultural and semiotic phenomena of each individual. Since people are cultural beings their dreams necessarily reflect aspects of their culture.

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Experiencing the practice of semiotics through narratives

Semiotics is still struggling to find its own discursive position between the disciplines, either as part of the humanities and social sciences, or as a catalyst agent with the natural sciences. This paper marks a transition in this panel since it shifts from theoretical proposals and applications of semiotic models towards the experiences of the 'gatekeepers' of semiotics. Semiotics scholars, as other academics, are subject to a number of social considerations in order to pursue their careers. Not only do they have to compete for resources in order to develop and underpin a symbolic position in academia, but also they need to adapt their personal and academic identities to, often, fit in more than two fields of knowledge. Discussing the results of a larger study carried out with 63 semiotics scholars in 16 countries, I address how semiotics (be it a discipline, domain, field, methodology, metascience –among others) is experienced by researchers through the co-construction of narratives and representations about this academic practice, its generative conditions, and discursive variations. By focusing on the negotiation of identities in an oral corpus of 63 research interviews, I present different types of narratives in order to explain how semioticians take up multiple acts of positioning (Bamberg, 1997; De Fina, 2013; Depperman, 2015) that index the formation of social roles and different identities in particular contexts. This paper concludes with a discussion on the problems and challenges semioticians face in their academic lives and the status of the field of semiotics in these countries.

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Classifying signs: A Peircean approach focused on semiosis and continuity

Among modern authors, Charles Sanders Peirce stands out for deeply imbricating his general theory of signs with sign classification, building the most complex set of sign typologies to this date. Peirce's interest in classification antedates semiotics. Throughout his life, he embarked on numerous classification enterprises: zoological classification, classification of chemical elements, the natural classification of arguments, and the classification of sciences. The greatest labor, however, he devoted to the classification of signs. The very development of his general theory of signs coincides with the increase of the complexity of his classifications of signs. The concept of sign, with its terms and relations that lead to the process of representation, is fundamental to the logic of the sign classes. That is why we must not lose sight of the sign process when looking at the systems of sign classes, otherwise we might reduce the classes to mere drawers labeled with a complex nomenclature. It would not make any sense if a concept of sign based on the sign process culminated in a static classification, which cannot show the sign in action. In this paper, I present Peirce's systems of sign classes in ascending order, from the smaller to the larger systems, focusing on the idea of semiosis and the continuity between the classes.

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What's with detotalizing sign models?

This presentation will examine how semiotic research during the twentieth century evolved and gradually broke away from language-related artificial binaries characteristic of "decodification semiotics" focused on the intentional exchange of messages. "Signification semiotics" and "interpretation semiotics" thematize the unintentional spheres of communication, interpretation and significance, beyond the binary constrictions of codified meaning. By conceptualizing the interpretive/translative dimensions of semiosis, we can better understand the semiotic materiality of signifying otherness and excess, which transpires before and beyond the logic of codes, conventions, intentions, and control (Bonfantini 1987, 2004). The difference between "decodification", "signification", and "interpretation semiotics" is not reducible to the difference between binarism and triadism. The difference that counts lies instead between a sign model that oversimplifies the complex processes of semiosis and a model that keeps account of complexity in processes where something is or becomes a sign (as in the Peirce/Morris/Rossi-Landi/Sebeok tradition; Petrilli 2014: 14-46). Representing the third volume in the *Bloomsbury Semiotics* series, this presentation explores the dialectics between 'difference' and 'alterity' beyond the boundaries of sign models tending to oversimplification. We propose a detotalizing approach to the relationship between sign, sense, and significance which recognizes the centrality of translation and the capacity for alterity, dialogism and signifying excess for the continuity of semiosis. This detotalizing method reveals how "communication semiotics" presupposes "signification semiotics," which, in turn, presupposes "interpretation semiotics." We show how semiosis is variously objectified by different semiotic disciplines, thus implying one another to varying degrees, as evidenced across the arts and social sciences.

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Formal ideology critique: Chiasmus and the Peirce-Hjelmslev hybrid

The exclusion of the referent is the founding gesture of structural semiology and a classic way to avoid essentialism; however, such exclusion has come under its own scrutiny: in the laudable attempt to avoid essentialism, the late structural semiology of authors like Derrida and Lacan is now all-too-often accused of relativism. In their unwillingness to make concrete normative claims about specific examples (or to proceed by means of static scientific methods), they supposedly contribute to the tide of postmodern nihilism; and, having disavowed both the Marxists and the post-structuralists from the group, semiotics is bereft of its best writers, even as it clings to its strongest philosopher, Peirce. Bennett (2021) proposes the Peirce-Hjelmslev hybrid to overcome the deadlock between semiology and Peirce. More specifically, the hybrid enables a formal approach to ideology critique that retains the pejorative definition of ideology, following the classical Marxists, but which refrains from case examples and instead treats ideology as a cognitive pre-disposition with its own features. Drawing on Eagleton and Jameson, while utilizing contemporary findings from cognitive science, the paper argues that ideology is real and must be deconstructed but that the sign vehicle of a given idea is never necessarily ideological or non-ideological. The presentation integrates Pelkey's approach to Chiasmus with the Peirce-Hjelmslev hybrid, continuing the effort to construct a thoroughgoing cognitive approach to ideology critique. The topic of disavowal in semiotic theory (e.g., the commonplace disavowal of Derrida) is confronted directly as an example of how ideology still operates in academic discourses.

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Semiotics means to participate

Whether we understand semiotics as methodology, theory or meta-science, probably the best possible future for semiotics is in discovering its applications to multiple scholarly fields across the disciplines. The aim of this presentation is to revise the classical structuralist theories based on exclusive binary oppositions and to propose an alternative reading with the optics of Peirce's triadic semiotics. Markedness theory by Jakobson (1932) is notably triadic, and so is participative opposition, a theory developed by Hjelmslev (1928, 1935). I will elaborate the continuity between structuralism and Peirce's semiotics in a way that has been already proposed, by Eco (1984), Bennett (2021), Paolucci (2004), and Pelkey (2019). What semiotics should take from Peirce's doctrine is the theory of continuity, and the notion of synechism. Today the inclusive approach is needed more than ever in society and in science. Semiotics shows us how to instrumentalize and formalize the inclusivity principle. I will discuss the examples of the law of participation by Hjelmslev and the theory of continuum folding by Paolucci. As will be shown, singularities can emerge without breaking the continuum they are part of, simply by the action of folding, as when we fold a sheet of paper to compose origami ornaments, or when a peptide chain folds to compose a functional protein. I propose a continuity between structuralism and Peirce's interpretive semiotics as the potential methodological matrix to be applied to many scientific disciplines, from linguistics through anthropology to protein studies, and conclude with the statement that semiotics is about participation.

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Semiotics in Education

CONVENOR:

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Over the last decades, semiotics has gained the attention of researchers interested in furthering the understanding of processes involved in learning in formal and informal educational settings. Although in the beginning the main focus was on the analysis of school textbooks and educational material for learning (print, digital, educational websites and other resources), semiotics has also been used to shed light on classroom interactions and meaning making processes used by students (and tutors) during learning. Moreover, in recent years many researches use semiotics to analyze and assess students' artifacts, implicating thus semiotics even in the assessment procedure. The panel aims to discuss aspects of the use of semiotics in contemporary educational theory and practice acknowledging that learning is after all a semiotically mediated procedure.

PAPER ABSTRACTS

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Multimodal storyweaving for literacy and science in early childhood education: a design challenge

The integration of multimodal literacies across digital learning contexts has been documented for more than 20 years (Lotherington, 2011) through research initiatives across a variety of fields and educational levels. Focusing on higher education settings, this presentation outlines work undertaken by undergraduate pre-service early childhood teachers, as a deliverable of their Practicum. Their task was to design a multimodal artifact, i.e., a digital book, for kindergarten children and, if possible, integrate it in an education scenario aiming at enhancing emergent literacy. The challenge of the task was a) to create a meaningful narrative using a digital application and b) to invent a pedagogically sound design and present it in a systematic way using the digital application for added pedagogical value. Moreover, the scenario-and the digital artifact, consistent to the rationale of their scenario-should be realistic and transferable to actual practice.

The research team compiled a dataset of a total of [269] digital books, nearly half of them being integrated in the student scenarios. We then followed up the same group of students in a second scenario they designed, this time addressing science concepts and a third one combining literacy and science. The students had the option to integrate technology, but were not restricted to digital books. A number of [24] students delivered two more digital books. Considering these examples as indicative cases of high engagement in the creation of multimodal artefacts, we present selected instances of the books and scenarios, also highlighting the challenges and benefits of the whole process in our specific context.

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Scientific toys as semiotic artifacts

The critical role of semiotics in science education has been widely explored. What is known, among others, is that multimodal educational material such as textbooks, children's science books, posters, interactive digital applications, and educational websites for young learners can dynamically support teaching and learning science within educational settings. However, less is known about scientific toys as semiotic artifacts that promote science concept formation during the early years. Scientific toys are conceptualized here as multimodal three-dimensional hand-made constructions that promote learning and development in science. The presentation illustrates diverse types of scientific toys and seeks to explore the signs that are selected to be used and correspondingly the meanings that are communicated and formed. The constructions were created by pre-service early childhood teachers as part of their involvement in an early childhood science education university course. The presentation aims to open a discussion about the intentional use of semiotics as part of pre-service early childhood teachers' professional training for promoting meaningful science concept formation in educational settings.

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2+2=5: Sociolinguistic imagination for educational and social change

The slogan 2+2=5 has been used in different contexts as a propaganda device or as a trigger to think out of the box. In this paper the aim is to examine the semiotic construction of 2+2=5 artefacts created by postgraduate students in the context of a short essay assignment for the module Critical Pedagogy of the Hellenic Open University during 2017-2019. Students were asked initially to analyze relevant cultural products that use the slogan 2+2=5, as a preparatory phase that would activate their sociolinguistic imagination (cf. Blommaert, 2018). Consequently, they had to design their own 2+2=5 artefacts in the context of an educational scenario. The artefact aimed at semiotically debunking common sense and questioning established beliefs around a topic of their choice so as to develop their students' critical language awareness.

For the needs of this paper, firstly, I apply thematic analysis (Braun & Clarke, 2006), in order to explore the genres, topics and the educational contexts the students' essays address (including material and immaterial artefacts, such as a stamp or a poem respectively). Secondly, through a social semiotics perspective, I apply the grammar of visual design (Kress & Van Leeuwen, 1996), in order to analyse a corpus of 50 such artefacts. The objective is to explore how students semiotically designed these artefacts. I finally discuss the potential of using semiotics as a means to activate students' sociolinguistic imagination in an informed-by-critical-pedagogy second language education towards educational and social change.

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***A Deep Dive*-When university students compose videos to tackle a cutting-edge sociopolitical issue**

Remix videos usually involve critical repurpose of texts of popular culture and constitute a form of civic action in digital environments (Dietel Mc Laughlin 2009). In educational settings they are considered as a practice of "participatory culture" of youth which combines critical and analytical skills (Jenkins et al. 2006).

Considering both the critical role of Media for the construction of public opinion on sociopolitical issues and the need to investigate forms of digital multimodal argument, the present study investigates the possibilities of a pedagogic intervention for video production through redesigning materials available on the internet. University students addressed the refugee "crisis" during spring 2016.

The composition of videos on a cutting-edge sociopolitical issue is a complex process which activates important processes and phenomena in the novice composers, to this end self reflexive sheets were designed following a supportive scaffolding approach (Pea 2004).

Drawing on a social semiotic framework, the young citizens are considered as both rhetors and designers (Kress 2009), and the digital communication as a stratified practice (Kress & Van Leeuwen, 2001).

The process is non linear, marked by important recursivity between the strata of Discourse, Design and Production and accompanied by reflective processes. In addition, the Distribution of students' videos on a private YouTube channel, activated further reflexive processes as a result of students' interaction with videos of their peers.

Mapping these processes allows the recognition of the affordances for meaning-making and indicates points of tension, dynamics and learning that could contribute to the assessment of multimodal composition.

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Diagram and analogy at the confluence of Peirce's and Deleuze's ideas: implications in the semiotic/education interface

This paper discusses the interface between education and semiotics. On the education side, it emphasizes the importance of the peircean perspective, in which school subjects are seen as languages, and students as interpreters of signs. On the semiotic side, it highlights the potential of the diagram to incite cognition, or even, to intensify the interest for intelligibility. Thus, in order to show how this modality of sign guides the thought, we first present the definition of diagram and the three types of analogy in the deleuzean perspective, as well as aspects of speculative grammar-part of peircean semiotics or logic-, focusing on iconic signs and, in particular, on diagrams. Next, we highlight how the types of analogy proposed by Deleuze involve molding, modeling and modulation, from which it is possible to establish new taxonomies for visual representations, based on the way thought occurs with analogies and not considering only the composition with verbal and visual elements. The relevance of this article is in the possibility, in the confluence of the ideas of Deleuze and Peirce, to emphasize the importance of analogy for cognition and, consequently, of visual representations, notably the diagrammatic ones, which contributes to re-signify educational practices that make use of concept maps and infographics, which reinforces the importance of semiotics in education.

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Exploring the utilization of semiotic affordances in poetry, supernatural tales and police “wanted” posters in the school context

The present paper takes as a point of departure the necessity to acquire the skills to create meaning through the use of multiple semiotic affordances, since the Greek educational system focuses primarily on the linguistic system as a means of communication and assessment. In this light, we would like to present how the implementation of a multimodal approach to teaching English to primary education students in the sixth grade, engaged all the students, even those who were not particularly motivated, to create artefacts exhibiting a substantial amount of critical visual skills. In order to achieve our goal, we exploited the children’s existing knowledge of out-of-school literacies, such as thrillers, supernatural tales, action films, poems, etc., and showed them how a social semiotic account, based on Kress and van Leeuwen’s *visual grammar* (1996/2006), can be applied in class in order to enhance meaning and provide affordances through the use of image, colour and typography. Accordingly, the students comprehended how various semiotic resources can be utilized to design texts which do not rely only on linguistic means to transmit their messages. The incorporation of the metalanguage of *visual grammar* in educational practices results in making students both critical thinkers and visually / multimodally literate, as they manage to transmit meanings established by the intermodal synergies between the verbal and visual elements. Furthermore, students reach a degree of competence that enables them to compose and communicate intermodal meanings that allow multiple ‘readings’ by their readers/viewers.

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Exploring refugee children’s bilingualism through multimodal identity texts

Over the last decades, one of the uses of semiotics that has gained researchers’ attention was the understanding of meaning-making processes used by students in formal and non-formal educational settings. In multilingual/ bilingual contexts, particularly, students often use all their linguistic repertoires and other semiotic modes as an integrated communication system to make and negotiate meaning, which makes the whole procedure highly multimodal. Understanding bilingual/ multilingual students’ linguistic profiles encourages pedagogical practices that empower students to use all their linguistic resources through multimodal means, such as identity texts. Identity texts are powerful tools that help students relate their past experiences to the new reality, which is usually monocultural and monolingual, express their thoughts, construct and affirm their multiple identities and, finally, help teachers map their students’ sociolinguistic profile to create conditions for maximum identity investment. In this context, the aim of the present study was to explore how refugee children perceive and depict their sociolinguistic realities through multimodal identity texts. The data of the study were collected through semi-structured interviews with the refugee students and their parents and analyses of identity texts aiming at revealing how these vulnerable students perceive their sociolinguistic realities. The participants of the study were seven refugee students aged 7-10 years old and their parents, who were residing in a camp of Northern Greece and attending both formal education and non-formal education. The findings of the study aspire to shed light on how refugee children perceive their sociolinguistic realities emphasizing the role of multimodal identity texts as powerful tools to encourage them to construct and negotiate their multiple identities and increase refugee students’ empowerment.

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Signs at the desk. Education to semiotics as semiotics of education

The recently established paradigm of edusemiotics (for a state of the art, see Semetsky 2017) may provide the perfect occasion to recover and further develop the neglected tradition of the semiotics of education (Falco 2020), originally cohered in the mid-1980s, in Italy, at the intersection between semiotics, philosophy, and pedagogy (Gennari 1984). On the one hand, such

approach may be profitably turned inside out so as to outline a semiotics of education in the form of an education to semiotics (Mariani 1985, Martin 1990). On the other hand, being semiotics the “meta-” discipline par excellence, it may be employed so as to handle the complex issues related to identity and multiculturalism by means of providing a translational crosscultural palimpsest (Bettetini 2003, Forchetti 2020). Set within the wider framework of linguistic education for schools (Pietrandrea 2021), and in particular within the activities of the international project OLINDiNUM (olindinum.huma-num.fr), the paper would propose an essential outline of semiotic education for schools (e.g. What is a message? What is a sign? And a text?), with a focus on digital communication (What is the Internet? And the Web? What exactly is an Internet meme?), as a way to implement a proper semiotics of education.

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Rethinking education: Podcasting

Audio podcasts is a new kind of multimodal, bottom-up text. It bears many characteristics in common with its predecessor medium radio, but also many differences, apart from a continuous accessibility, mainly in terms of its character as a non-mass medium of communication and at the same time demonstrating an exceptional ease of access by its recipients and an ease of creation and distribution by its senders outside the dominant hegemonic narrative. This paper examines some of the codes governing the creation and distribution of podcasts that facilitate its accessibility and make it a useful tool for education. The analysis methodology is based on the 7 principles agenda for new media education, as formulated by Cope & Kalantzis (2015).

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Teaching and learning in a fractured environment: observations from school and university online classes

The obligation of physical distancing imposed in 2020-21 by the Coronavirus emergency forced schools and universities to rapidly switch from face-to-face to online teaching activities, and thus to face challenges related to technical issues but also to how didactics can be successfully carried out in a digital environment. The paper addresses some of these challenges by examining a collection of videoconference-mediated classroom interactions held, via Teams, Zoom and Google Meets platforms, in school and university settings in South Tyrol, Italy (ca 16 hours), investigated from a Conversation Analysis perspective by drawing on research on face-to-face classroom interaction (Sinclair & Coulthard 1975; Mehan 1979; Margutti 2006; Gardner 2019; Kunitz, Markee & Sert 2021, among others), on recent studies on online interaction (cf. Garcia & Jacobs 1999; Luff et al. 2003; Arminen, Licoppe & Spagnolli 2016; Hjulstad 2016; Tudini & Liddoat 2017; Meredith 2019), as well as on previous exploratory studies (Veronesi et al., 2020; Raineri 2022). Particular focus is devoted to the way fundamental mechanisms such as turn-taking and Question-Answer-Evaluation sequences are handled in online settings; furthermore, it will be analyzed how participants are thereby forced to establish a specific interactional ecology in which the role of semiotic resources typically drawn upon in face-to-face encounters (talk, gaze, gestures, posture, proxemics, use of space/artifacts, cf. Goodwin 2017; Mondada 2019; Streeck, Goodwin & LeBaron 2011; Kääntä 2012; Majlesi 2014) is both reduced and enhanced by the affordances of digital platforms. Final considerations are related to participation (Goffman 1981; Goodwin & Goodwin 2004) and its reconfiguration in videoconference-mediated classrooms, with implications for how instructors and students might have to cope with future emergencies as well as contribute to shape the ongoing digitization of educational systems.

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Pedagogical interaction in complex digital environments

The impossibility of having face-to-face lessons increased the use of technology to allow the continuity of the teaching processes. This has had cultural, social and economical impact. The use of technology in education was the resource available to deliver lessons and promote learning. During the last decades, semiotic research has pointed out that post modern dominant thinking leads us to approach knowledge, in a different way from the analogical logic, since cognitive processing works by the connection of multiple neural sets (Varela, 1988, 2005), through connections of hypertexts, nodes, links and networks (Balpe:2003, Scolari:2008; Del Villar: 2010). That research reveals the way students think and learn to access knowledge allow continuous learning that is not restricted to the closed classroom setting, it also revealed the different competencies in the use of technology of teachers and students. However, these cognitive and perceptive differences indicate that the development of these competencies allow some individuals to move easily in complex environments; others instead, who have simple information processing cannot do it with the same ease (Del Villar, 2010,2014).

Therefore, from the semiotic research cited, this work aims at showing the importance of pedagogical interaction in the development of computing thinking in students of technological education at primary school level, which prepares them to function in more complex technological environments.

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Learning the concept of text in digital culture

In the course of cultural-historical development the human learning processes have evolved from experiencing direct stimulus towards a more often use of 'symbolic artifacts—signs, symbols, texts, formulae' (Kozulin et al. 2003: 15; Vygotsky 2012/1934). Text became one of the most significant of such mediators. From the semiotic perspective, the role of text in learning goes beyond the mere mediation of knowledge. According to Lotman, text is a semiotic system 'capable of transforming messages received and generating new ones, a generator of information' (1988: 57). The evolution of digital culture and the new media environment have shaped the way texts are represented and related to each other by 'changing the static printed text into a dynamic one' (Ojamaa, Torop 2020: 52). It also increased the value of acquiring the concept of text within formal and informal education as an 'intellectual device' (Lotman 1988: 55) and a cultural tool for accessing knowledge. However, the semiotic and cognitive processes beyond the acquisition of the concept of text remain under-researched. The paper addresses Vygotsky's theory of concept formation (2012/1934) as a possible analytical tool for researching the way learners acquire the concept of text. The paper also attempts to identify the way semiotic science is able to address the process of acquiring the concept of texts in the context of contemporary culture. The paper is illustrated with the examples from the project 'Education on Screen', developed by the Transmedia Research Group at the Department of Semiotics, University of Tartu.

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What is the core of teaching semiotics? A reflective view on curriculum development

Semiotics has been taught for ages. Systematic development of curricula in semiotics is a more recent phenomenon. During the time the context of university teaching has changed but possibly even more remarkably the teaching itself is changing—at the level of the institutional system as well as an individual. Commodification, vocationalisation, internationalisation, disciplinarisation vs. interdisciplinarisation are just some (controversial) tendencies continuously appearing in the dialogic process of developing teaching practices and principles. But what is the core of teaching semiotics? Teaching and learning is a semiotic process. The involved subject matter being semiotics adds a layer of modelling to it and reflective redesigning of teaching semiotics adds even another layer of semiotic modelling. Being set in institutional, disciplinary, interpersonal and also intrapersonal contexts the core of semiotic programs can be located in multiple ways and is changing in the wider everchanging context. The aim of this study is to outline some current and historical practices of organising study programs in semiotics as semiotic systems themselves (with a focus on the role of their core and inherent relationship to the context) and to interpret a recent example of Semiotics curriculum development in the University of Tartu in this light.

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Multimodality in education based on Open Science

Current education is influenced by the way in which technologies such as web 4.0 evolve, which in turn derives in education 4.0 and is in accordance with the policies of openness of science that have great relevance in international agendas. These changes imply a new conception of science in the legal framework of UNESCO, the European Union and the governments of the different countries. These legislations also propose the transformation of the educational system towards the opening of resources to promote inclusion, which is characterized as an element of Open Science called Open Educational Resources (OER), and which involve the understanding, use and creation of accessible and free digital tools for both teachers and students. OER represent a new teaching-learning process supported by multimodality and therefore means promoting mediated and asynchronous communication strategies, which modifies the teacher-student relationship. This paper analyzes the elements of the OER proposal, its cognitive implications and its impact on communication through interfaces. For this purpose, some successful cases presented in the Wun-Unesco OpenEd project from Australia, Canada, the United States, Mexico and South Africa are taken into account regarding the implementation of OER in different contexts and technological devices.

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Hermeneutics and semiotics: Exploratory study of Gadamer and Greimas

This abstract presents the results of an interdisciplinary learning experience carried out in the areas of Philosophy and Communication during 2019 to 2021 at the Catholic University of Dom Bosco, Central-West Region of Brazil. The partnership established between the courses in Philosophy, Journalism and Advertising consisted in connecting the two subjects: Hermeneutics and Communication's Topics with the objective of exploring a hermeneutic and semiotic knowledge from the perspective of Gadamer and Greimas. The experience, based on an exploratory research method, took place through expository classes common to the three courses, fulfilling the contents: the linguistic turn from Saussure and Peirce and the hermeneutic turn with Gadamer and Greimas. The approximation between Gadamer and Greimas happened in two ways: the analysis of signs in films and the production of representations in video clips. First, we pulled the academics to choose films that could be interpreted from the point of view of Gadamer and Greimas, together. The second, we required academics to produce short video clips using the same authors' theory. The experience pointed out two relevant things: [a] although Greimas and Gadamer come from different traditions—the first being poststructuralist and the second phenomenologist—it is possible to think of a hermeneutic theory that strives for the elements of both; [b] one of these elements is the depreciation of the idea of truth, as the philosophical tradition thinks, as a support for interpretation. The abandonment of accuracy or adequacy is the most important element for interpretation.

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Rhetoric of the subjects. An experience with Economics and Digital Design students

The construction of academic texts, a product of the work developed by the students, is not an easy task. Professors and tutors, assigned to the different faculties and programs, recognize that drafting documents suitable for new communication circumstances requires the use of basic writing and wording tools in Spanish, the knowledge of the formal structures of discursive genres, and the reflection on the rhetorical uses at the service of a communicative intention. Faced with this need, the *'Telar' Writing Center* (based at Universidad Colegio Mayor de Cundinamarca)—among other functions—provides advice and tutoring with the aim of strengthening the writing skills of the community. It is hereafter in this framework that is presented the advising and tutoring process experienced along with 20 students of Economics, and Digital and Multimedia Design for the presentation of the final report of their degree work. This process largely involved registering and assessing, by following-up the students' texts, the validity of a philosophy based upon textual pleasure. A philosophy which, alongside semiotics, strives to showcase the creation of meaning inside the above disciplines from a didactics based upon a critical-centered workshop that, throughout its development, seeks to help progressively overcome three re-iterative difficulties faced during tutoring sessions, and identified as the following: proper usage of formats, citation of voices, and managing technical concepts. This work is the product of a project called *"Strengthening communication skills through Digital Design and Multimedia: Teaching-Learning Processes for Reading and Writing at the Faculty of Engineering and Architecture of the UCMC."* A project whose purpose is to consolidate pedagogical strategies aimed at enhancing the teaching-learning processes of both reading and writing as keystones in holistic education.

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Edusemiotics. Why semiotic literacy is the core of information and media literacy

Semiotic Literacy, as we might call the sign-related meaning-making process, is central to discourses surrounding competencies and literacy in (media) education. The University of Passau has formulated a multidisciplinary approach to "Information and Media Literacy" applicable to education in general, with Media Semiotics constituting the core of the concept. (Pollak et al. 2018)

As society becomes more and more digitized, we need to understand media as constructing agents that are not neutral. (Albert et al. 2021) Every kind of media (movies, commercials, books, social media posts etc.)

- actively constructs in processes of selecting and combining signs and communicating meaning (constructiveness);
- is deeply interwoven with culture as it conveys attitudes, ideologies and values of its period of origin;
- is subject to the specific cultural gaze of the interpreting culture; and thus
- has to be valued as an historical artifact which does not communicate "truth", but a specific construct.

The necessity of the ability to reflect on these aspects in the reception of media and the active communication via media leads to an information and media literacy that is highly desired in education and should be addressed cross-disciplinarily.

In the presentation, I will elaborate on the semiotic component of the concept of Information and Media Literacy. The talk will be accompanied by showing working material, images and concepts of teacher education and teacher trainings in the field of Information and Media Literacy.

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Conceptual formation of academic success

The present article studies the conceptual formation of academic success in education. For the past years, the issue of academic success has been discussed mainly in relation to higher education and within frames of psychological research. In this article, however, an issue of the conceptual formation of academic success is addressed from the standpoint of cognitive science and semiotics. Academic success is an abstract concept that is defined in the article as a feeling of achievement of an educational goal by a student. Since educational goals may vary within different educational approaches, a short overview of the perception of academic success in different educational approaches is given in the first part of the article. Overall, five approaches are addressed: behaviourism, cognitive education, constructivism, humanistic education and edusemiotics. Further, conceptual formation is discussed in terms of cognitive science. The differences between the formation and processing of concrete and abstract concepts are discussed, and the engagement of various cognitive tools in the formation of abstract concepts is underlined. Moreover, an issue of scientific concepts is addressed. After that, a brief introduction to different learning environments is given. The mediational process in the learning environments is highlighted as an integral part of the educational process.

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Social-semiotic analysis for content description in multimodal educational texts

In contemporary education, there are various tendencies towards multimodality. Understood as the syncretism of different forms of expression in which the content plane manifests itself. The languages used in the various levels of education are becoming multiple and interconnected. Indeed, many educators want to make teaching practices open to the multiplicity of languages to support the diverse competences of students. And this is even more pertinent in educational contexts related to the study of the arts.

It is thus necessary to understand the rich dynamics of meaning that this wealth of languages can trigger. For this, methodological tools are often inadequate and not up to the complexity of content generated. What we would like to question is how social-semiotics can present itself as a methodology for describing the content plan of educational texts. Especially when this content manifests itself through a complex plurality of expressive substances. We want to observe how a socio-semiotic analysis can describe the dynamics of signification in an educational activity. In which verbal, visual, gestural, and sound languages can coexist. To achieve this, we will present the results of a socio-semiotic analysis of an educational experience which integrates the tools provided by Greimas' semiotics with those of various discourse studies. We will look at a workshop conducted as part of a training course for educators. They were asked to interpret, in a guided manner, an image also using non-verbal languages. Semiotic analysis will allow us to describe this specific dynamic of meaning production manifested through this multiplicity of forms of expression.

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Análisis semiótico de la semiosfera de la Preparatoria Politécnica Santa Catarina entendida desde la Unidad La Fama

Es importante mencionar que la Preparatoria Politécnica Santa Catarina, Unidad La Fama, (PPSC UF), ha presentado un dinamismo constante, lo cual a lo largo de su historia ha producido la reconstrucción del código cultural que la hace única y así todos los fenómenos de la cultura dada, produciendo así que se logre interpretar y estructurar (Torop, 2009/2010).

Uno de los puntos más relevantes en este apartado es la identificación de los signos que caracterizan la semiosfera de la PPSC UF. En los análisis se presentarán signos que son observados desde la óptica de los alumnos y ex alumnos por mencionar algunos son: buena relación maestro-alumno, empatía, alegría, respeto, calidad académica, gratitud y atención personalizada. Se puede observar que los alumnos saben que la PPSC UF, no solo es una escuela, sino que es un hogar, por lo tanto, se sienten comprometidos a cuidarla, ayudarse entre ellos mismos pues en el ambiente en el que se desenvuelven es un ambiente cuidado, un espacio que recrea una serie de signos que se interpretan no solo en una imagen física sino también en una praxis. By its very nature, semiotics is an interdisciplinary and transdisciplinary form of inquiry. The time has come to cast the findings and methodology of semiotics onto the domain of its natural relative discipline—education. This cross-fertilization, in my view, will benefit both semiotics and education (Danesi, 2010, p. 10).

La semiósfera de la Preparatoria Politécnica Santa Catarina, Unidad La Fama, se suma con este trabajo de investigación en el análisis de la cultura y como esta influye en su ambiente educativo, brindando como resultado que esta institución educativa pueda ser modelo y al mismo tiempo replicada en diferentes lugares del país.

Symbols of our time: The new Symbolarium

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According to Yuri Lotman, the word “symbol” is one of the most ambiguous in the system of semiotics. The expression “symbolic meaning” is widely used as a simple synonym for significance. At the same time, the symbol is a kind of “capacitor” of all the principles of symbolism, and at the same time it takes us beyond its limits. The symbolic space is an organic part of the semiosphere. The symbol is an intermediary between the synchronization of the text and the memory of culture. The structure of symbols of a particular culture forms “a system isomorphic and isofunctional to the genetic memory of an individual” (Y. M. Lotman, *Universe of the Mind*, Moscow, 1996).

The symbol in the cultural system is in the center of Vyacheslav Ivanov’s attention, when in the early 2000s in Moscow he begins his work on the “Symbolarium”—a projected collection of symbols of different cultures and of universal symbols, based on the ideas of Pavel Florensky, proposed in the early 1920s. (V.V. Ivanov, *Introduction to the Symbolarium project*, Moscow, 2015).

This panel continues the ideas of the Symbolarium in a modern context. Among the questions for consideration we suggest: simple symbols (circle, cross) as the “core” of culture, symbol memory (archaic symbols in a new textual environment), symbols of identification (flags, statues, names, bodies standing for nations, ideologies etc.), symbol as a “gene” of creativity (in contemporary art, literature, theater, music), linguistic symbols and coding of rules of conduct (verbs in natural language and predicates in artificial languages).

We propose to pay special attention to:

- 1) the way symbols are created or destroyed (or forgotten), the mechanism through which something inside a semiosphere acquires or loses the function and the status of symbol;
- 2) the symbolism of the situation of the sanitary crisis, starting from 2020: mask as a means of protection, self-isolation and house as a “refuge”, pandemic as a natural disaster (waves), “new normality” as a symbol of post-pandemic world.

PAPER ABSTRACTS

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Becoming a symbol. Culturological reflections

In the etymological root of the term symbol there is both the idea of con-fusion and of com-position. The plethora of intellectual definitions of the symbol given along the history reproduce precisely the abyssal dimension of the symbol, its being likely to be loaded with any content. Our intervention aims to escape the trap of the definition of the symbol that results in a substantial indefiniteness of its way of operating. We therefore prefer, through the comparison with the works of some authors who are fundamental to us (Lotman, Eco, Fabbri, Turner), to grasp the way the symbol acts in culture. And even more deeply the way in which culture produces symbols in order to produce itself through them. We will therefore ask ourselves not “what is a symbol” and not only “what functions the symbol performs” but “how something becomes a symbol”, and how this relates to the more general distinction between symbols and signs; with neighbouring formations such as emblem and icon, rite and myth; with the themes of iconicity and allusiveness; with the fundamental hub of the subjectivity of collectives.

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Arco as a symbol of design

When, in 1962, Achille and Pier Giacomo Castiglioni created Arco, the iconic hanging lamp produced by Flos, they did not imagine that it would become an object-symbol of design itself. Not only for the constant presence it has in books, specialized magazines and museums, but above all for the way it has entered the shared imaginary through cinema, television and obviously the web. Everyone interested in design knows Arco and for everyone Arco is one of the most brilliant examples of what design is all about. But what makes this lamp so special? Are we sure that the superior value that everybody recognizes is linked to circumstances external to it? A careful analysis of the object-text will show how its deep articulation underlies the symbolic effectiveness that has made it the landmark it is.

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The symbolic struggle around the relocation of the presidential office in Seoul

Currently, the plan for moving the presidential palace—from the Blue House (Cheongwadae) to Yongsan (at the headquarters of the Minister of Military Defence) leads to controversy of all kinds from the political polemics to the complotist theory of the geomancy. We find in this semiotic war not only urban and architectural legitimizations but totally opposed political arguments. In this communication, I would like to present a problematic of spatial semiotics inspired by the urban semiotics of Lotman and Greimas, in order to affirm that a high place of political power might be transformed into a pluralist and polysemous site. Indeed, the same place and a historically and collectively shared space take on totally contradictory meanings and symbolic values, by blurring the boundaries between rational and irrational discourses. As the primary reference for this study, the spatial symbolism of Seoul and its main semiotic layers which manifested itself at the time of its foundation and had accumulated will be explained in a diachronic perspective.

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Symbolic (trans)formation. The Zombie's cultural epidemic

During the last decades, the zombies first invaded our screens, and later conquered the vocabulary of computer science and human science. The zombie has also been chosen more than once as a symbol of identity: of a new touristic spot (Geelong) 1, of protest movements (zombie walks), but also of a duly registered new religious cult, even if parodic in nature or related to political opposition 2. Ultimately, we can identify in its figure some of the features normally attributed to symbols: a semantic plasticity and an effectiveness in conveying values and emotions. But, how did this sign-figure manage to become, if this is the case, a symbol? Following the zombie's path from its Haitian origins, through the world of fiction to its return to reality, this contribution illustrates a three phases process. 1) The neutral nature of the term (neither/nor), which is typical of the monstrem (Lancioni 2020), allowed the suspension of the semiotic (but often semi-symbolic) paradigms to which it was connected. 2) Once isolated, the sign became available for acts of invention (Eco 1975; 1984; Lancioni 2008) which connected, by means of ratio difficilis, the material aspects of the sign-zombie with other specific contents. 3) This action has been reiterated, readjusting the idea of the zombie to new communication needs. Because of the complex/neutral nature of the original sign, every transformation did not erase the previous values, always adding new ones instead, making the zombie increasingly compatible with new symbolic uses.

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Linguistic symbols and structure of cultural memory in semantic line "Yelda, chiro logogram, 'ha' interfix"

This study is based on the research of foundations of the Winter Solstice holiday celebrations shaped around this astronomical event by different people. The most popular winter New Year tradition, associated with Jesus's birth, has both synchronous (Çella, Yelda, Yule) and historical-diachronic parallels such as historically older layers (Ishtar, Mithra). The cultural heritage of the Sumerians and Akkadians, whose names dissolved in later nations but remain in history, discovers the symbol of new life-fertility-star ISHTAR-EaSTeR (STaR), the goddess of faith; pre-Christianity Proto-Germanic AuSTRo (star, glow); and in lexical level—the prophet ZoRoasTeR or ZaR-duSt (bright, fire, light + star), reveals common cultural matrix (luminosity-light-gold-star) in more ancient cultural layers. As a continuation of the analysis of formation and changes/interpretations and of following rules for these holidays through the prism of cultural anthropology inherent to many people, this work proposes to discover cultural isomorphism/ structure of memory of the same cultural meme based on obvious linguistic small corpora.

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Weighing the anchor: The archaic simplicity of the Fighting Poland symbol

Simple symbols occupy a unique position within the semiosphere, constituting the symbolic core of culture with their ability to condense cultural memory into nimble, economic forms (Lotman [1986]2019, [1987]1990). This simplicity facilitates persistence, allowing these "elementary" symbols to recur diachronically, penetrating multiple layers of cultural strata to emerge and flourish in new contexts and variations (Ibid). A novel example of a symbol which illustrates these attributes is Znak Polski Walczącej—the Fighting Poland symbol. Created in 1942 by the Polish Underground State as a propaganda tool, this straightforward monogram, consisting of interconnected letters P and W, became the official hallmark of Polish resistance and is now a controversial de facto national symbol. This paper employs the symbol as a case study to explore two Lotmanian symbolic concepts: the vast semantic capacity of simple symbols, and their dual nature as invariable/variable entities. Born out of a utilitarian need for pragmatic simplicity in Nazi-occupied Warsaw, the efficient form of the Fighting Poland symbol was a matter of life or death. However, further examination of its simple design also reveals an underlying archaic depth. Metonymically known as the kotwica (anchor) owing to its distinct shape, this paper argues that the Fighting Poland symbol can also be viewed as an "emissary" from earlier cultural epochs, namely ante-Nicene Christianity, which made use of anchor symbology during an era of persecution and upheaval. Ultimately this paper aims to provide a new semiotic perspective on a historically active yet understudied symbol with past and present relevance.

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Languages of confinement in informative landscapes

A brief case study is presented in which the influence of the elaboration of a type of recontextual language that we will call pandemic is analyzed. This type of construction makes it necessary to clarify some aspects concerning the reason for the term and how it works as an analytical system of sociocultural practices. In the first place, it is abstracted based on the concept of cultural language as a situated and codified system that includes phenomena typical of regularity through actions/signifiers in and from culture; as an organized location of symbolic orders understood significantly (Alexander, 2000), which agency with a view to the conservation of identity, tradition or the protection of collective values. From this understanding that provides readings from the cultural semiotic (Lotman, 1996; Fabri, 2004) or techno-semiotic (Castiblanco, 2020) approach, it covers the language-culture association. This binomial designates a correlation and recontextualization of codes that originate in cultural facts that range from being events in the historical trajectories of societies to total forms of expression and communication. Analysis product of the participation by the Master in Interdisciplinary Social Research in the Memories of a Pandemic project of the Doctorate in Social Studies of the Francisco José de Caldas District University in alliance with the Latin American Council of Social Sciences (CLACSO).

Wittgenstein and Semiotics

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Following Ferruccio Rossi-Landi's lecture *Wittgenstein, old and new* in 1979 at the 2nd Word Congress of AISS-AIS, semioticians found their voice in Wittgensteinian scholarship. Unfortunately, Rossi-Landi's social, political, and economic research ended with his premature death in Trieste. The vacuum left in the research effort was filled at a later date by Susan Petrilli, Gérard Deledalle, Floyd Merrell, Jaime Nubiola, Dinda L. Gorlée, and other semiotic philosophers, linguists, and translation theoreticians.

Ludwig Wittgenstein (1889-1951) incessantly wrote (in German language) about the meaning of signs and symbols, signals and signposts; sign-language in words of proposition, assertion, and sentences; language-games, picture or image of language, speech acts, and forms of life. He also addressed grammatical rules, facts, family resemblance; ostensive definition, logical forms, calculation. Finally, he gave meaning to the terms of interpretation and translation, brain and soul, induction, and truth; as well as many other related topics of language.

Did Wittgenstein seem to develop several points, terms, or concepts relatable to the semiotic doctrines of Ferdinand de Saussure, Charles S. Peirce, Charles Morris, John Dewey, (up to a certain point) Susanne K. Langer, as well as other semioticians? Many of these problems remain unresolved today and need clarification.

To facilitate further studies by semiotic commentators (philosophers, logicians, linguists, psychologists, theologians, musicians, specialists in visual work), please present your work to the panel "Wittgenstein and Semiotics" to discuss from several points of semiotic terminology the vocabulary of Wittgenstein's life and published or unpublished works. Did Wittgenstein, willfully or unwillingly, integrate the details into the microscopic and macroscopic view in semiotic studies? The goal of this panel is to draw the interconnections between Wittgenstein and the variety of semiotic branches and schools.

PAPER ABSTRACTS

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Wittgenstein's labyrinth of semiotic paths

Wittgenstein's logical process of *Tractatus Logico-Philosophicus* (1922) draws on the German trend of language. Frege's logico-formal theory of arithmetics invented a logical notation with axioms and rules to create the modern mathematical notation of language with the world. While Frege demonstrated how the purely mathematical signs analyzed the ("outside") logical thoughts of arithmetic science, Wittgenstein would apply the underlying rhetoric of Saussure's signifier/signified rules in the *Tractatus Logico-Philosophicus*, where he used the real objects of logic from Saussure's "game of chess" ruled by the numbered signs of image and concept to give the rules of natural language.

Wittgenstein relapsed in the later works *The Blue and Brown Books* and *Philosophical Investigations* to analyze the analytic philosophy of language. Wittgenstein wrote that philosophy is not a theory but includes the emotional and imaginative metaphor of human "language-games" (*Sprachspiele*), in which personal experiences are connected to the bodily understanding of linguistic signs. These thoughts have transformed Wittgenstein's analytic philosophy into the "form of life" standing for the ambiguity of Peirce's doctrine of fallibilism. Peirce's pragmatic insistence on thinking in certainty-and-uncertainty seemed to force Wittgenstein to play the game of language with games of words and sentences to construct texts.

Wittgenstein fixed in *On Certainty* on the false belief, error, falsification, and doubt acting under Peirce's three "habits of speech". Peirce's semiosis of thirdness of linguistic signs edged away in the "degenerate" pseudo-signs of secondness-and-firstness. He provided three person-oriented interpretant-signs to test the evolutionary discovery to work with quasi-semiosis. Peirce abandoned deduction to accept induction and abduction. In his final days, Wittgenstein was an abductive thinker.

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Wittgenstein, Sraffa, and Saussure: Semiotic anthropology in the *Philosophical Investigations*

Although Wittgenstein is not regarded as a semiotician, his work draws on sign theorists from Augustine to Frege. The influence of the semiotics of Peirce on his work can be tracked back to Frank Ramsey, who, as a philosopher of mathematics, was very familiar with the work of Peirce. In fact, in his review of the *Tractatus*, Ramsey refers to Peirce's distinction between token and type.

Though seventeen years his senior, Wittgenstein was a PhD student of Ramsey's at Cambridge. They would meet several times a week for what Wittgenstein describes in his diary as "delightful discussions." In Preface to *Philosophical Investigations*, which was written in 1945, Wittgenstein thanks Ramsey for criticism of his ideas, "to a degree which I myself am hardly able to estimate." In his diary though Wittgenstein writes that Ramsey's objections to his work were "shallow": a "good objection helps one forward, a shallow objection, even if it is valid, is wearisome."

While the trail to semiotic doctrines of Peirce, Morris, and Dewey often goes through the influence of Ramsey, I would like to explore another direction for the influence of semiotics on his work: Piero Sraffa, the other person he thanks in the Preface to *Philosophical Investigations*. Sraffa, a close friend of Antonio Gramsci, would also meet with Wittgenstein at least once a week for discussions. This would continue until May 1946. Of Sraffa, Wittgenstein writes in the Preface, "I am indebted to this stimulus for the most consequential ideas of this book." Sraffa, an economist, whose economic system is comparable to that of Saussure's linguistic system, is linked to both Wittgenstein's abandonment of the picture theory of language, and adoption of an anthropological approach in his later philosophy.

This presentation will explore the idea that through Sraffa's influence, Wittgenstein's "stream of life" contains pebbles of Saussurean linguistics.

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Conception of language and sign as the locus of (in)compatibility (Peircean semiotics and Wittgenstein's later work)

The early Wittgenstein had "no theory of higher maths", yet Frank Ramsey tried to "construct one on his line" (Nedo 2012: 272). The later work averts against turning philosophy into science (PI 109), yet meaningful 'sign-theories' on its line are at our disposal. Chris Bezzel (2013) speaks of a 'perception theory' that starts at perceptual acting and leads to language games and family resemblances, in the interface of Wittgensteinian scholarship with Peircean semiotics. Brazilian philosopher Arley Moreno (2018, 2019, 2020) combines a grammatical-transcendental reading of Wittgenstein with insights of French epistemologist G.-G. Granger to formulate an 'epistemology of the usage' that aims at the 'construction of the sign'—*a parte post* from examining the 'applications of the signs' (conceptual therapy). Bezzel's contribution belongs to thirdness, as it begins with perception/interpretation. Moreno (2011) takes up 'aspect perception' beyond the strictly visual dimension, exploring the conceptual role of aspects in tokens from the empirical world (samples, paradigms, objects of comparison). What Moreno calls "addressing" (*reenvio simbólico*) is similar to the Peircean relation from 'representamen' to 'object' (firstness and secondness) and contemplates the latter's 'indices' (the 'empiric' coming into language as a sign). Moreno's conception of meaning (as 'the sum of all applications') also allows for infinite semiosis, with 'perception' and the 'mobilization of the will' leading to thirdness. Taking these ideas further, I see in semiotics an important dialogue partner, in the understanding that 'conception of language'—which is also dependent on a 'conception of sign'—is the locus of potential (in)compatibility of different approaches to translation theory. Here Peircean semiotics and an 'epistemology of translating' of Wittgensteinian extraction (Oliveira 2019; 2020; 2021) show some kinship.

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Reading Wittgenstein's *Philosophical Investigations* through the lens of hypoiconicity

When Charles Sanders Peirce harvested Kant's intuition (*Anschauung*) and *schematization* for semiotics, he compressed an entire theory of the visual into a single concept: *hypoiconicity*. Which covers all representations under a new perspective, the tripartite relation of iconicity as *direct resemblance*, *diagrammatical schematization*, and *metaphoric displacement*. This paper takes *hypoiconicity* as its perspective for addressing a fundamental tension in Wittgenstein's *Philosophical Investigations*, namely between his conception of meaning as use and his ubiquitous invocation of nonverbal scenarios in his reader addresses. This tension finds a climax in §395: "There is a lack of clarity about the role of *imaginability* (*Vorstellbarkeit*) in our investigation." Since *Vorstellbarkeit* plays such a crucial role in the PI, its elimination early in the text as part of meaning demands revisiting. Peirce's notion of *hypoiconicity* is a convenient and sharp lens through which to do so.

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Thinking language through *language*: Wittgenstein's semantic strategies

As one of the key figures in the shift in the classical language paradigm, Wittgenstein treats language as an unified universe of signs as both an object of study and a means of thinking. Both of his conceptions of language stem from turns of style of thinking in a new age, postulated in 1898, thus the semiotic connections of Wittgenstein's philosophy are by no means deniable.

The aim of this paper is to look for Wittgenstein's semiotic implications in the broader context of the semiotic tradition and to bring out the main strategies of Wittgenstein's theoretical language, its semantic features, and to trace his semiotic relationships. Wittgenstein's understanding, which consists in "seeing connections", include him in the protosemiotic paradigm of problem thinkers who are able to think in pictures, and have developed a tradition of inner speech. Wittgenstein's strategy of applying basic concepts is dominated by de-verbal noun, which can be transformed into genitival attributes and thus construct new meanings by videological means. The specific features of this type overtake the general principles of a generative grammar.

It should be emphasized that Wittgenstein writes and thinks in German, even more, in its most sensitive register—the Austrian one, which honours associations, analogies, and modulations that stimulate contextual thinking. Although such a trend has hardly been tolerated in scientific language, it is a key feature of Wittgenstein's thinking and manifests itself in his first work under the title *Der Satz*. Wittgenstein uses *der Satz* as a working tool to create reality—a videologically expressed isomorphism between language or another system of signs and the world as the ultimate context of all human practice and understanding; indeed, it can be seen as an even more specific variant of it: mathematical bijection.

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Wittgenstein from *Tractatus* to *Philosophical Investigations*, read by Rossi-Landi

That Wittgenstein's inquiries into verbal language can be developed in a semiotic key emerges throughout the whole course of his works. An important contribution to evidencing this aspect of his linguistic analyses comes from Ferruccio Rossi-Landi, beginning from the second half of the 1960s. Passing from *Tractatus* to *Philosophical Investigations*, the concepts of "meaning as use" and of "language games" no doubt enhance the semiotic consistency of Wittgenstein's meditations on verbal language: to speak a language (*langue*) is part of an activity, of a form of life. However, as demonstrated by Augusto Ponzio in an essay of 1989 on "sign" and "picturing" (now in A. Ponzio, *La filosofia del linguaggio*, Bari, 2011), Wittgenstein's studies on verbal language were already specifically semiotic in his *Tractatus*. With the distinction between *names* and *propositions* and what they signify, Wittgenstein evidences the difference between "symbol" and "icon" as understood by Peirce. For Wittgenstein too *names* are *symbols* insofar as they obey conventions and can only be used if we are familiar with the "rules of the game". Instead, between *propositions* and what they signify, the interpretant, the relationship is one of *similarity*, *iconic* in terms of Peirce's sign typology. Reading Wittgenstein, Rossi-Landi outlines possible developments from a semiotic perspective by shifting from the *isomorphism* of picture theory in the *Tractatus*, thus from *analogy* to *homology*; and from the "linguistic market" in Wittgenstein's analysis of *linguistic use* in *Philosophical Investigations* to study of the social structures of *linguistic work*.

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"Whose house is that?" Hyperfocality in Wittgenstein

In *Über Gewißheit*, Wittgenstein insistently investigates notions of space and place. These explorations are intimately tied to his pursuit of interconnections between experience, linguistic fallacy, and an elusive, nihilistically tinged, but nevertheless inextinguishable transcendence. Rather than relying on spatio-temporal scaffolding, Wittgenstein's writing at its most explorative questions constructions of time and space. In one of his most enigmatic considerations, a house appears in a picture; a man sits on a bench before it: "Someone asks 'Whose house is that?'—The answer, by the way, might be 'it belongs to the farmer who is sitting on the bench in front of it.' But then he cannot for example enter his house." Wittgenstein's lens here, firstly, has a house appear in its aesthetic framework; then the house and the farmer before it come into focus so sharply that the constituent parts of this vision attain a distinct independence from each other. A disconnection occurs between the farmer and the house, and between them and their pictorial frame.

The farmer's locality on the bench and that of the house no longer connect, for example, via lines of possession. The house now constitutes a space off limits for anyone who does not already lodge inside of it, if anyone does at all. Wittgenstein's enigmatic house, which has drawn a plethora of comments and analyses (e.g., Sluga 1996), stands away from received linguistic configurations as well.

Disconnected from its aesthetic placement, this house is pointillistic to the extreme and radiates with energies before and beyond formulation. Resistant to logics of linearity and encasement, this house interrelates with Wittgenstein's penchant for minimalistic abodes. In relating a notion of hyperfocality to Wittgenstein, interconnections emerge between his writing, his life, and a transcendence in the proximity of minimal signs such as ellipses: periods that evoke an iridescent uncertainty. These Wittgensteinian ellipses are focal points without end, signs of speechless infinity.

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Thirty years of Scholarship on the relations between Wittgenstein and Peirce, 1992-2022

In 1993 I presented a detailed study about the "Scholarship on the Relations between Ludwig Wittgenstein and Charles S. Peirce" (Nubiola 1996). This was a seminal work following the trail of Rorty (1961) and others in order to highlight that Peirce had envisaged and repudiated positivist empiricism, and had developed a set of insights and a philosophical mood very similar to those of contemporary philosophers working under the influence of the later Wittgenstein. Nowadays it is a common place to mention the pragmatism of the second Wittgenstein, that is to say, the pragmatist nature of the philosophy of the later Wittgenstein (Gorlée 2012, Fabbrichesi 2014; Boncompagni 2016; Garrison 2017; etc.).

In the last thirty years there has been a growing consensus not only about this pragmatist turn of the 'second' Wittgenstein relying upon his intellectual connections with Charles S. Peirce, William James and John Dewey, but in particular about the relevant role of Frank P. Ramsey in this turn. Even Cheryl Misak has identified a continuous tradition of philosophical research under the label of "Cambridge Pragmatism: From Peirce and James to Ramsey and Wittgenstein" (Misak 2016).

In my paper I want to offer the main lines of the recent scholarship proposing a rich pragmatist framework in order to understand the later Wittgenstein from a semiotic point of view.

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Common-sense in between Peirce and Wittgenstein

From Peirce's criticism to Cartesianism to Wittgenstein's language-games, there lies the bridge of common-sense in between the two philosophers. Both of them regard common-sense is taken for certain not as the result of inquiry or deliberate reasoning, but as a set of uncritically accepted premises. Common sense is valuable as an assumed guide to our conduct or as a set of pragmatic rules. Common-sense certainties are not essentially indubitable, though, since they are so only because we do not happen to doubt them. So, "the game of doubting itself presupposes certainty" (Wittgenstein); or else, we cannot pretend to doubt in paper what we do not doubt in our hearts (Peirce). Even though common-sense beliefs help us to sustain our actions, this does not mean they are completely justified, only it may be impossible or useless to doubt them. They can nevertheless be publicly assessed and examined, in an analytical process one could call "linguistic" or "semiotic". But this is only a common starting point from which each philosopher came to adopt anti-intuitionistic, anti-dualistic, and anti-mentalist positions. The closer Peirce and Wittgenstein may seem to be in these respects, their differences cannot be erased, remarkable as they are. Wittgenstein on the one hand would say common-sense certainties are not only uncritically indubitable, but it is indeed absurd to doubt them, for it does not make any sense to doubt what we cannot doubt. On the other hand, Peirce would add that common-sense cannot be reduced to linguistically expressible propositional certainties, but it essentially is made up of inferences, that is, controlled processes of thought. The presentation aims at highlighting such differences between the two thinkers, and from this to reach a safer ground from where to understand their alleged similarities.

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The image of the world revealed in words: Ludwig Wittgenstein and the iconic semiotics

We intend to discuss the outlines of the alternative version of semiotics, where the process of semiosis will be based not on metonymic symbolization (substitution), when one entity stands for another, but on the metaphorical (iconic) representation. Alternative semiotics can be based on Wittgenstein's understanding of a propositional sign as a picture.

We suggest considering iconicity as a basis for relating signifier and signified. This relation is understood as a construed one rather than something determined by physical similarity. Due to the use of additional verbal means, multimodal images can denote both actual, possible, and even non-existent entities. A ground for such a revision of iconicity can be found in Lessing's treatise "Laocoon", then the semiotic conception of iconicity described in Wittgenstein's "Tractatus".

The picture theory of language explains iconicity as a logical isomorphism between heterogeneous structures. This allows to expand of the concept of iconicity and makes it possible to consider a propositional sign as not only a discrete and symbolic phenomenon based on an arbitrary connection between the signified and the signifier, but as a holistic structure of non-discrete elements without initially given. In this way, it will be possible to describe texts that are semiotic entities creating signs in the process of their functioning (movies, paintings). This will be a non-discrete and/or iconic semiotics, based not on the dogma of the arbitrary connection between the signified and the signifier but on various types of isomorphism between them.

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When *homology* goes on holiday: Rereading Rossi-Landi's demiotics as a Wittgensteinian language-game

Ferruccio Rossi-Landi (1921-1985) proposed to frame some fundamental concepts of Wittgenstein's philosophy in a Marxian perspective. Wittgenstein's *Philosophical Investigations* (1953, from now on P.I.) constitute the starting point of this theoretical proposal.

Rossi-Landi maintains that P.I. can provide a valid set of instruments to analyse the *linguistic* dimension of *alienation*. Furthermore, P.I. underlined the relevance of *practical-communicative use of language* in the *meaning-making* processes. More specifically, Wittgenstein would recognise that the meaning-making processes take place *inter-subjectively*, refusing the idea of a *private language*. Nevertheless, this refusal had not coincided with the need of analysing and explaining the *social* structures in which those meaning-making processes take place. According to Rossi-Landi, this limit of Wittgenstein's philosophy can be overpassed by framing the concept of "*linguistic use*" in a wider dialectical process: i.e., *linguistic work*.

Starting from these premises, I will try to illustrate how these concepts from Wittgenstein's P.I. can be included among the theoretical foundations of Rossi-Landi's semiotic theory. I will introduce one of the most interesting and—in my opinion—controversial thesis of Rossi-Landi's semiotic: the *homology between material and linguistic production*. Furthermore, I will hypothesise that Rossi-Landi's *homology* can be understood as a *language-game*. Finally, I will try to demonstrate why *homology goes on holiday*, that is, why it should be understood as an *idling language-game*—as Wittgenstein would say.

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The end of meaning. Language-games theory, linguistic patterns and cultural transformation

In *Snow Crash* (1992), Neil Stephenson introduces the notion that language exists alongside humanity as a virus, transmitting itself from generation to generation as an infection. This notion meets the same concerns presented at the core of Wittgenstein's language game theory, which incorporates the idea of an ostensive linguistic education as the axis of premature linguistic training. Both perspectives are built upon what Deleuze identified as the superficial slipping movement of language, which allows attention to leap from sign to sign even though meaning not always corroborates this operation. This happens because linguistic slipping denounces meaning as the incidental result of syntactic arrangements that slip over several similar arrangements (in other words, meaning emerges as different linguistic functions slip upon each other, up until when their signs fit and complement each other). Therefore, language emerges as a series of functions, patterns and structures which are unable to grasp an external object, remaining within the confines of circular relations between large series of signs and sign-formulae. The object remains, therefore, a linguistic creation (Russell) but one that is entirely comprised of sign-function complexes. Because of this, the limits of language cannot be identified by a loss of meaning, but instead are represented by a coherence and continuity loss. This also recommends the inversion of the idea of cultural explosion, since the ostensive education hypothesis allows one to understand that linguistic practice and education revolves around functions and function-usage, which makes the inconstant and transformative nature of signs the standard condition of language (Lotman).

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Expressivity, renewal, and the boundary of language: From Wittgenstein to Kristeva

Wittgenstein's preoccupation with the relationship between 'scientific' and 'grammatical' utterances can overshadow the importance of the third category of utterances in his later work: the 'expressive'. For Wittgenstein, there is a continuity between expressive utterances—like "Oh my God!" or "Yuck!"—and non-linguistic expressions of feelings and attitudes through gestures, facial expressions, sounds, art, music, ritual, etc. In his most semiotic moments, Wittgenstein affirms a curious intertwinement between non-linguistic and linguistic realms, emphasizing the instinctive, embodied origins of ritual and language, manifested in a blurring between spontaneous expressivity and symbolic representation. We argue that this Wittgensteinian understanding finds a surprising and illuminating formulation in Kristeva's theory of poetic language and its relation to the signifying process within the speaking subject. According to Kristeva, the signifying process is produced by two modalities, the semiotic and symbolic. The first one is where the so-called primary process occurs, which first appears in the infant. It is fluid, playful and instinctive. The second one is articulated, situated, and governed by law. It is the element of signification enabling intelligible communication. The dialectics between them determines the type of discourse involved. For Kristeva, poetic language is a type of discourse that reactivates the semiotic drive force in language through its sounds and rhythms. Its dynamics of heterogeneity and interconnectivity frees language from automatism, allowing subjects to re-appropriate its material significance. We will demonstrate the theoretical fruitfulness of combining Wittgenstein and Kristeva when theorizing poetic expressivity and symbolic representation, by using examples from religious ritual performances.

Aspects of Peircean semiosis

CONVENOR:

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Peirce's final statements on signs were advanced over a hundred years ago, well before the digital age of GAFA, big data and the internet. To what extent are the remarkable instruments of sign analysis that he left us—the well-known and much used icon-index-symbol trichotomy, iconicity theory, the dicisign, abduction, for example—sufficient to master this new digital semiosphere? And to what extent should semioticians—Peircean semioticians—adhere to the original definitions in view of our vastly different representational context? Peirce's late concept of semiosis, for example, has been adopted for over half a century into biosemiotics, thanks to the advocacy of Thomas Sebeok, John Deely and others, but the original definition has perforce been modified and redefined by researchers to suit the needs of their domain-specific data.

In short, in order to comprehend the multiple types of representation extant in our contemporary world, should we simply retain as sufficient the semiotics as Peirce left it in 1914 with the ideas from the 1903 syllabus to the fore? Or should we urge a hybrid theory integrating ideas from competing theories of the sign? Or, finally, is it possible to develop further a purely Peircean conception of sign and semiosis—in which case, how? These are the topics and problems the panel seeks to address, although of particular interest are papers suggesting possible developments of the original semiotics.

PAPER ABSTRACTS

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Before cognition: the notion of the 'ground' in Peirce's thought

The main objective of this current article is to shape a new, fresh strategy to the study of the thought process as related to a mysterious notion of Charles Peirce—the "ground". It arises even before the immediate interpretant secures its interpretability. Does its appearance signify the beginning of the cognitive act? What is the ground of a sign—a thing, a concept, or a principle of recognition? Since "every kind of consciousness enters into cognition", do consciousness and ground mutually determine each other's characteristics? While the beginning of a cognition occurs when the object of a sign gets actually to determine an interpretant, consciousness builds upon that which a sign produces in the interpreter or within the Quasi-mind. How do we recognize an object of a sign for the first time? Is it when we become conscious of it? Or is it not rather the reverse—when every step of cognition enters into consciousness filling it with thought? Alternatively, cognition and consciousness weave into each other as in "cyclosy", according to the endoporeutic principle employed by Peirce in his "Existential Graphs". Graphic models illustrate the beginning of the cognitive act and the emergence of consciousness as related to the stages of thought and their relevance to the phases of the Self.

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A semiotic approach to artificial intelligence

Peircean semiotics can be considered a formal or logical theory of communication. Indeed, semiosis, or the action of sign, is a synonym for communication in a broad sense, which encompasses but crosses the threshold of culture to include any form of information sharing. It is because of its generality, formalism, and link with phenomenology and cognition that semiotics can offer a unique perspective for the study of artificial intelligence. Peirce was, in fact, one of the first mathematicians to elaborate on the possibility of reasoning machines after his studies of neuroactivity in the animal kingdom. Our purpose is to discuss the relationship between Peirce's semiotics and the principle of minimization of free energy, especially its teleological version, active inference, as proposed by Karl Friston. We will define semiotic intelligence as a property resulting from the minimization of the action of the sign, and semiostasis as the self-regulating principle of semiosis. Finally, we will present a general model of semiotic communication, the solenoid of semiosis, which relates the aspects of the sign presented by Peirce with dynamic phases necessary for the intelligent behavior of autopoietic systems, such as the binomials perception/action, experience/execution, understanding/instruction, and sharing/control.

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A Peircean approach to current neuroscience of consciousness phenomenological concepts

Studies on consciousness take place most notably in the field of neurosciences, in which evidence of the logical and physiological functioning of the biological material apparatus—brain and sensory nerve terminals—is sought, and in the field of philosophy, which deals with arguments of an epistemological nature, aiming at a direction of consensus about what it is to be conscious. Recent approaches to the theme of consciousness seek to discuss not only the epistemological and metaphysical issue of consciousness, but also the ways in which the brain operates as an active element that causes perception through predictive logical conjectures. Actors and concepts that appear in the neuroscience processes of consciousness such as self, active perception, Bayesian inference by best guess, among others, are presented in a way that makes it possible to seek an approximation with Peircean semiotics. In this way, the current concepts of neuroscience are pointed out and submitted to Peirce's most notorious body of work

in order to identify the possibilities of establishing parallels between them. The framework of phenomenology is the gateway to such approximation and, from it, it is possible to understand how the current logical structuring of the phenomenology of consciousness bears remarkable resemblance to the Peircean concept of semiosis, in terms of signs and their correlates, as well as to the forms of inferences described by Charles S. Peirce.

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Peirce in Bense's *Aesthetica*

In *Aesthetica*, Max Bense laid the foundations of the information aesthetics, having as a landmark the semiotic aesthetics as it was developed by Charles Sanders Peirce (via Charles Morris). This position was determined by the fact that Bense found in Peirce's thinking similarities with his own conception of information and aesthetic information. This paper investigates the reference of Bense to Peirce, as to the one who, in order to explain the genesis of the world, introduced the concept of chaos in the sense of absolute indeterminacy but also of the possibility of all determination. Thus, this concept becomes analogous to the source of information in information theory, because for Bense information is understood as a global removal of a state of ignorance.

In addition, I refer to Bense's consideration that the concept of information and communication has its origin in the ontological function of signs and to the way he discovers, in the Peircean icon that works in the semantic dimension, the one that best expresses the ontological function, the function of transmission and function of the perception of signs and the one that constitutes an aesthetic information.

Enunciation and politics of footing

CONVENOR:

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Émile Benveniste famously argued that subjects are performatively instated—appropriated and interpellated—in and by the act of discourse; in particular, through the indexical and metaindexical functions of language (sensu Michael Silverstein). But when signs are enunciated, who (or what) enunciates (Christian Metz)? And in what way? Erving Goffman's deconstruction of the Speaker and Hearer roles (in the classic speech-event model of interaction) further complicates this question by showing the complex "footings" that semiotic agents take towards stretches of semiosis—for example, as author (of a sign), animator (who enacts it), principal (whose position is staked by it), and so on. Linguistic anthropologists, drawing on Peircean semiotic theory and Bakhtinian accounts of voice, have further demonstrated that such footings—that is, such subjectivity-fractions—are negotiated and contested through discourse (sensu Benveniste). They are never pre-given facts but emergent, political outcomes of communicative activity. Drawing together Benvenistean semantics, Goffmanian interactional sociology, and linguistic anthropological semiotic theory into dialogue, this panel explores the enunciative foothold of subjectivity and the contested politics of footing in semiotic practice.

PAPER ABSTRACTS

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Personalizing filmic enunciation

Christian Metz, following on Émile Benveniste, famously argued that narrative film is an enunciation without an enunciating subject. Film, thus, is unlike *discours* (or "communication")—which is characterized by the reciprocity of personal deictic signs across speakers and addressees—in its monodirectional impersonality. In this paper, I argue that Metz gives voice to a particular ideology of film that belies the politics by which any stretch of filmic discourse could be impersonalized (as a semiotic process and achievement). To show this, I work through a number of historical and ethnographic cases in American and Tamil cinema wherein filmic enunciations are *personalized*, or rather, where a certain politics of footing—wherein particular semiotic agents are recruited to certain stances, or footings (as Goffman put it), to cinematic semiosis—unfolds to locate a field of responsibility (or principalship) for the image's enunciation. This, as I argue, is an achievement, and shows that the question of the impersonality or personality of enunciation is a contingent outcome of cinematic semiosis in cultural, institutional, and evenemential context and not a medium feature of film.

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The politics of voice and vision in participatory multimodal research

This presentation considers the range of roles undertaken by various participants in a participatory community research and storytelling project in London. When a local community organization wished to create a website offering community members' accounts of COVID experiences through various media, my research partner and I set out to pilot this project in the summer of 2021, focusing on migrants living in the borough and with the aim of creating short films of each testimony. We otherwise adopted an open and flexible format regarding participants' level of involvement in the creation of the visual materials. As a result, all participants offered audio testimonies, yet their offering of images ranged from giving none at all, to allowing themselves to be filmed, to gathering and editing film materials themselves. Taking into account this variety of outcomes, this paper considers the politics of voice and voicing surrounding migration (Bakhtin 1981, Georgiou 2018, Spivak 1988) when accompanied by multiple visions or gazes (Mulvey 1975, Rony 1996). It discusses the possibilities and limitations surrounding dialogic editing (Feld 1987) encountered in the process and other issues of power and privilege that emerged in the establishment and adjustment of various participation formats (Goffman 1979) for this project.

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Recombinant selves and the social life of news in North Macedonia

A politics always suffuses the ways in which publics address audiences. Warner (1992) highlights the normative identity categories that underwrite liberal publicity, requiring subjects to align to unmarked identity norms as a condition of participation. Following from his own conception of mass mediated social processes, Agha (2007) further describes how mass mediated representations circulate multiple, variably normative figures of personhood, so-called "recombinant types," to which media consumers and producers variously align within and across social encounters. This paper builds on these insights to analyze the shifting forms of audience address, and concomitant audience footings, that emerge across the social life of a new story. Drawing on ethnographic research in what is now North Macedonia, the paper analyzes (1) the contingent social process by which news stories develop across news genres, from initial reports, to follow-up reporting, analysis, and ultimately commentary and (2) the shifting projections and alignments of recombinant selves that this process can entail.

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**Oracular possession and the politics of ritual enunciation:
Body, discourse, and subjectivity on Mt Kiso Ontake**

What kind of discourse is oracular language? Where is it produced, “here” or “elsewhere”? In the present, past, or future? How does it talk, and which entities does it speak for or to? And finally, what kind of politics does this discourse mobilise, i.e. how does it perform the collective subjects people affectively identify with? In my paper, I will address these questions, by looking at a contemporary pilgrimage in Japan, on Mt Kiso Ontake (3067m), where pilgrims visit spirits’ abodes (*reijinhi*) in order to hear ancestors’ voices coming from the possessed body of a medium (*nakaza*). For the analysis of this ethnographic case, I will draw on Benveniste’s theory of enunciation, especially as developed by his disciple Jean-Claude Coquet (2007) and other Paris School semioticians (e.g. Fontanille 2007), who proposed an antirepresentational theory of semiotics closely related to Merleau-Ponty’s phenomenology of perception, against the common cliché which sees semiotic and phenomenological approaches as mutually exclusive. Through an ethnosemiotic analysis of somatic and oracular interactions between ancestors and pilgrims, combined with a critical examination of Goffman’s concept of footing (Hanks 1996; Goodwin and Goodwin 2004), I will show how, on one hand, an *intersensory*, collective subjectivity of pilgrims, deities, and ancestors is constructed through the “body-voice” of the medium (Padoan 2021), and on the other, how Paris School’s *actantial theory* may be more equipped than Goffmanian sociology to capture the nonhuman status of oracular enunciators, and their flexible roles emerging from the politics of ritual enunciation.

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Footing and the parliamentary politics of defining religious violence in Brazil

This paper examines the politics of “footing” (Goffman 1979) by which contestations over the characterization of attacks on Afro-Brazilian religions took form at sessions of the Parliamentary Commission of Inquiry into Religious Intolerance of the Legislative Assembly of the State of Rio de Janeiro, Brazil (Alerj) in 2021. While most members of the commission considered the wave of attacks on Afro-Brazilian religions that had spread across the state in preceding years to be structurally motivated crimes that demanded a legal and police response, one member, a legislator with close ties to Brazil’s largest Evangelical Christian Church, the Universal Church of the Kingdom of God, insisted repeatedly on characterizing them as motivated by individual prejudice and intolerance and thus remediable through education and consciousness raising on the import of respecting differences. The frame of the sessions did not allow for open confrontation over the object of the parliamentary commission’s inquiry as such conflict would have undermined the commission’s overall aims. Instead, as I show, contestation between the different viewpoints took form via complex shifts in footing that aligned commission members with the attacks, and their targets and perpetrators in various ways. In so doing, the paper draws attention to the political productivity of even the most subtle shifts in footing.

Semiotics and theory of language

CONVENOR:

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In 1968, André Martinet organized a volume called “Le Langage” in which all knowledge by then disposable about this subject was presented and summarized according to the principles and methods of structural semiology. 50 years later, this epistemic horizon isn’t capable anymore of containing within its limits the whole field of theoretical and applied semiotics, even less a broader theory of language. But does a theory of language necessarily need a theory of signs and meaning as a precondition for its own existence? Does a theory of signs presuppose language as its axiomatical objective point of departure?

What about the semiotical shift towards peircean pragmatism and its multiple applied offsprings, such as biosemiotics and cybersemiotics? And what about the relatively recent renewal of questions related to the origins and evolution of language as an active biological factor of the development of mankind, its culture and history? This session invites researchers not only in the field of semiotics and linguistics, but also in the fields of biology, paleontology, archaeology, anthropology, philosophy, history, aesthetics and cultural studies to communicate their findings about issues related to semiotics, language and meaning, in their materiality as well as in their meta-reality.

PAPER ABSTRACTS

Thinking Language

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The semiotic fabric of reality and the metaphysical fabric of semiosis

The ubiquity of narrative signs bears witness of its epistemic relevance for human life. Yet these signs, ranging from simple nominalization to histories weaved through hundreds and thousands of words, are just the zone of convergence between the way in which culture lends form to nature and the way in which signification expresses ontological actualities itself. We might thus conceive of semiotic systems as an evolution towards both the discovery of ultimate truths and the manifestation of primeval realities of the universe. It may be the case that natural languages and/or iconic representations are just a provisional and early step within such evolutionary process. In order to explore to what extent this thought would be acceptable, Jonathan Bennett’s *Events and their names* (Oxford, 1988) deserves to be revisited as an outstanding study on the semiotic fabric of reality, and therefore on the metaphysical fabric of semiosis. A critical examination of his main theses will lead to a clearer understanding of what “empirical”, “historical” and “true” mean, once a semio-evolutive standpoint is assumed. Insofar human individual and collective life is shaped by narrative forms, this essay sheds some light on what one could call ‘the politics of life’, because events and their names are most relevant for self-understanding and self-determination.

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The habituality of language: Peircean perspective to the oxymoron of linguistic meaning

The theory of language is usually less associated with Charles Peirce’s semiotic studies. Peirce himself referred to language sporadically in a few examples found in his writings. Nonetheless, the immovability of the linguistic signs could be easily revealed in many languages around the world. But on the other hand, we could find plenty of examples about the opposite—the flexibility of meaning and the floating significance of these entities. This is how we reach a certain oxymoron of linguistic meaning—under different circumstances, we could find it both as fixed and stable or as dynamic and flexible.

In the current paper, we are going to apply Peirce’s method of pragmatism and his theory of habit to find a resolution to the dilemma mentioned above. His pragmatic approach is a resourceful method of research if we face a complex and ambivalent phenomenon. Containing both the tendency to habit formation in the universe and the constant tendency of change and evolution of the phenomena, the method of pragmatism is a precise tool that will help us to analyze and reveal the oxymoron of the linguistic signs.

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Language, narrative, and place: Towards the culture-making activity

This paper aims at an inquiry into human beings as language animals, considering how language models them in the lifeworld. Biosemiotics and anthroposemiotics are both geared to studying the relations of relation between life and environment. The environment is characterized by the surrounding world, the inner world, and the lifeworld. Based on the modeling system theory developed by Sebeok and Danesi, the three modes of environment belong to Peirce’s category of phenomenon: namely, firstness, secondness, thirdness. An inquiry into language animals in the interrelation of biosemiotics and anthroposemiotics makes it possible to see the function of language in human beings within the modeling system theory. There are two ways of looking at the language functions. One is the act of ‘linguaging’ which is geared to producing

an intimacy with the surrounding world in nature by naming things in order to enter into relation with them. The other is the act of 'narrating' which generates a dialogic relation with fellow human beings by telling stories based on existence and place, which enable humans to cultivate the selves through semiotic cultural activity. I focus on the mystery of language in naming things and being with others within the biosemiotic perspective which connects language and cognition with the narrative world for culture-making activity.

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The textual frame and its material and meta-textual function: a short trip into the visual arts

Since the year 2022 marks the 100th anniversary of Juri Lotman's birth, I propose to return to Lotman's notion of *frame*, which owing to its capaciousness seems to be a promising, albeit an under-researched concept for all branches of semiotic studies. The term was proposed in *The Structure of the Artistic Text* (1970/1977), in the traditional understanding of a *limit* or *boundary* that separates an artistic text (produced in a verbal or non-verbal medium) from *extra-textual structures*, namely other texts or *non-text* (a real-life context). This notion of *frame* is close to its definition in literary studies, theory and philosophy of art. It should not be confused with another concept of *frame* as propagated in AI studies (Minsky 1975, Petöfi 1976) and which refers to a global cognitive pattern of storing well-defined chunks of common-sense knowledge about particular concepts in memory.

Lotman returned to the discussion of the textual frame in *Universe of the Mind* (1990), mainly in application to the fine arts, where he pointed out some cases of transgression of textual borders that bear straightforwardly on the phenomenon of *transcoding* (nowadays referred to as *inter- or transmediality*). At this point I intend to complement semiotic considerations on the problem of boundaries with a short *phenomenologically-oriented* discussion of the aesthetic and cognitive import of *framing devices* (Derrida 1987; Simmel 1994; Crowther 2009), which can be viewed antithetically as: 1) "defences against the exterior" vs. unifying and integrating mechanisms; or 2) devices with their own artistic value, even complementing the text vs. hindrances to creative liberty.

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The end of meaning. Language Games theory, linguistic patterns and cultural transformation

In *Snow Crash*, Stephenson introduces the notion that language exists alongside humanity as a virus, transmitting itself from generation to generation as an infection. This notion meets the same concerns presented at the core of Wittgenstein's language game theory, which incorporates the idea of an ostensive linguistic education as the axis of premature linguistic training. Both perspectives are built upon what Deleuze identified as the superficial slipping movement of language, which allows attention to leap from sign to sign even though meaning not always corroborates this operation. This happens because linguistic slipping denounces meaning as the incidental result of syntactic arrangements that slip over several similar arrangements (in other words, meaning emerges as different linguistic functions slip upon each other, up until when their signs fit and complement each other). Therefore, language emerges as a series of functions, patterns and structures which are unable to grasp an external object, remaining within the confines of circular relations between large series of signs and signformulae. The object remains, therefore, a linguistic creation (Russell) but one that is entirely comprised of sign-function complexes. Because of this, the limits of language cannot be identified by a loss of meaning, but instead are represented by a coherence and continuity loss. This also recommends the inversion of the idea of cultural explosion, since the ostensive education hypothesis allows one to understand that linguistic practice and education revolves around functions and function-usage, which makes the inconstant and transformative nature of signs the standard condition of language (Lotman).

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Hryhorii Skovoroda, theosemiotics and the abecedary of the world

Hryhorii Skovoroda (1722–1794) composed numerous poems, fables, dialogues, essays and, much like Augustine before him, interwove his works with theological and semiotic themes. A literary figure, for Skovoroda, is emblematic; that is, as functioning according to the schema put forth by Andrea Alciato in his *Emblemata* from 1531. He suggests, following a daydream about universal language, that there was once a special tongue that "the wise men spoke to express their thoughts through imagery, not words" (2011: 576). The emblem is self-sufficient, monadic in the world of meanings. Following Povtorova (2008), one might ask, with reference to the work of Umberto Eco, whether religious emblems belong to the semiotic model of the dictionary or the encyclopedia. Skovoroda himself offers a unique solution: it belongs to neither, but rather to a third type—the Abecedary, the alphabet of the world. Skovoroda saw in the Abecedary (the Bible and the world) not a tool but a pious illustration tasked with inducing the believer's appetite for endless semiotic expression. The connection of the emblems to the universalia of the secret divine world that they signify is seen by him as absolute, ensured by the integrity of their expression. An emblem as such is similar to a material token with a transactive and transferential capacity, as that which is exchanged for a pass into the divine behind the profane: a carefully-crafted form worthy of effortless commensuration for divine essence.

Framing reality

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Semiotics of onomastics: From Plato to contemporary semiotics

Proper names have been mainly studied in the sciences of Philosophy, Linguistics and Anthropology. It seems that Semiotics has not conducted detailed research in onomastics and this paper aims to examine the notion of onomastics from a semiotic point of view. The study begins with Plato's *Cratylus* and approaches the cratylan view in names, it briefly expands to a linguistic and anthropological view and finally, it examines proper names as signs in semiotic terms. Taking into account the interdisciplinary approach to onomastics, the paper deals with proper names in Greek society. Particularly, it focuses on the Greek naming practices grounded on social and cultural conventions and demonstrates that proper names often play a central role in our identity.

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Demonstrations as semiotic actions

This paper presents a dual intention model (DIM) of demonstrations as semiotic actions to show the agentive nature of demonstrations. According to the DIM, demonstrations are complex actions that contain as components at least three elements: an abductive intention, a deictic intention, and a basic ostensive act of indication. This paper unpacks these three components and discusses their roles from the viewpoint of the philosophy of action and the philosophy of language. It also shows how the DIM applies in selected practical examples and explains the merits of the model in the context of other views on demonstrations, demonstratives and other indexicals. In particular, we shall show how we might approach the intention-demonstration problem vividly discussed in the contemporary philosophy of language, the cases of missing demonstrations as well as cases of uses of demonstrations without occurrences of demonstratives. The relation of DIM to truth-conditional accounts of demonstrative utterances shall be discussed as well.

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Reference of demonstratives. From the perspective of analytic/synthetic distinction

The paper aims to motivate a naturalized approach to the reference of demonstratives and to question the assumption underlying theories of demonstratives in analytic philosophy that a variety of claims on the reference of these expressions are construed as analytic. The notion of analysis assumed in the paper comes from Rudolf Carnap's methodology which establishes a distinction between observational and non-observational claims and enables to construe the latter as analytic. A controlled experiment was designed to investigate the effects induced by the appraisal of scenarios from philosophical literature on demonstratives; each scenario was assigned to one of two experimental conditions—before each scenario, a cue was displayed describing the sentence, in which a demonstrative is used, as either true or false in the context of a given scenario. The study aimed to measure participants' subjective beliefs regarding the nature of the stimuli and the attributed cues. The investigation has revealed that the appraisal of stimuli can be easily modulated. Discussion of the results supports the view that, when applied to the problem of demonstrative reference, all explications lead to observational claims in practice. Keywords: demonstratives, reference, use-conditional meaning, bias, experimental study.

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Index as facilitator of dialogic exchanges: An eco-cognitive model

It is obvious that index is the most efficacious sign to facilitate inferencing in dialogic exchanges because it optimizes eco-cognitive situatedness, maximizes changeability, and because it is particularly sensitive to information pick-up (Gibson 1979; Magnani 2017: 138). It satisfies these criteria by delimiting shape contours, and by situating their component events in action/state episodes. Eco-cognitive models are here posited against Coltheart and Davies' associative model (2021) and Fodor's computational model of serial search (1987). The ontogeny of proposition-based interpretants begins with object-concept relations, then proceeds to relating events within episodic profiles. Ultimately, index brutally directs interlocutors' "mental eyeballs" to meanings (1908: 4.350)—those which are ordinarily obscured by patent analogical sign attributes, e.g., resemblance, analogy. The implied nature of index here is essential in "widening" interpretants of "all signs" (1906: 4.538; Bellucci 2014), especially icons. As Seme, index widens meanings of terms, implicating the presence of propositions as commands/interrogatives/suggestions for future conduct, proceeding beyond substitutionary/classificatory functions. As PHEME, index widens propositions via hypotheses of events' contributory effects; and

as Delome explicit arguments promote “double consciousness” (1906: MS 295). In “forcing us to regard” terms as “icons” (1904: EP 2:307), or in suggesting that we do so, index expands the potency of the sign by supplying double consciousness–dialogic exchanges of potential effects. Its greatest expression of double consciousness surfaces when terms/propositions contain imperative/interrogative/subjunctive action-based meanings. (1903: 7.643), where illative force is actualized (1898: MS 485).

Making sense

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La significación viva del espacio geográfico: metalenguaje, acción comunicacional y ontología del espacio

En consonancia con la propuesta del panel “Semiótica y teoría del lenguaje: de meta-realidades a materialidades”, este trabajo expone los principales resultados arrojados por la Tesis Doctoral (de la autora de este trabajo) sobre la semiótica del espacio geográfico. En dicho estudio se partió de la indagación de las *semiosis operantes* en los procesos productivos agrarios, en el nordeste del territorio argentino, para descubrir, desde allí, la *semiótica del espacio* como una dimensión comunicacional y cognitiva que atraviesa la ontología misma del espacio geográfico.

Desde la concepción de Peirce, podemos entender la actuación de los sujetos como experiencia semiótico-cognitiva “situada”, no sólo como devenir histórico sino también como “praxis socio-geográfica”, desde la cual la vida misma inyecta un sentido al espacio, mediante significaciones que se vuelven operantes en las *acciones técnicas* que crean y transforman, dialécticamente, los objetos y las formas, y donde los fenómenos semióticos que allí participan actúan como vehículos de articulación entre “naturaleza” y “sociedad”. La existencia humana se sitúa en esta bisagra contradictoria. El objetivo de este trabajo es evidenciar que el “ser” (ontología) del espacio (y su realidad) están imbuidas de *significación*, modelando las “formaciones geográficas” concretas donde se realiza la “experiencia humana”. Y esta *dimensión semiótica* converge en la posibilidad misma del espacio geográfico, pues la vida que lo anima está fundada en fenómenos comunicacionales, de orden cognitivo-semiótico, que hacen del espacio una unidad totalizante y abierta de sentido, en tanto concretiza la experiencia humana anclada en su materialidad, donde se realiza su existencia.

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Language and culture in French popular music: case of Dalida's *Gigi l'amoroso* and *Gigi in Paradiso*

The musical culture of modern Europe has produced numerous extra-linguistic elements which constitute a kind of code, making transmission of content possible between sender and receiver. These elements also permit a kind of narrative strategy which organizes this communication. One of the codes most important for this field of European culture is musical rhetoric, made up of dozens of signs such as rhetorical figures or the symbolism of musical keys. In addition, European music attributes specific meanings to some selected instruments and to verbal-musical sequences, associated since the Middle Ages with well-defined topics (such as the *Dies irae* sequence for the Requiem Mass). Many of the abovementioned elements we can understand and analyze thanks to advances in the semiotics of culture (Lotman 1988; Żytko 2009), in its slightly more recent version sometimes also referred to as cultural semiotics (Lorusso 2015). This branch of semiotics permits us to apply an interdisciplinary approach to the topic under study. One should definitely agree with Anna Maria Lorusso (2015: 2), who argues that “a semiotic approach to culture can differ from a cultural, sociological, or anthropological one, [...] it can open a dialogue with these viewpoints, and [...] contribute to the creation of a new one.” Cultural semiotics makes it possible to combine various points of view, add new ones, and organize them using semiotic tools, in particular such notions as those of sign and of sender–receiver communication. Intercultural semiotic tools also make it possible to decode the ways in which signs and meanings function in an individual work of art and in the entire culture of a given country or continent. They let us clearly perceive and distinguish what is universal, local, or even individual. I have combined the use of semiotic tools from the field of semiotics of culture with those specific to musical semiotics (Tarasti 1994; Agawu 2009) and to narratology (Grabócz 2009).

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Non-dual structure as inherent property of the marginalized communities: Semiotics and philosophy of tribal folk narratives of Jharkhand

Folklore in modern society finds its relevance and significance by situating it's in the ongoing process of constructing and reflecting different social realities and representing different identities, and the appropriation of folklore as part of contemporary life could be evidenced by instances of manifestations of social and cultural life guaranteed by prevailing conditions. However, the transformation from rural to urban life cannot be seen in the line of discontinuity, rather there are nodes that connect different shades of life in maintaining the continuity of tradition and values. Therefore, looking at the oral literature of marginalized communities must yield substance that has to be found its relevance and appropriated in the larger context for well-being. This article focuses on the various folk narratives of tribal communities living in the northern parts of India for highlighting that the folklore of marginalized communities are inherently inclusive and accommodative. The examples that are available in the creation myths of major tribal groups, for instance, could be studied for understanding the mode of communication as well as for the establishment of blood relationship between the mainstream and the marginalized communities, while the literature of the former makes the divide clear and concrete but the latter tries to bridge the gap between the divides. The narrative realities that could be seen through the narrative language of tribal communities are treated not in isolation but along with the social realities in order to find the intersections or connecting nodes that uphold the signifying coexistence nature of human life. By studying the philosophy of language of the tribal communities as manifested or mediated through their oral narratives

and also by employing the Semiotic approach to explore the signifying elements present in these narratives, this study takes part in the discussion of the move from meta-realities to materialities in identifying non-dual states of the being and phases of our activities that are symbolized through tribal narratives. The process of transformation from the dual structures of social reality to the non-dual structures of narrative realities is explored in this study with the help of semiotics and the philosophy of language.

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Moving from meta-realities to materialities for necessitating non-dual structure: Semiotics and philosophy of language of performances

Performances are cultural and creative forms that have become as indispensable aspects of human life for fulfilling various purposes—serve as a mode of communication, provide identity, reflect aesthetics, express agreement and disagreement, function as a medium for the mediation between natural and supernatural worlds are some of them. Further, performances occupy human space to shape and reshape, modify and re-modify, integrate and disintegrate, and appreciate and deny human behaviour in their social, cultural, political and spiritual activities, and thus performances can be seen transcending the dualistic structure to establish intersections or structures of hybridity that uphold the notion of co-existence, peace, happiness and mutual understanding. Closely moving from the philosophy of metarealities to Materialities with the semiotic framework and philosophical perspectives to language, this study explores the potentiality of performances, whether they are folk performances or modern or theatrical performances, to substantiate the point that created to fulfil human needs these forms are having immense potentiality to involving in the process of transforming and overthrowing the totality of structure of duality for providing creative and intelligent energy of activities for human coexistence and wellbeing. For this purpose, some of the folk performances (of Andhra Pradesh and Jharkhand) and modern theatrical performances are referred to. Particularly, by focusing on the role of Kolupulu, a ritual performance found in all the villages of Andhra Pradesh, as a reference point, to identify and define the transcendental union as a binding characteristics as well as a binding force in social life, this study brings together various semiotic tools along with philosophical perspective in approaching the nature and function of performances in the social, cultural, political and spiritual life of people.

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Multispecies cultural heritage in the Brazilian Northeast: Biosemiotic experiences in the indigenous world for understanding the traditional ecological knowledge

In the current study, I define multispecies cultural heritage as a dynamic process of relationality between humans, nonhumans (including ancestors and cosmological agencies) in terms of knowing, being, existing, and experiencing. For instance, the case of the Traditional Ecological Knowledge among the indigenous peoples from the Brazilian Northeast. This is practical knowledge about interspecies relationships and the environment, (re)generated and transmitted orally but non-verbally across generations through daily activities. Sometimes, it is adaptative to changing conditions. In the present context, the multispecies concept dives into the ecological, biological, spiritual, and cosmological worlds, which possess overlapping semiospheres that result in the production of the traditional ecological knowledge. These worlds have their communication systems and they enjoy themselves with different levels of semiotic freedom. The rapid environmental changes affect the indigenous groups and their socio-environmental relationships, resulting in transformations of behaviors, semiospheres, and modes of existence. Acknowledging that these transformations sometimes lead to the loss of some traditional knowledge, thus: How do environmental changes impact and generate a re-signification of the traditional ecological knowledge for the multispecies involved in its production? This paper aims to show that the interconnectedness of multispecies and their communication has an essential role not only for the future of the indigenous peoples and the production and transmission of traditional ecological knowledge but also for the conservation of biodiversity, whose destruction affects us all. Based on indigenous standpoints, this paper proposes new perspectives for the study of cultural heritage practices multispecies-centered.

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Intertextuality between music and cinema: the waltz as the signifier of an impossibility

When Ravel presented *La Valse* as a ballet to be staged by Diaghilev, he turned down the idea saying that the task of staging it was nearly impossible. Ravel developed a musical structure that presents and renders visible the abstract movement of an incessant spinning as the signifier of an impossibility—but what kind of impossibility? This paper proposes a reading of Stanley Kubrick's audiovisual experience of the waltz based on the assumption that his soundtrack choices must be understood as an endless recursive cinematographical reflexion upon some civilizational questions already raised by Ravel's *La Valse*. First of all, by using background waltz music as an auditive counterpart for one of the most repulsive and immoral dialogues in the history of cinema, Kubrick's film *Paths of Glory* marks the starting point of this search for an answer to Ravel's musical criticism of the waltz and its implicit civilizational impossibilities. But there are three other Kubrick's films that also evoke the waltz as the signifier of an impossibility: *2001-A Space Odyssey*, *A Clockwork Orange* and *Eyes Wide Shut*. The presence of a waltz evokes and performs, in these films, a signifier that points towards an impossible regularity: the impossible regularity of technology and language (2001); the impossible regularity of state and society (*A Clockwork Orange*); and the impossible regularity of sex relationships and the subject's desire (*Eyes Wide Shut*).

Speaking subjects

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Courtesy in requests and mandates in the colloquial speech of the Coffee Region, Colombia

Although courtesy is a universal phenomenon that cuts across any enunciative behaviour, there are differences in its forms of expression, which are subject to the contexts of use and the purposes that are at stake in the interaction. Given the diversity of pragmatic uses that occur according to the regions, in this particular study on the linguistic features that distinguish the Spanish spoken in Colombia, the contrastive analysis of the resources that attenuate and intensify speech acts is addressed, related to mandates and petitions in the city of Pereira, known as “Coffee Region Capital”. Based on authentic samples of recordings of spontaneous conversations in the street, restaurants, parks, universities, workplaces and buses, in the study is highlighted-with the support of the Appraisal Theory-the discursive mechanisms through which the speakers graduate (increase or decrease) the interpersonal impact of the acts in which image and social responsibilities intervene; as well as the resources and constructions with which they give strength to their broadcasts and regulate (blur or sharpen) the focus of their communicative purposes. The work is the product of the project The management of verbal courtesy in mandates and requests in the Coffee Region, in which researchers from the Language and Education Studies group, attached to the Universidad Tecnológica de Pereira and the Universidad Colegio Mayor de Cundinamarca, participate.

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Identificatory uses of slurs and the rich-lexicon approach

Slurs are expressions that are used to derogate people based on group membership by conveying certain negative evaluations/attitudes towards their targets. They pose interesting challenges to semantic theory, in that they have both a truth-conditional aspect (they refer to a particular group, so that reference to a member of a different group is incorrect) and an evaluative/attitudinal aspect where the evaluation/attitude towards their targets is encoded. To complicate things, it is acknowledged that slurs also have non-derogative uses, such as when they are used during the political process of appropriation, or in situations of camaraderie/endeavourment. In this paper, I focus on a less discussed non-derogatory type of uses of slurs: what I dub “identificatory uses”. These are uses in which members of the target group use slurs to identify as members of that group. The primary example I use is the Romanian slur “țigăni”, which is used by members of the Roma community to signal membership to an ethnical group. Similar uses are attested with the corresponding word in other Eastern-European languages. My aim in the paper is to propose an approach to slurs that accounts both for this type of use and of the other ones acknowledged in the literature. The main claim I make is that such slurs are polysemous. Additionally, I use a “rich-lexicon” theory (according to which the lexical entry of slurs is composed of several meaning dimensions) to explain polysemy. Finally, I compare this theory with similar ones on the market and show its advantages.

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Autocommunication and crib talk

Autocommunication has a special role in the development of thinking in children, as differentiation of self-directed speech from communication for social purposes ultimately entails organization of the child’s behaviour with the aid of symbols. Speech distinctly for one’s own purposes already appears during language acquisition. The paper argues that it is particularly observable during pre-sleep soliloquies-known as “crib speech”, practiced by some children in solitude. Crib speech has been a topic of interest until recently, but its precise functions are still debated. Roman Jakobson was more concerned with how in autocommunication, instead of transfer of signs from one mind to another as when in communication with an “other”, there is transfer of signs from one state of mind to another, as in the case of recalling something with the help of signs. Next to this mnemonic type autocommunication, Juri Lotman was more interested in the type in which the addressee really already has all the information that is being communicated, raising the question of its purposes. While both types can be found in crib speech, the paper adopts Lotman’s approach to explain some of the puzzling features of crib speech, to clarify its relationship with other kinds of speech for oneself, and to clarify its place in the development of thinking in small children. In addition to describing crib speech as small children’s language practice, the paper looks at crib speech as a system modelling the child’s experiences, as a kind of language play, and even poetry.

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An illocutionary account of disagreement

The problem of faultless disagreement (FD) has received a lot of attention in the recent years (Kolbel 2004, Lasersohn 2005). FD is construed as a conversational situation in which the speakers express conflicting judgments but neither seems to be at fault. This kind of conflict can be spotted in discussions about beauty, morals or taste. Since contextualist semantics has a problem with accounting for the FD intuitions, many alternative proposals have been suggested. In my paper I present a new account of disagreement construed as a conflict of non-assertive speech acts. I show that these illocutions have the potential of changing the normative context of the conversation: common commitments, goals and values of the speakers and how the resistance to modify this context gives rise to the disagreement intuitions.

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What happens after illocutionary suicide?

In pragmatics illocutionary suicide is a communicative act that destroys the rules of the communicative situation (RCS), depriving the given communicative act of its performative power (for example, when someone says "I always lie" or declare when passing a law that it will not have legal force). Semiotic study of the communicative situation ends after such an illocutionary suicide is carried out. Thereafter three types of change can be distinguished. 1. Communicants pretend that nothing has happened and the global RCS continue to operate. If a significant conflict arises, it cannot be resolved with the help of the existing RCS. In this case, there is a transition to one of the next options. 2. The existing stereotypes of behavior and fragments of the previous RCS give rise to some kind of spontaneous way of behavior, which becomes a new RCS, accepted by everyone some time later. 3. If the first and second types of development of communicative situations turn out to be impossible, the semiotic status of people (animals) interaction is destroyed and non-semiotic mechanisms of interaction turn on-tantrums, mental suppression, direct physical impact, defense means (including weapons), arson, kidnapping of communicants, etc. Such interactions are so dangerous, energy-consuming and unpredictable that sooner or later a new RCS is formed, which is voluntarily accepted by the communicants. Thus, the consequences of illocutionary suicide are overcome (through various means depending on the type of communicative situations).

15TH World
Congress of Semiotics

Semiotics
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VII. Translation / Transtextuality

Emotions, translation and encountering the Other

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This panel invites participators to contribute with their reflections on the signs—verbal and nonverbal—of signifying, communicating, and translating emotions in society today. In a global semiotic framework, we propose an interdisciplinary and intercultural approach to the question of the translation/translatability of the languages of the emotions, whether a question of intralingual, interlingual or intersemiotic translation. An ever more multicultural globalised world amplifies our understanding of the range, complexity, and experience of human emotions, thus of their role in shaping knowledge, belief, and values and in defining the politics of human behaviour and social practice. Understanding emotions of diverse peoples and communities represents an integral, increasingly important part of cultural literacy in our globalised world.

Contributions are welcome from different fields and disciplines in dialogue—from the sign sciences to the life sciences –, as thematized by general semiotics on a theoretical level and developed by global semiotics on the practical. Contributions are welcome relating to such areas, among others, as “Literary Studies and the Arts”, “The Task of Translators and Interpreters”, “Semiotics, Linguistics and Philosophy of Language”, “Gender Studies”, “Multiculturalism & Migration”, “Audio-Visual Design and Digital Culture”, “Media and Technology”, “Philosophy and History”, “Translation Training/Education”, “Legal studies and Ethics”, “Anthropology, sociology, psychology”, “Biosemiotics and the Health Sciences”, “Cognitive Sciences and Neurosemiotics”.

PAPER ABSTRACTS

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Homo Symbolicum: Questions concerning certain faculties claimed for human nature

The paper studies the human sign activity as a continuous translation and transformation of energetic spaces of oppositional and competing forces: the self and the other.

As we work our way through the different layers of meaning acquisition of representation and interpretation, we develop symbolic forms, in general, any communication pattern of language authority, as our translation tools. But beyond being tools, languages have their own life and desires that challenge our conscious self until eventually, overwhelmed by the tension of multilayered and synchronic translation, a subtle alienation process takes over. What strategies have we developed to translate beyond languages? How to master a language without being absorbed by it? How to challenge and embrace the other without losing the archaic self?

The history of semiotic displays great examples to answer such and similar questions concerning the struggle to find our voices in the alienation process of sign-translation. Revisiting Charles S. Peirce’s Questions Concerning Certain Faculties Claimed for Man, the paper examines sign-processing strategies with concepts such as emotion, intuition, sensation, introspection and elaborates the experiential spheres that shape the self in opposition to the symbolic body.

With these arguments on the origins of thought and sign, the study discovers further evidence in Julia Kristeva’s reflections on the “silence of the polyglots,” and Derrida’s “Monolingualism of the other,” that substantiate some characteristics of human nature as a thoroughly and uniquely symbolic existence.

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Nakama: An untranslatable term linked to the role of evolutionary love in the Constitution of a digital community of one piece fans in Brazil

The article aims to contribute to the understanding of the concept of community and, specifically, to reflect on the role of evolutionary love (agape) of the Peircean cosmology in the constitution of communities. To this end, the article presents reflections on the concept of community, from a pragmatic definition of this concept, and analyzes a particular digital group, the Brazilian fans of the comics (manga style) One Piece, focusing on the potential of meanings attached to the term nakama, used by members to refer to each other within the group and to the characters of the fictional work. The analysis uses a methodology based on Bardin's content analysis and Kozinets' principles of netnography, combined with concepts from Peircean semiotics, especially the interpretant and its unfoldings. Among the results, we observed that the fan community uses the term nakama to create a pragmatic distinction with the terms "friend" or "companion", which incorporates the sense of sharing values or ideas of the community, arising from the work One Piece. This feeling of "being together" in the same idea is one of the pillars of the Peircean community, which we consider the first modality of community, the "agapastic community", in which the members are attracted by a common final destination, a destination shared by all participants, even if they are imbued with particular idiosyncrasies.

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Interspecies connectivity and emotional exchange within canine-human communication. The role of emotion from a zoosemiotics perspective

This contribution puts reflections on the issue of interspecies canine-human communication, on signs (verbal and non-verbal) of communicating and translating emotions. An interdisciplinary approach is beneficial to provide an understanding of an interspecific translation between human and animal, especially in the case of domestic or companion animals which have adapted to human-animal communication so far. Understanding the role of emotions in shaping knowledge and behavior represents an increasingly important part of Human-Animal Studies. Increasing involvement into this specific interspecies communication have also amplified cognitive skills of domesticated species.

We will discuss theoretical frameworks of the interspecies communication issue and it will highlight the role of emotions. Also, specific examples of interspecies translation tools such as dog talking buttons will be introduced.

Throughout domestication, dogs went through a process of selection of skills for interacting and communicating with humans, which may have contributed to the development of their cognitive resources. Dogs can produce specific calls with distinct meanings. They might be also capable of combining multiple meaningful calls into syntactically ordered sequences. Communication with the motive to inform others has been seen as a unique feature of human communication so far. We will discuss dog's behavioral repertoire when communicating with humans, differences in conspecific and heterospecific communications between dogs and humans and its implications. Because dog communication shows mainly emotional states, unlike humans that communicate mostly specific intent or actions, the messages that are shared across species tend to be more general in nature or can be missed or misinterpreted.

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Helpful Guides, Happy Hunters, and Content Bears: Postemotional game hunting in Manitoba

In this paper, I examine postemotional interpretations and representations of the emotional states of hunters and bears as related to consumer black bear hunting within Manitoba. To accomplish this, I will present findings from an analysis of five hunting packages focusing on black bear hunting within the Canadian province. My intentions here are not to present a critique of hunting practices themselves, or an ethical stance on hunting, but to reveal and critique the ethos present within and around these institutions. To accomplish this, I will make use of sociological theory—postemotionalism and social phenomenology—to discuss the general social and societal structuring of these hunts, as well as to demonstrate how the associated emotional dynamics and structures relate to wider societal conditions. Moreover, I will also make use of semioethics, and eco and zoosemiotics, to contextualize these sociological perspectives within, animal semiotics, through focusing on umwelt, globalization, translation, and emotions. Through this discussion and synthesis of perspectives, I will demonstrate how representations of hunters and bears, within this context, are used to construct an ethos of intersubjectivity among hunters, peers, guides, and bears. I will then present a critique of this ethos, presenting it as anthropomorphic, rationalized, and enchanting.

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Iconographies of alterity: Racism, narcissism, sexism: Distorted subjectivity in the age of social media

The core of this paper is the dialectic between identity and alterity in communication design and social media systems. A critical exploration is proposed of how communication contributes on the one hand to the construction of identities—of companies and institutions as well as of individuals—and on the other hand, tends to the negation or the oblivion of different social alterity or their homologation. In the era of globalization of communication systems, this dialectic increasingly appears to be a theoretical issue to be addressed, to make it necessary to investigate how the image of the other is constructed: to distort it and distance it from the self, or to enhance it to exploit its emotional rhetoric.

The construction of identity is indeed one of the historical tasks of communication design and a subject of study in sociology and semiotics. However, when its task goes beyond the specific communicative function, the risk is the stiffening of identities with some critical consequences in the social field. The “identity obsession” can lead to the proliferation of beliefs based on prejudices and stereotypes, conflicts, or cultural opposition, as well as to discrimination in gender issues, migrations and more.

The aim of the paper consists in trying to understand what the ways of transition from a monological and unidirectional communication to communication (and therefore a design) might be that places at its center dialogue and exchange, a plurality of representations, and implicit narratives of forms of otherness that are often denied.

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Transcoding emotions: How tertiary orality changes communication practices in Runet

In his *The Language of New Media* (2001), Lev Manovich describes five principles inherent in modern digital media: numerical representation, modularity, automation, variability and transcoding. Transcoding is a technical term that means the direct translation of one digital format into another. Manovich expands the boundaries of this term from purely technical to cultural categories. Namely, he distinguishes between two basic levels—the computer level and the cultural level—and transcoding here means the mutual influence of these levels, which initially represent two different syntaxes.

In *Software Culture* (2010), Manovich explains that software, in a broader sense, is our interface with the digital environment, a specific transnational language through which communication takes place.

If V. Ong already in 1982 called the emergence of new electronic means of communication (radio and television) in educated societies “secondary orality”, in 2008 D. de Kerkhove called it “tertiary orality”: the World Wide Web is an extremely complex and dynamic communicative reality in which transcoding plays a key role. It is a continuous, non-linear, and constantly evolving process that underlies all current communicative practices at different levels.

In my research, I focus on transcoding to understand how it has influenced the development of language on the Russian Internet (Runet), especially in terms of expressiveness and the transmission of moods. I analyze different examples of language to show how “tertiary orality” tends to reduce and simplify the variety of emotions that can be transmitted in the Russian digital environment.

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Beyond any culture: Semiotic notes on the establishment of a digital civilization

Starting from a semiotic analysis of the conceptual dyad ‘material/immateral’, the proposed presentation is mainly aimed to distinguish a ‘digital culture’ from a ‘digital civilization’. Indeed, in connection with incisiveness wherewith the rapid growth and transformation of communications imposes itself in the structuring of global economic, political and social dynamics, it is more and more wide-spreading the idea that these dynamics are marked by the transition from ‘real’ to ‘virtual’ experience. As regards this, it is worth introducing the concepts of ‘semiosphere’ and ‘bio-semiotics’, according to which ‘materiality’ and ‘virtuality’ of experience appear as inseparable elements of the same experiential ‘reality’. Starting from this perspective, the adjective ‘virtual’ will regain all its ontological significance, requiring the introduction of the concept of ‘attestation’ and the ethical dimension of a ‘responsible communication’. At this point, what is called ‘digital culture’ will find its more proper definition in a precise plan for the habitability of the world, the only result of which, however, seems to have already disappeared in favor of the development of a still anonymous civilization.

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Virtual signs, real emotions: How virtual architecture communicates in digital games

In a world dominated by an architecture that often fails to communicate to the public (Ibelings 1998, 88), or fails to communicate the right messages (Curl 2018, xxxi), and most importantly “deliberately avoids emotional engagement with its user” (Coates 2012, 11), digital games provide a rare imaginary space where architecture is communicative, and stirring emotions is one of its main purposes. This presentation investigates how digital games transmit emotions to players, and how architectural signs are a

fundamental component in this process, using Brian Upton's concept of the "ludic sign", the idea that the aesthetic experience of digital games is a semiotic process (Upton 2015). Digital games are also composed of non-interactive or motionless parts which can be equally enjoyed by players and are equally significant emotionally. In other words, architectural signs are a fundamental part in setting the tone and décor of a digital game, even without dialogues or characters, as demonstrated in games such as *Manifold Garden* (William Chyr Studio 2019) or *ECHO* (ULTRA ULTRA 2017), where the architectural environment alone is able to communicate emotions to players. This paper shall examine these "static" architectural elements revealing to what extent they semiotically convey emotions in digital games.

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How to translate the Shoah? The National Museum of Italian Judaism and the Shoah in Ferrara as a case-study for tourism communication

The purpose of the paper is to conduct a linguistic analysis both of the communication in English inside the National Museum of Italian Judaism and the Shoah and in its website measuring the degree to which the history of Jewish people in Ferrara is explained in printed, displayed and online promotional texts and to outline if both the digital space and the museum space can become today a space for inclusivity and a retelling of history.

The paper will be divided in two parts: 1) the analysis of a corpus of promotional material in Italian and English (catalogue, leaflets, museum labels and captions) united to the analysis of the museum experience through what has been built up as a real voyage in a double language inside and outside the Museum (the garden) 2) the analysis of the website communication in the two languages.

The methodology used will refer to CDA, Social Semiotics and Tourism Translation with the primary aim of outlining all the aspects of translation of museum materials and communication and a website as a multimodal text. The essay will offer the results of a qualitative analysis trying to show how the Museum is represented through linguistic, cultural and visual choices that represent the tourist experience in a highly codified way, and to demonstrate how this representation is adapted for international tourists.

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The intersemiosis of emotions in Oodgeroo Noonuccal's work

The proposed paper reflects on the link between verbal and nonverbal interpretants in the production of the First Nation author Oodgeroo Noonuccal (1920-1993). From this perspective, Oodgeroo's eclectic practice—from her political poetry to the narrative works, from children's literature to theatre, from the illustrations and the artworks to her actor's performances—, like that of other ancient cultures, is seen to reflect the 21st century's global trend towards multi-disciplinary artistry.

As an Australian Indigenous writer, Noonuccal inherited the oral storytelling traditions of her people which were always embellished by the visual: ground and sand drawings, rock and body drawings, and performance, music, and dance. As I argue, visual elements are always present in her emotionally oriented work. By examining Oodgeroo's combinatorial use of verbal and visual imagery and commenting upon music, film and theatre adaptations, and visual attachments such as illustrations and photography, the hybridization that underpins her language is emphasized as a key aspect of her emotive and communicative appeal.

Based on a semiotic conceptualization of translation and drawing on some recent contributions on intersemiosis, transmediality, and the translation of emotions (Petrilli 2003; Marais 2019; Hubscher-Davidson 2020; Petrilli and Ji 2022; Marais and Meylaherts 2022), this paper aims to offer a novel assessment of Noonuccal's work, bringing to light the synchronic and multidimensional character of her poetics.

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Translating experiences and emotions in Rajbanshi folk rituals

Human experiences consist of both emotions and intellect. As G. N. Devy writes, "Sensation accumulates in human experiences, finds a place in human memory and becomes what is known as knowledge" (46). Therefore, a community's experiences, comprising of events, practices, and their repetitions, eventually find a place in their collective memory. This paper aims to study the folk rituals of Rajbanshi community and observe how the members of the community carry the ritual texts for generations by acts of learning, repeating, and translating through performances like dancing, singing or narrating the ritual myths. Rajbanshi community is an indigenous community, spread across the regions of North Bengal, Bihar, West Assam, and Meghalaya in India, and also the neighbouring countries like Bangladesh, Nepal and Bhutan and their rituals are oral and performative. The study of Rajbanshi rituals, like *Hudum Deo Puja* and *Mecheni Khela*, substantiate the concepts of procedural and representational memories. The representational memory contains the patterned behaviour like following a particular dance-step, while the procedural memory stores the rituals' knowledge in their subconscious. A ritual performer, who carries the rituals in his/her memory and repeats them, becomes an author, a speaker and a translator.

The emotions of being a part of a community also induce the act of repeating. However, these emotions, under the influence of dominant mainstream cultures in the surrounding areas, also get subsided. This paper will also study the effect of dominant Bengali culture on the Rajbanshi ritual performances and the community's changing memory.

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The complexity of emotional representations in literary translations

This paper aims to offer a case study of the literary representations of emotions in original texts in Czech language and in their translations in Macedonian language. It will analyze ways and traditions in portraying the emotional world of characters in fiction in two languages, by numbering and comparing the words denoting emotions in several novels by Czech authors, such as: Michal Wiveg, Jahim Topol, Petra Hulova, Jirzy Kratochvil, Hana Kolarzikova etc. and in their Macedonian translations in Macedonian language (all translated by the author of this paper). The main goal is to show how in translation the emotional coloring of translations differs from that of the original texts. The analysis will be also focused on the link between the different authors and one the identical translator and on the way of translational reaction on the different emotional aspects inherent in the original works. The work approach will be interdisciplinary, at the crossroads research of translation al studies, literary studies, and semiotics, with a special focus on emotionality. The main goal is to reach a closer understanding of emotions and their literary representations in Czech and Macedonian languages and cultural contexts.

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A sensory (and emotional) reading of Silvina Ocampo's short story *Hombres Animales Enredaderas* (1970)

It is well known that one of the prerequisites for a translator working with literary texts is an ability to sense or 'feel' a text prior to its textual recreation. However, the identification of where in the text sensations emanate remains complex and elusive. The ability to perceive texts sensorially is particularly relevant when dealing with texts such as those from the Argentinian writer Silvina Ocampo. This presentation is based on a close reading of the uncanny short story "Hombres Animales Enredaderas" (1970). A phenomenological study was undertaken to look at how perceptual sensory cues are encoded as auditory and visual imagery in the text and how these impact on the reader. This study focuses on tracking sensory markers and combines close reading with computer aided qualitative data analysis to identify and visualise the encoded textual components which trigger, through auditive and aural features, an emotional response.

The discussion considers how the sensory markers identified contribute to making sense of the story and how these can be recreated in translation. The findings reveal the presence of a significant number of visual and sound markers which are interwoven with the very structure of the narrative, thus contributing to the emotional impact and resonance of the story.

This paper is part of wider doctoral research on the sensory experiences elicited from Ocampo's work.

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Des Tours de Godard: Emotions and feminist translation

Making reference to the anthology of Barbara Godard's writings on translation they recently edited and published, Eva Karpinski and Elena Basile will highlight the role that embodiment and emotions play in Godard's theory and practice of feminist translation, as they evolved between the 1980s and early 2000s in conjunction with her sustained engagement with the work of Quebecoise writer Nicole Brossard especially. Cognizant of Godard's lifelong commitment to the transformative potential of translation as a politically situated practice of rewriting, Karpinski and Basile will elucidate the ongoing relevance of Godard's thought to contemporary trends in translation studies

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Bodies, non-linguistic emotions and inter-semiotic translation.

Rossi-Landi's critique of linguistic instrumentality and Butler's analysis of Marx' *inorganic body*

Ferruccio Rossi-Landi criticised the so-called *instrumental view of language*: according to this theoretical perspective, *language*—understood in its verbal dimension—is an instrument that human beings *use* to work on—*model*—something else. This "something else" includes *feelings* (or *emotions*), *thoughts* and *experiences*, that is, *pre* or *non-linguistic* objects.

According to Rossi-Landi, this is a close-minded approach. If language—especially, verbal language—is considered a mere instrument, then a wider dialectical process is overlooked: *linguistic work*. For Rossi-Landi language—both verbal and non-verbal—is a process constituted not only by instruments, but also *materials* and *products*. Therefore, *feelings*, *emotions*, *thoughts* and *experiences* are not merely materials to elaborate, but *products* of previous *linguistic social work* and *instruments* for future work processes. This idea implies ongoing *inter-semiotic translation* between verbal and non-verbal sign systems.

Rossi-Landi's materialistic semiotics considers the concept of *body*—understood in its psycho-physical materiality—as the *irreducible* element of the semiotic processes. The human body can *exceed* the social sign-systems in which it is involved, generating new forms of signification and communication. The body—with all its emotional abilities—is understood by Rossi-Landi both as the complex of *sensorium*—as Sebeok would say—and processor of semiotic activities.

The latter is in line with Judith Butler's analysis of Marx' concept of *inorganic body*. According to Butler, referring to the "inorganic" [*unorganischen*] dimension of body Marx underlined that bodies constitute the condition of every possible interaction between different species, consequently he questioned anthropocentric visions of the Human-Nature relation.

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The 'bellicose' nature of dominant discourse today

Fear is the predominant *emotion* of the last two years. Since the Coronavirus outbreak, the emotion of fear has spread among people through ideas and expressions such as "isolation", "fighting a battle", "invisible enemy", "staying at home" to secure "contact avoidance".

The risk of contagion has translated into *fear of the other*: fear of talking if not at a "safety distance", fear of touching other people, even loved ones living in the same house. But what are the consequences of this fearful condition of being in the world with a constant feeling of distressed vulnerability?

From a linguistic viewpoint, this situation has led to developing a "language of fear", which derives from narrating events using the *war metaphor*: a sort of *bellicose discourse* has been privileged by governments and mass media, causing distrust and alignments (e.g. pro-vax and no-vax). Respect for such *warfare* conditions has become the measure of a person's goodness and a discriminating factor to condemn the Other.

According to Levinas, law arises as "a function of the other", not from original fear of the other (Hobbes), but from care, fear for the other. Although the pandemic restrictions could seem to be in line with Levinas' idea, in fact dominant narrativity has contributed to enhancing the fear of the other, through a sort of selfish protection concealed by altruism...

What social and personal consequences of living in this ambiguous "warfare" condition? How do the metaphors we use influence and forge reality?

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Podcasts and alterity: A semiotic analysis

This article seeks to discuss the possible relationship between Brazilian podcasts dedicated to journalism and alterity within a semiotic theoretical framework. Sound is a phenomenon that has the ability to involve and create bonds with the listener. In podcasts, it is signs that reveal themselves to us and activate the senses within the mind, creating a relationship with the interpreter. The sound of the voice, for example, relates to the representation of individual faces because both are implicated in the dynamics of the social dimension: a mark of alterity, as Lévinas points out. It is hoped this study fosters a deeper understanding of the effects generated in the listener while listening to podcasts, in order to delimit some of the meanings produced and become associated with the concept of alterity. To do this, we completed a bibliographic survey with contributions from Lucia Santaella, Charles Peirce and Emmanuel Lévinas to analytically explore the surveys. From a communication studies approach, we begin by articulating Peirce's semiotics to demonstrate the possible interpretants that are generated in the podcast listening process, and we then examine the concept of alterity in relation to Peirce's semiotics. And finally, the analysis turns to elements observed within the realm of interpretants to establish possible associations with alterity, according to Lévinas. Therefore, the article seeks to demonstrate how Peircean semiotics can help to understand the phenomena that surround us, especially those belonging to contemporary media products, and how the concept of alterity can configure the place of the other so that it is seen beyond a mere purpose.

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The best interests of the child: Signs of emotions in treaty-making

This paper offers an interdisciplinary analysis of the many languages of emotions that underpin treaty-making. It explores the meaning-intention behind State delegates' interventions as they negotiate the content of relevant provisions by using the UN Convention on the Rights of the Child (CRC 1989) as a case study. More specifically, it analyses the complex ramifications and intercultural dimensions of the drafting of the notorious 'Best Interests of the Child' principle enshrined in article 3 of the CRC. This enigmatic principle triggers passionate debates globally and has been the subject of different interpretations both internationally and at the domestic level. The content of this principle, and how it applies to each child, and to children as a group, varies greatly, even within the same country, culture and social class. The interventions of State representatives, and the negotiations that took place during the phrasing of this principle, as described in the travaux préparatoires, are employed to reveal underlying emotions and passions, as well as divergent viewpoints. The central role played by State delegates as semioticians, and 'semioethicians' (Petrilli and Ponzio 2010) is underscored in this context.

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Algorithmic translation and emotional outrage in politics: A semiotic analysis

During this first quarter of the twenty-first century, political developments around the world have punctuated the reality that our digital media play a discernible role in stoking the flames of moral outrage among the public writ large. Indeed, the ways in which moral outrage is expressed and experienced within contemporary existence are intrinsically shaped by the translative processes of a-signifying digital machinery as it circulates mediated representations of our political reality. Borrowing from Susan Petrilli's theory of translative semiotics, this chapter presents a semiotic examination of the assertion made above, arguing

that as digital algorithms assemble and position signs among an arbitrary and precarious assemblage of interpretants within the Internet of things, the meanings and experiences of morality and moral outrage are instantiated collaboratively in a dialogical-dialectic choreography between human minds and their built environments. In the process, the meaning of morality takes on the impermanent character of a floating signifier among an undulating assemblage of equally impermanent interpretants. For better or worse, the human Umwelt is caught in the dialogically dialectic web of cybersemiotic translations, which has transformed the traditional order of political norms and customs, distorting the expression and experience of moral outrage within our contemporary world.

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Dialogue In silence: Introspecting meaning-making in meditation

Growth in scientific knowledge has contributed extensively to physical well-being, but not to human happiness. Mental well-being is an increasingly important aspect of global health. Semioethic perspective brings attention to care for life that involves sustainable and responsible mental behavior requiring emotional intelligence and ethical intuition. Development of these qualities could be observed in contemplation, which bridges third-person and first-person scientific investigation. An example of such systematic introspection is Buddhist meditation. Contemplation is intrinsically ethical, and meditation could be approached as an ethical activity rather than individual practice reduced to mere construction of here-and-now, as today's popular and scientific discourse tends to. Although seemingly mystical, altered states of mind are not irrelevant for general human experience and social action, because they could reveal valuable insights to understanding meaning-making with the purpose of good life. Meditation as autocommunication par excellence creates "laboratory" conditions for observing the semiotic mechanisms of the psyche. This paper aims to:

- (1) initiate a dialogue between Buddhism (explicit emphasis on similarity, interdependence) and semio(e)t(h)ics (emphasis on otherness);
- (2) dismantle the meaning-making processes in altered states of mind during meditative contemplation (e.g., strategies for neutralizing emotions and pausing a constant loop of semiosis). To do that, first-person experiences of Chan silent illumination meditators are investigated with the method of dialogic introspection;
- (3) reach a better understanding of meditation as an ethical activity, and the dynamics of attachment/detachment in regards to affective hyper-generalized field-like signs that affect human animals the most (e.g. values).

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On the present-day microcosms: Translating the emotion of escape

In view of the present-day society at large, encountering a deadly pandemic, yet also, abruptly, the largest wave of war refugees in many decades, dramatically changing the world, I propose to reconsider two pertaining concepts, *microcosm* and *escape*. The pandemic and war, two all-diffusing annihilations of life, culture and ecology, 'natural' / man-made, are most exposed in the perspective of human *movement*, blocked in lockdown, excessive in refugees. In both cases, however, living *microcosms* are created, and the pertaining *semioscapes*. And it is intrinsic *human emotion*—generated as responsiveness to such new *microcosmic lifeworld*, its inevitably mutating signs and internally changing symbolic forms—that endorses any further, individual or collective, critical sustenance, (re)articulation and practices of *worldmaking*.

I probe these *semio(e)scapes* among humans compressed to microcosms due to two different disaster-circumstances 1. where safety-isolation is an escape from the pandemic, yet generating desires for escaping such escape 2. where physical escape bears the weight of the survival out of an imponderable uricide/genocide.

I focus on the emotion related to escape, the *emotion of escape* and as escape (etymologically, emotion derives from *émouvoir* [to stir up], *emovere* [to move away], marking a transition, transfer, escape). I will discuss how this utterly personal emotion proceeds to *language, perception, transmission, translation, interpretation, share*. In particular, how, in humans encountering each other in both disasters (e.g., hosts/incomers), precarity and privilege lay bare each other's randomness, as if contrapuntally ethically complementing each other, enhancing the translatability of the emotion of escape, in lingual and other ways.

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Otherwise than emotions: The semiotic self *Moving toward the Other*

The origin of the word "emotion" is in the French *émotion*, that is a derivation of *émouvoir*. This word has its etymology in the Latin model of the verb *emovere*, that means "to set in motion", "to move away". Emotions, under this point of view, are "accomplished" always in a movement. Emotions are movements toward the otherness, they are continuous relationships with the "world" and the "time" in which each subjectivity interprets itself. We could add that this interpretation of "owns subjectivity" is always diachronic and synchronic. Emotions have their interpretative path in both the system of verbal and non-verbal signs. In the proposed communication about emotions and their semiotic translations, we will delve on the relationship that is established between consciousness and the world according to the theories of French philosopher Emmanuel Levinas. Furthermore, we will follow analysis of Charles Sanders Peirce, Charles Morris, and Thomas Sebeok on the "semiotic self". More generally, we will delve on the relationship between the signs of subjectivity and the ethical processes of anthroposemiosis. Also considering the relationship between otherness and identity as constitutive of subjectivity, we will analyze what in emotions is formal, if emotions are functional to the "logic of exchange", confirmation, belonging or if instead they are in a truly "absolute" relationship with the other.

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Self, language and living together. Otherness and the translatability of emotions

The private/public status of emotions is a central issue in relation to the question of the translatability of emotions and their languages. Can private emotions be made public, or do they remain private? Are public emotions exclusively public? We believe that emotions are not only translatable, but can only be perceived on the basis of translation-interpretation processes. Charles Peirce observes that to *interpret oneself is not a less complex problem than to interpret others*. Both cases inevitably involve interpretive-translational procedure. That emotions belong to the self is evident. But the self is double at least, formed of identity and alterity. We question the belief that the language of emotions is a private language. "Semiotics of emotions" involves "semiotics of interpretation" by contrast to "semiotics of decodification." Uncovering prejudice à propos the private character of emotions calls for a revisitation of the notion of subjectivity. The I is alterity such that to live coherently with its true nature and constitution means to rethink the social in terms of living together. The relation between emotion, interpretation and translation is investigated from the perspective of philosophy of language, semiotics, and literary writing.

Translating sentiments: music, literature, and visual arts *en face* the signs in human culture from antiquity to the 21st century

CONVENOR:

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Sentiments, emotions, and feelings accompany human beings in ever-day situations and activities, and they form one of the most important parts of human life. Since antiquity one can observe the immense importance of sentiments presented, from different points of view, in all arts—as the main object of arts as well as a tool of communication between human beings. The goal of this panel is to show how the signs connected to human feelings, emotions, sentiments, or inner life are represented in different arts, and how they are translated between the arts.

The main questions are:

- which means are used in the different arts to express sentiments?
- which codes are used by artists to present sentiments?
- which systems of signs do they use?
- how to those codes and signs function in human reality?
- how do they describe human reality?
- are those codes and signs universal or typical for some artists, epochs, places, etc.?
- how is it possible to translate the codes and signs between different arts?
- which tools give us semiotics to work on these topics?
- which knowledge about human culture and human beings can we construct thanks to work on those topics using semiotic tools?

PAPER ABSTRACTS

To translate or not to translate sentiments between arts

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Sentiments, arts, translations and semiotics

Sentiments, emotions, and feelings accompany human beings in ever-day situations and activities, and they form one of the most important parts of human life. Since antiquity one can observe the immense importance of sentiments presented, from different points of view, in all arts—as the main object of arts as well as a tool of communication between human beings.

The goal of my paper is to show how the signs connected to human feelings, emotions, sentiments, or inner life are represented in different arts, and how they are translated between the arts. I will focus my analysis on signs and codes used by various artists of different times to find out how the signs and codes function in their works. Thus, I will examine if those codes and signs are universal or typical for some artists, epochs, places, etc. and how is it possible to translate the codes and signs between different arts.

I will present a synthesis of these analysis and a few examples of various *oeuvres* created by poets, writers, painters and musicians, especially from 17th to 19th centuries (e.g., J.B. Rousseau, Colin de Blamont, Balzac, Liszt, Hugo, Boulanger, Delacroix, John William Waterhouse) who took up the same theme in their works, often inspired by each other (e.g., Circe, Mazeppa).

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Gesture in the semiotics of culture and performance on the example of modern Ukrainian conductors

The conductor has a special place in musical performance art. In this form of art, the conductor does not directly produce musical sounds, but at the same time manages the performance process, thus gestural and visible images arise in the listener's perception as well as in the orchestra performers themselves. The artistic significance of the conductor's gesture as a means of communication, encouragement, and creation of a performing image is of great importance not only for the performers themselves, but also for the audience. Today, modern conductors are required to pay special attention to all the details of the performance, starting from learning the score and ending with a rich range of manual techniques. The pictorial representation of each gesture gives both the orchestra players and the audience the opportunity to have before their eyes a bright plastic text of a musical piece. Therefore, the system of manual movements of the conductor acts as a specific semantic meta-linguistic form of music.

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Ruins, sings and colours: the intensity of life and memory in art of Zbigniew Makowski

Zbigniew Makowski (1930-2019) is a Polish painter whose work is consciously related to the concept of a sign. The subject of analysis will be his early work in the context of the reception of Samuel Beckett and Georges Duthuit. Makowski combined painting and literature. For him, both arts had material, visual and semantic qualities. One of the procedures he used in trying to give his own meanings to the world devoid of sense by war was processing books: painting them over, cutting out, covering their pages with his own signs. Exploiting the experiences of surrealists on the one hand, and on the other, making a *détournement* of Duthuit's concept of "le feu des signes", he treated colour as a medium opening private memory and the necessary means for expressing emotions.

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Cultural genealogies of the sentiments of respect

Feeling and showing respect has been present since the earliest times, either explicitly or implicitly, in the works of human culture. The meaning associated with this feeling is sometimes hidden-in the case of bygone eras due to cultural codes that are not always comprehensible today, and in modern and postmodern times: due to the *a priori* assumed ambivalence of the sign and hypertextuality. This does not mean, however, that the analysis of the image of respect in the works of culture remains impossible. By undermining the historical, linear link between *signifiant* and *signifié* and relying on Michel Foucault's genealogical method, I propose a division of the creation of signs which represents respect, focusing on three concepts: "Virtue", "Epiphany" and "Anamorphosis". The main part of the work will be devoted to last of them. In the case of the first of them, the signs are considered in relation to the social reality and framed by social conventions the semantic field; the concept of "Epiphany", borrowed from Charles Taylor, is placed in the context of "authenticity" (understood in the vein of Jean-Jacques Rousseau). The "Anamorphosis", crucial for my work, fits into the pattern of structuralist project of the Roland Barthes' New Criticism and focuses on the search for the topology of a sign, concurrently emphasizing its atopic character and connoting that "something that is viewed or considered for the second time takes a different form or meaning". While each aforementioned category was embedded in literature, visual arts and cinematography of the broadly understood West, I put an emphasis on postmodern works: a short story by Julio Cortázar's *Axolotl*, drawings by Pierre-Yves Trémois and the film *A Zed & Two Noughts*, dir. by Peter Greenaway. Each of them accentuates the transhumanist perspective of the respect and the mixing of cultural codes present in previous centuries. The hypertextuality of art and literature created since the 1960s problematizes the feeling of respect: the hieratic or violence of gestures related to this feeling, its social and individual dimensions intertwine in the rhizomatic structure of signs and constitute quite a challenge for the interpreter.

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Isotopies et triple transmutation dans le conte de Psyché

Dans l'article *Aspects Linguistiques de la Traduction* (1959) où Roman Jakobson présente sa typologie de la traduction, le type de la "traduction intersémiotique ou transmutation" est considérée comme une macro-compétence consistant en une extension du processus de traduction. Le langage naturel en tant que système sémiotique principal, combiné avec la littérature et la mythologie en tant que systèmes de "modélisation secondaires" (Moscow-Tartu) forment le cadre de cette étude. Le corpus est constitué du conte mythologique de Psyché (Apulée, *Les Métamorphoses ou L'Âne d'or*, IV, 28, 1-VI, 24, 4, IIe siècle) et de peintures et sculptures de l'Art occidental inspirées de cette histoire ancienne. Une étude du conte, mis en relation avec la peinture d'abord, puis avec la sculpture est d'abord entreprise. Le repérage des isotopies sémantiques est effectué selon la méthode proposée par Algirdas-Julien Greimas (1966). Est ensuite tentée une mise en œuvre de la traduction intersémiotique ou transmutation, d'un système sémiotique non linguistique à un autre, correspondant au troisième type dans la typologie de Jakobson (*Ibid.*), et simultanément au phénomène de "l'intericonicité" de Sonesson (1996). Il s'agit d'une transmutation directe des isotopies, des motifs allégoriques artistiques, de la peinture à la sculpture cette fois.

Literature, translation and signs

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Semiotic features of recognizing the Homeric hero.

A study of the value of Homeric epithets in the adaptation poems

My research investigates the representation of two Homeric characters Helen of Troy and Achilles in XX-XXI century English language adaptation poems formed within the semiotic transformations of these iconic characters through the epithets. The Homeric epithets like "swift-foot Achilles", "Achilles brave-heart", "Helen white-armed" etc. are the ground layer of building new version, new image of the Homeric characters in modern poetry. For example, Carol Ann Duffy being aware of Achilles' feature of "swiftfootness" connects this meaning with football and gives it a complex semantics in her poem "Achilles" dedicated to David Beckham. On the other hand, the reader of Duffy's poem notices this complexity as he/she combines the two meanings: the Homeric meaning and Duffy's interpretation of Achilles' famous feature. Therefore, the semiotic value and significance of the Homeric epithets, as signs representing the features of character grow and change and, in some cases, even decrees their meanings.

The context of these poems as well as the rules and mechanisms of literary adaptations, are the primary interest in this research together with building the data of the Homeric epithets in modern poetry expressed in the correspondent word, line, or phrase from the adaptation poems.

To investigate the semiotic processes of Homeric epithets for the authors and for the readers of those poems, we apply the theoretical approaches and notions as followed: the Epic Reduction (Mary Hartley Platt, *Epic reduction: receptions of Homer and Virgil in modern American poetry*), notion of Fluctuation (Umberto Eco, *On Literature*, 2005), Myth and Repetition (Laurie Maguire, *Helen of Troy: From Homer to Hollywood*, 2009) Knowledge Activation (Edward J. O'Brien, *Knowledge Activation, Integration, and Validation During Narrative Text Comprehension*, 2014).

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“Love” and “hatred” in Shakespeare’s “Romeo and Juliet”: existential or relational semiotic values

“Love”, “hatred”, “will of revenge”, and other passionate sentiments visible in the realm of performing arts usually express aesthetic value or “beauty”, commonly analyzable in literary criticism. In contrast to such approaches, the present paper shall attempt to discuss such sentiments in a semiotic context, juxtaposing them to produce at least two relevant entities in the modern approaches to semiotics. The first one relates to the human relations of the characters of artworks as fictional ones (based on Greimas’s generative semiotics), and the second relates to their “Being” (based on Tarasti’s existential semiotics), intermediated by Daisen(s), to provide for a semiosis based on a novel sort of a communication process. Differing from “classical semiotics”, the paper endeavours to show Shakespeare’s characters in a permanent movement as transcendent signs to produce and interpret meaning. The goal is epistemic because of the possibility of hypothesizing matters and ontological because of the relatedness of matters discussed.

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Interart translating of tenderness and sorrow.

Hidden contrafactum of Karol Szymanowski’s song *The swan*, op. 7

The paper is concerned with the problem of relationships between several poems by Jarosław Iwaszkiewicz (from the volume *Dark Paths*, 1957) and Karol Szymanowski’s *The swan* op. 7 from 1904 (composed for Waclaw Berent’s sonnet, *The swan*, contemporary to the song). Precise microanalysis leads to the conclusion that the relationships can be seen at the various levels of the poems, including thematic, prosodic, versificational/ metrical ones. According to this reading it can be proven that they are situated in both the intertextual and the intersemiotic dimensions. We can ask about its significance in the new context of Iwaszkiewicz’s universe, paying attention to the fact that the author of *Dark Paths* published these poems on the 20th anniversary of the composer’s death. To what extent does he allow the subject of the texts to express the tenderness towards and sorrow after the deceased creator, mentor, cousin? What are the mechanisms of poetical expression and interart translation of these emotions in this specific case? What are the connections between the poetic meanings of the swan’s flight or the shape of the bird’s neck and fragments of the melodic line of the song? To what extent does Iwaszkiewicz reinterpret and reevaluate the meanings inscribed in the early twentieth-century sonnet?

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“When we lose people we love...”: intersemiotic translation and transcreation in a novel-museum

Orhan Pamuk’s *Museum of Innocence* is not only a novel, but also a physical museum that functions as a space dedicated to the sentiments of “love” and “loss”. Each chapter of the novel corresponds to a cabinet of curiosity in the museum, which are written and curated as a coping mechanism towards the sentiment of losing a loved one. Blurring the directionality between the source text and the target text, *Museum of Innocence* is an extraordinary example of intersemiotic translation between a novel and a museum.

This study looks at the novel-museum pair through the scope of intersemiotic translation and transcreation, where verbal signs are replaced with visual signs. Asking the questions “how can sentiments find representation in different artistic media?” and “through which ways can they be translated?”, this study analyses the intersemiotic and transcreational relations between literature and visual arts, and explores how verbal and visual signs can function as means to express sentiments. The comparative analysis between the novel and the museum are based on the triadic translation model (Aguar & Queiroz 2009) and de Campos’ seminal work “Translation as Creation and Criticism” (2007 [1963]). It is revealed that Pamuk, who has a trifold relation with *Museum of Innocence*—as an author, as a curator, and as a fictional character—not only translates written verbal signs into physical reality to express sentiments, but he also transcreates the physical reality as an artist in the museum.

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Between “intertextuality” and plagiarism in the visual contemporary arts: the new forms of implicit (un)boundaries.

“Technical reproducibility” is virtually a generalized condition of creative processes in the visual arts, from modern art, represented in particular by Duchamp’s famous ready-mades, through to pop art, whose maximum expression is Warhol. Contemporary artists, such as Luc Tuymans, Damien Hirst or Jeff Koons, often resort to artefacts from visual culture (photography, picture postcards, painting), which they take as more or less explicit references to produce their own work. As some of these works lie on the borders between ‘intertextuality’ and (barefaced) ‘copying’, the artists have unsurprisingly been accused of plagiarism. This presentation discusses the concepts of ‘originality’ and ‘authenticity’ of the work of art. It builds upon the critical perspective of social semiotics and considers, additionally, the theory of the iconic act and the legitimizing criteria underlying contemporary art to discuss the possibilities of recovering those two core concepts: ‘originality’ and ‘authenticity’. We present the findings of the analysis of selected case studies to reflect on the renewed forms of ‘intertextuality’ and on how these forms defy the implicit boundaries of definition of art in itself. The presentation concludes by hinting to how potential cases of art plagiarism can be handled.

Music, visual arts and sentiments

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Between an emotion and a rational sign. Selected ideas of geometric art

According to Curt J. Ducasse, art is the language of feelings, and the way they are expressed in the work of art depends on the medium used, as Bernard Bosanquet believed. Undoubtedly, art is a unique field of human activity that captures and expresses emotions. Each artist does this in a unique way. Presenting feelings in a work of art gained a special power in the nineteenth century, enriched with "observation", about which the painter Jean-Baptiste-Camille Corot wrote. Two worlds created in this way in a work of art: external and internal, unite according to Henri Matisse, who combines the concept of expression with composition. In the twentieth century, the first concepts of abstract art appeared, using the seemingly "dry" language of geometry. The opposition between emotion and intellect is part of the duality of human nature, who seeks harmony and balance of different opposites.

The paper will consider how a geometric sign in modern art has combined intuition and intellect, without distancing man from the world of nature and representational art, both at the level of the creator and the viewer's perception. Selected examples will show that geometry, by setting certain boundaries in the space of an art work, at the same time opens up a vast field of the space of feelings, extending its interpretative possibilities.

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Love and Grief: Visual and music signs in *Protesilas* and *Laodamia* by Stanisław Wyspiański and Henryk Melcer-Szczawiński

In her monography on Stanisław Wyspiański's stage design, Alicja Okonska stated that the 1899 drama *Protesilas* and *Laodamia* occupies a central position in the artist's project of theatre reform by focusing on visual and musical aspects. The mythological theme was a pretext for an opera-like theatrical piece, a philosophical meditation on grief and body-centred longing of the title character—Laodamia that finds a parallel in the works of Richard Wagner's *Tristan and Isolde*. In fact, literary scholars described Wyspiański's play as a typical, late-nineteenth-century *Wagneria*. Shortly after the first edition, Henryk Melcer, a Polish composer of Jewish origins, decided to compose an opera based on Wyspiański's work. As in the original text, Laodamia and her excessive, for nowadays audience, emotionality, being topoi of mourning and love, remains central. Based on the terminology proposed by Eero Tarasti, our analysis will show how grief and desire were coded. To reveal a multilayered character of Wyspiański and Melcer-Szczawiński's work, we will examine their works in the light of Richard Wagner's ethics and aesthetics. The inquiry will present Wyspiański's stage design and Melcer-Szczawiński's score as polymorphic text that may be described as a system of exo- and endo-signs. As a result, the analysis will present how the representations of the body were entangled in the modernist culture.

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Different kinds of love: Sentiments and rhetoric figures in baroque cantatas by Barbara Strozzi

The principal purpose of my paper is concentrated on a presentation of some fragments of baroque cantatas of Barbara Strozzi (1619-1677) venetian composer of Baroque era, where we can see different faces of love, and which signs are used for this, as well as how music translate literature affect. I will present this using some excerpts from cantatas of Strozzi like: *L'Eraclito Amorofo*, *Amor Dormiglione*, *Lamento* where I will show different rhetoric figures which express different sentiments, especially love.

The challenge is to show the way how the signs presented in this very expressive music represent and describe sentiments, emotions and different kinds of love, e.g., pastorale, dramatic, lyric, mythologic. As an opera singer I will also talk about theatrical aspects of human voice which express emotions and rhetorical figures in cantatas of Barbara Strozzi. In paper I will show different rhetoric figures in cantatas of Barbara Strozzi like: *patopoiia*, *saltus durisculus*, *exclamatio*, *interrogatio*, *suspiratio*, *anthiteton*, *assimilatio* understanding it as signs created a system of signs that was connected to particular time and place, but that become a universal system for many decades.

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Nostalgia in Jewish Prayer. Music dictionary of yearning

Jewish Music is frequently associated with the feeling of nostalgia. Usually, it is connected with the presence of the augmented second in one of its scales (*freygish*) or modes (*Mi Shebarach*). They provide composers with the possibility of creating major/minor harmonies at unexpected scale degrees as well as unusual melodic jumps and curves shaping sentimental musical phrases. However, is it indeed convincing that one interval established the reputation for the whole music tradition?

In my paper, I would like to consider some other musical factors contributing to the feeling of nostalgia in Jewish prayer. I will indicate them referring to the literature on the subject and the Jewish press and memoirs literature from prewar Poland, especially its south-eastern part (former Galicia).

21st Century Multimedia, semiotics and sentiments

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From Fryderyk Chopin's *Etude in E major Op. 10 No. 3* to Natalia Kukulska's music video to the song *Except for Us*:

The term "nostalgia" was first introduced in 1688 by the Swiss physician Johannes Hofer, as a reference to the medical condition of „homesickness”, appearing among Swiss mercenaries living in Italy and France. Its symptoms were believed to be bouts of weeping, anxiety, irregular heartbeat, lack of appetite, insomnia etc. "Swiss nostalgia" often appeared as a topos in the art of Enlightenment (Rousseau) and Romanticism (von Arnim and Brentano). Nowadays, the term is rather linked to the mild, yet deep feeling of longing for something distant in space or time and is even believed to have some positive effect on human psyche.

When Fryderyk Chopin composed his famous *Etude in E major*, Op. 10 No. 3, he was apparently experiencing physical symptoms of the "homesickness" syndrome: "on the inside something is murdering me—some premonitions, anxiety, dreams or insomnia—longing—indifference—will to live, and within one moment a desire to die", as he wrote in a letter to Tytus Wojciechowski. The *Etude* has become an important intertextual reference in popular music culture, inspiring a number of internationally popular songs, often accompanied with lyrics expressing sorrow, e.g., *Tristezza* sung by Natalino Otto. It also appeared as a symphonic arrangement on Natalia Kukulska's album *Tender Heartstrings* (2020, reedition 2021) under the title *Except for Us* [Polish version: *Z wyjątkiem nas*], with the text written by Mela Koteluk. Furthermore, Olga Czyżykiewicz turned Kukulska's song into a delightful music video depicting melancholy images of paradise lost, inspired by Józef Mehoffer's painting *The Strange Garden*. The video provides an example of an intersemiotic translation and reinterpretation of the "nostalgic feel" between sound, word, and image. In this paper I will discuss the elements of this multimodal narrative, which seem to be particularly aimed at evoking nostalgia in its recipients.

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(Mis)appropriation and (In)authenticity:

Articulating post-Apartheid emotions in Die Antwoord's music videos

Through their multi-dimensional artistic performance—manifesting in music, lyrics, and videos—the South African rap-rave hip-hop duo Die Antwoord express the ethos of "zef," a white working-class Afrikaner post-apartheid culture. Zef is associated with a specific style of vulgar aesthetics, language and humour which portrays its subjects in a derogatory manner, by overdrawing their appearance and behaviour as crudely ill-bred and vainly tasteless.

The diversity of races, cultures, languages, and social classes in South Africa produces multiple multi-faceted cultural identities. Since post-apartheid socio-psychological reality of South Africa is highly complex and marked with many inescapable dissonances, the articulation of emotions and attitudes becomes a complex task, requiring an innovative approach to codes and signs habitually employed to signal particular sentiments. Authenticity needs to be destabilized through hybridization.

Die Antwoord are the virtuosos of hybridity. Their flagrant use of parody and intertextual appropriation allows them to represent the liminal experience of white Afrikaans post-apartheid youth and to emphasize their fractured and fragmentary subjectivity. The paper will discuss selected semiotic strategies used by Die Antwoord in their music videos to articulate emotions. The primary example will concern the intersemiotic adaptation of Roger Ballen's photographic work in their videos.

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Insurgent tableaux. Ekphrasis and sentiment in *APE**T*

The paper delves into the concept of ekphrasis in the light of contemporary definitions that include non-verbal media as targets (Killander et al.; Sager Eidt; Bruhn; Pethö) in order to investigate its potentially subversive applications in music videos.

The paper focuses on *APE**T*, a video for a track by Beyoncé and Jay Z from the album *Everything Is Love* (2018), which was filmed in different interiors of the Louvre, where the singers appear, together with an ensemble of dancers, in front of selected artworks. Ekphrasis occurs throughout the video and is central to its development. The art works included in the music video can be read as manifestations of western domination, and the Louvre itself as a space which sanctifies and confirms the canon.

The paper includes close readings of the ekphrastic and semiotic re-configuration in the video and argues that the use of ekphrasis—through elaboration (close-ups and editing) and repurposing of the source material (paintings and sculptures)—plays a primary role in the construction of politically charged mis-en-scene, and functions as an insurgent gesture, fuelled by anger and indignation at the historical effacement of non-white bodies and identities from western art. In this way the use of ekphrasis is based in sentiment; both the sentiment of the creators and the affective response of the viewer which is invoked.

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Emotions in audiovisual commercials with storytelling

Audiovisual materials offer a wealth of signs to signify concepts, ideas, feelings. This paper focuses on identifying sentiment and topics of interest, individually in the verbal message and in the visual message and then examine if and how one translates the other. For this purpose, English-speaking commercials in the form of video with strong storytelling elements are analysed. In the synergy of semiotic systems, the contribution of the different semiotic systems to the evocation of sentiment and emotion will become transparent. An interesting point is whether there are emotions evoked in one semiotic system that are non-existent in the other, if culture plays a role, and how this contributes to the success of the commercial.

Semiotics of translation. From Jurij Lotman to Paolo Fabbri (and beyond)

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Jurij M. Lotman taught us that the real is a polylingual plot. Paolo Fabbri invited us to consider the cultural space as a “happy Babel.” In both authors, translation becomes the heart of semiotic processes and the “translation of the untranslatable” the place of creative explosions capable of unexpectedly transforming individual and social bodies.

The IASS congress in Thessaloniki falls in the year of the centenary of Lotman’s birth and is the first at which Fabbri will not attend. The idea of the panel is to honour the work and legacy of these two masters by continuing to deepen the study of translation processes both from a theoretical point of view and through the study of exemplary cases.

Our daily experiences can and must be than understood as places of unstable, imperfect, but nevertheless concrete and often effective translations between heterogeneous texts, languages, and discourses: from art to food, from politics to the city, from collective rituals to social media interactions we are called to trace the web of translations that shape and structure our life. The more we orient ourselves on the study of semiospheres in their complexity, rather than on single fragments of them, the more the understanding of the translatability mechanisms and the ability to translate them analytically in a coherent way imposes itself as a challenge for a semiotics that wants to be at the same time “cultural” and “marked,” as Lotman and Fabbri would have said.

PAPER ABSTRACTS

Translation as a key concept for semiotic theory

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La traduction impossible, l’explosion imprévisible et l’invention inespérée au fondement de la méthode sémiotique

Dans sa réflexion sur l’explosion, Lotman (2004 [1992]) caractérise le régime événementiel de l’*explosion* par opposition avec celui des régularités déterministes et des explications causales. Le premier problème qui se pose est celui de l’ancrage de ces régimes: le caractère explosif est-il une propriété des événements eux-mêmes, ou bien est-il un effet de la méthode qui se saisit des événements? Serait-ce un effet de perspective? D’un effet d’échelle? Pour Lotman, l’explosion est le parangon des situations d’intraduisibilité, caractérisé en outre par une négativité généralisée: l’explosion a lieu dans un monde *indéterminé, imprévisible, indicible, irreprésentable, illogique, irréductible*, et bien entendu *intraduisible*. Lotman en vient, pour finir, à imaginer l’actant de l’explosion comme “un créateur-expérimentateur au cours d’une grande expérience dont la fin est imprévisible.” (Lotman 2004: 203).

La sémiotique conçue et pratiquée par Paolo Fabbri repose sur le même principe, et aboutit au même type de perspectives: c’est parce que la traduction est difficile ou impossible qu’elle est tellement vivante et pratiquée, parce que cette impossibilité même la rend fondamentalement créative.

Ces considérations déboucheront sur une réflexion plus globale, en perspective: pratiquement toutes les sémiotiques partagent une conception selon laquelle le sens est indicible et ne peut devenir la signification que par reformulation, traduction, transposition, transmutation, etc. A cet égard, les théories sémiotiques auraient toutes la forme de *machines à traduire l’intraduisible*: des cycles d’interprétation (Peirce), des accumulations explosives de traduction (Lotman), des parcours génératifs (Greimas), des parcours dans un réseau modulaire (Rastier, Fabbri), etc.

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Indeterminacy of translation and traductological relativity

“The real mechanism that lends culture its dynamic character is produced when the space of culture is saturated with languages that are to various degrees related and mutually translatable, on the one hand, and with languages that are to various degrees unrelated and mutually untranslatable, on the other” (Lotman 2010).

1. Yuri Lotman considered various semiotic processes in terms of transformations that determine the possibility of translatability and untranslatability. We suggest to extrapolate this approach to translation theories, it can be identified as a theory of traductological relativity. (...)
2. Based on the existing conceptions—first of all, F. Schleiermacher, as well as W. Quine, J. Lotman, M.L. Gasparov, N.S. Avtonomova, and the others—we put forward an approach where theories would differ not by domains of description (their “reference”) but by their axiomatics. It will be a family of linguistic, semiotic and hermeneutic fundamental theories of translation which: a) are related by family resemblance; c) are oriented to an adequate description of a particular type of translation, and c) complement each other. The problem seems not to reveal some universal principles applicable to all types of translation but to relate various theories to each other and evaluate the degree and radius of their applicability.
3. Traductological relativity—i.e., the incompatibility of descriptions of translation practices and translations—is considered as a consequence of such deep characteristics of the translation as its multivariance, indeterminacy, relativity, incompleteness (incomplete translatability), complementarity and contextualism.

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Ourubal translation loop

The paper's point of departure is Friedrich Schleiermacher's view of interpretation as a double conversion of inner thoughts of an author into their outer expression of a text which is mirror converted back into inner understanding of an interpreter. Series of conversions shape into hermeneutic circles with endlessly multiplying interpretations.

This distinctly processual and dynamic outlook contrasts with a static and strictly structural binary scheme of *la langue* versus *la parole* of Ferdinand de Saussure. While coding and decoding remain enigmatic to large extent, both *langue* and *parole* become structurally quite coherent and describable. Further advances were suggested by Eric Buyssens and Louis Hjelmslev. The Belgian linguist suggested to supplement *la langue* and by an integrating interface of *le discours*. The Danish one introduced distinction of content and expression planes that allowed easy structural transformation of content into expression and back. With all that Hjelmslev had to postulate purport (mening) as an enigmatic vehicle of communication processes.

The paper introduces a model that is both structural and dynamic. Basic terms of former theories are supplemented by Piercean conceptual apparatus. Formal schemata and loose circular descriptions are reshaped by patterns of recursion and inversion. It helps to develop dynamic models of copy multiplication and alteration. Those models can be formalized with the help of fractal analysis and reflexive eigenform transformations. Their visual representation are Möbius loops. They can be applied to dynamic and evolutionary processes starting with the Big Bang through genome double helix with gene expression, then throughout transcription-translation feedback loops (TTFL) and circadian cycles up to distributed mind and language phenomena as well as languaging and translanguaging. The latter provides happy ways of treating both translation and interpretation as Ourubal loops of multiplying inversions of meaning.

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Rhetorics and interdiscursive translation

The contribution aims at dealing with Lotman's reflection on rhetorics (1993; Sedda, ed. 2021), particularly with respect of the idea of an interaction among *different discursive series*, and the distinction between style and rhetorics. A specific issue will be identified, in connection with two peculiar fields. As Paolo Fabbri pointed out along several studies (1998, 2017; Fabbri, Pezzini 2012) a crucial distinction is to be done between interlinguistic translation, intersemiotic translation and the matter of an interdiscursive translation. Focusing on the latter, we will frame the topic of a *spontaneous vs intentional* passage over social domains. On one hand, we will focus on spontaneous discursive translations-called here "transdominalizations" (Bassano 2014)-occurring across a very specific field as that of penal procedures, and the field of social comment on trials. In this regard, we will carry out a comparison with Groupe μ 's notions of *metasememe*, and *metalogisms*, and Deleuze and Guattari's idea of *reterritorialization* (1980).

On the other hand, we will frame different theoretical approaches to innovation studies relying on practices strongly connected to interdiscursive translation. However, although crucially involved, design and innovation discourses (Schilling 2008; Verganti 2009; Holt, Cameron 2010) seems to be not aware of it. Widespread as implicit and not formalized knowledge, translation across different fields and domains (as practiced by innovation methodologies) is actually at the core of the generation of economic value indeed; yet, it lacks theories and tools for a proper description of its phenomenology and meanings. We will therefore question if technological and cultural newness drawn from one category (i.e., products, services, or cultural issues), translated into another, might be considered a translability mechanism implying consistency as a requirement of an intentional, strategic perspective.

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Intersemiosis and media virality

Intersemiosis, the communicative phenomenon of the production of intersemiotic translations even within the same semiotic system, is a recurrent phenomenon in everyday communication and is studied by several research fields such as translation studies, semiotics, cultural studies and interart studies. A key question that arises is which cultural products are chosen for this cultural process. Some of these intersemiotic translations attract the attention of the mass media (TV, online and written press), which refer to them as viral cultural productions. The purpose of this paper is to look for the reasons why film and television audiences choose to revive specific cultural texts that are films, in which the audience itself (cinephiles) decide to film and star. These new texts are then channeled by their protagonists into social networks and YouTube, thus making their choice and their love for them known. The repetitiveness of this phenomenon seems to attract media attention which turns original texts (prototexts) into mythological texts in the Barthesian sense. In this context, I will study intersemiotic translations/adaptations of the Greek film "And let the wife fear her husband" [I de gini ina fovite ton andra] (1965), written and directed by Georgios Tzavellas, and the media's view on these new texts (metatexts).

Translation, borders, cultures

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Yuri Lotman's concept of semiotic border and its potential for translation studies

The paper will present theoretical considerations within the discipline of translation studies (TS) and indicate how Yuri Lotman's theory can broaden the understanding of the object of study without moving beyond the borders of the discipline. It is true that the potential of semiotics has been recognised by prominent scholars. However, it has not made much impact on the discipline (see e.g., Kaindl 2020), and has not helped to solve the struggles of TS. Structuralist binaries have been generally criticized and rejected (see e.g., Nergaard and Arduini 2011 or Blumczynski and Hassani 2019) and broader definitions of texts are not common unless discussed in a multimodal context. Despite the evident move towards the multimodal, audiovisual or plurisemiotic, TS still struggles with the narrow understanding of translation as transfer between linguistic signs.

Meanwhile, the concept of the semiotic border, along with the understanding of the text and semiosphere, helps to underline the ontic conditions of linguistic translation. The border epitomizes three significant mechanisms: the one of difference, as it separates; the one of similarity, as it joins; and the one of mediation and dialogue, as it enables two semiotic spaces to come into contact. The understanding of a text as a structured semiotic composition highlights semiotic integrity, whereas the definition of semiosphere as a kind of semiotic continuum and organism helps to highlight the fact that translation happens in context in which linguistic signs are just a proportion of the meaning-making material. Thus, translation does not mean carrying meaning over the border from the ST to the TT, but rather mediating within and between sign spaces.

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Semiosphere, border, and Mexican SNI researchers

Drawing from Lotman's semiotic notions of semiosphere, text, border, and (un)predictability (Semiosfera I, 1996) this paper aims to analyze the current situation, as a distinct heterogenous semiotic text, of about 1,967 (of a total of 33,165 as of 2020) Mexican SNI researchers, affiliated to private universities certified by the National System of Researchers (SNI, for its initials in Spanish) of the federal National Council of Science and Technology (CONACYT) in Mexico. The corpus of study consists of specific texts issued by this Mexican federal government organism, such as the new CONACYT regulation that discriminates against researchers working in private universities. A semiotic reading can provide interesting levels of analysis as the National System of Researchers (SNI) is a distinct semiotic sign system or semiosphere, including its own boundaries, borders, and translatability mechanisms.

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Communicating the cultural heritage: the Hallyu as a translation activator

The idea of dynamic and changing relations between signs and their translatability independent from verbal or non-verbal nature has marked a semiotic turning point, thanks to the studies of Jurij Lotman, for whom the translation is a constant negotiation of meanings aimed at generating cultural innovations and creolisations, enhancing differences. In the contemporary world, South Korean culture is experiencing various ways of translating itself and many connections with alterity, generating an interplay of innovative forms of expression to valorise cultural heritage.

Media narrations build the idea of *Koreanness* in the world, as evidenced by Academy Award-winning k-movies, or k-drama, k-pop, k-food and k-beauty, among the pillars of Hallyu, "the Korean wave", namely the popularity of South Korean cultural products. The Hallyu is an agglomeration of media narratives that conveys the persistence of tradition while manifesting the disruptive innovation of Korea's economic power and influence. I will analyse the most relevant expressive forms of Hallyu—including the platforms on which they are shared and disseminated—focusing on the relexification of "local" signs in other cultures and their inscription in related grammars. Hallyu deserves to be studied for its communicative value described by its high capacity for embedding in other cultures. The goal is to trace the forms of glocalisation of the narrative syntax, lexicon, and discursive codes of Hallyu, analysing the best Korean transmedia practices aiming at systematising and patterning them.

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From there to here: Changing meanings and identities on the covers of Japanese self-help translations

The semiotics of translation has been investigated in a wide variety of domains, however, the application of semiotics to translated paratexts, and more so, to translated book covers, is in its infancy (Batchelor 2018). As an overview of my MA thesis, this paper addresses the translation of identities between cultures, more specifically, the identities of translated books as represented by new covers designs in a given host culture. The book covers I analyze for this study are the original Japanese cover of *The Courage to be Disliked* by Ichiro Kishimi and Fumitake Koga as well as four redesigned covers for various editions of the English translations published in Australia, the United Kingdom, the United States, and Canada. By applying John Bateman's Genre and Multimodality model from social semiotics, in conjunction with previous eye-tracking and book cover studies, my

research shows how the results of current translation processes of foreign book covers, create and communicate meanings that maintain ideologies and knowledge systems that can negatively impact not only the identity of books but everything they are meant to represent. And since books are conduits of knowledge dissemination, the misrepresentation and mutation of foreign knowledge through current multimodal translation stands to compound problematic issues in representations of the 'Other'.

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Talking about others to talk about oneself: self-description and translational forms across cultures

Semiotics has placed the question of translation and translatability at the heart of its own sign activity, making it the engine of semantic functioning. Furthermore, semiotics and the science of translation, by insisting on the process aspect before the result, have highlighted the dynamic character of translation activity, which is neither unidirectional nor univocal, so that when translating another language, one is obliged to rethink one's own. The same applies if by the source language we mean an entire culture, a semiosphere recognizable by its forms of life, its aesthetic codes, its behavior. In this perspective, one direction of research is that outlined by Jurij Lotman, according to whom a universal principle of culture consists in its capacity for self-description, or the translating mechanism of semiotic self-awareness, without which it would be impossible to speak of cultural identity.

In the context of an extended dialogue between cultures, i.e., linguistic, textual, social exchanges and comparisons, etc., how does a culture communicate with itself? To what extent is identity summoned and questioned by otherness? In other words, how does a given culture use another to talk about itself? The proposal of the contribution is to verify these translation processes of self-description in two cases belonging to different discursive fields, but both linked to the circulation of Italian culture in the world. (...)

Starting from the analysis of empirical cases, the contribution aims to explore the phenomenon of translation of self-description by highlighting some structural features such as the distribution of dominance between the source culture and the target culture, the reformulation of solidarity relations between forms of expression and forms of content, the revisitation of the thin line that connects own identities and stereotypes of others.

Translating language

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Audio description: If your eyes could speak

This paper will demonstrate how audio description (AD) provides access to the arts for people who are blind. AD, a translation of images to words, makes visual images accessible for people who are blind or have low vision. Using words that are succinct, vivid, and imaginative, describers observe, select, and then succinctly and vividly use language to convey the visual image that is not fully accessible to a segment of the population—the American Foundation for the Blind notes that 31 million Americans are blind or "have difficulty seeing even with correction."

Cultural activities are an important element of our society, often expressing values, trends, fads, historical perspectives, or future directions. People who are blind or visually impaired want and need to be a part of society in all its aspects. Equal access provides opportunities to broaden cultural activities to an underserved audience who wants to attend events and will return often if the event is meaningfully accessible. The implementation of the 21st Century Communications and Video Accessibility Act in the United States has spawned a virtual cottage industry for the development of description for broadcast television.

In the U.S. the principal constituency for audio description has an unemployment rate of about 70%. With more meaningful access to our culture, people become more engaged with society and more engaging individuals—thus, more employable.

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Watchmen's palimpsest: a modus operandi for intertextuality and intersemiotic translation

Watchmen is a graphic novel originally published in 1986, by artists Alan Moore and Dave Gibbons. Considered by public and experts as one of the best ever made, is taken as a masterpiece in many contexts. Its structure configures the artwork as a polyphonic creation, especially because of the almost countless intertextual and intersemiotic translations operating in its narrative structure. From Einstein to Bob Dylan and from David Bowie to Juvenal, *Watchmen* is a fertile field to what can be named as "crossed fertilization", since all the language structures and meanings dialogue in a rich web of significance.

The comic book construction can be taken as exemplary and inspirational. So, it can be proposed and studied as a Rosetta Stone to intertextual and intersemiotic processes and also as artistic and educational tool. In order to propose *Watchmen* as this model and to decode its internal structures and modus operandi, this proposal is driven into translation theories, especially as they are developed by Haroldo de Campos, since the concepts of "transcreation" and "mephistofaustic transluciferation" can illuminate *Watchmen's* cultural and language meanings production, revealing its mechanism and structure of language transformations and offering guides to operate intertextuality and intersemiotic translation in a way that is, at the same time, a table of consultancy and a tabula rasa with some very intelligent and unique guidelines.

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Surinterprétation idiomatique dans les traductions turques du roman intitulé *De la part de la princesse morte de Kenizé Mourad*

Dans notre intervention, nous nous proposons d'étudier du point de vue sémiotique de la traduction l'œuvre intitulée *De la part de la princesse morte* de Kenizé Mourad, écrivaine francophone, qui a une identité multiculturelle étant donné qu'elle est princesse ottomane du côté de sa mère et princesse indienne du côté de son père. Née à Paris dans des conditions de la Deuxième guerre mondiale, et orpheline de mère à l'âge d'un an et demi déjà, Kenizé Mourad a été élevée dans le contexte culturel français car son père en Inde ignorait qu'elle était vivante. Dans cette œuvre, elle raconte l'histoire tragique de sa mère en exil, la Princesse Selma, petite-fille du Sultan Mourad V, padischah ottoman. Nous allons aborder le texte et ses deux traductions turques intitulées toutes les deux Saraydan Sürgüne [Du palais à l'exil] (Mourad, 1990; 2012) pour étudier les conséquences de la transmission des expressions neutres par des locutions idiomatiques turques. Nous menons à bien cette interrogation au prisme de la notion de surinterprétation dans le cadre de la Systématique de désignification en traduction littéraire comme "un commentaire excessif du sens de l'original" (Öztürk Kasar, 2020, 160) tout en analysant, dans les exemples choisis, en quoi les expressions idiomatiques consistent la surinterprétation et de quelle manière elles naturalisent le discours original.

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Intersemiotic translation (transcoding) in poetry

It is now almost an axiom that Roman Jakobson singled out three types of translation: interlingual, intralingual and intersemiotic. Without trying to overshadow a great linguist, I suggest the term "intersemiotic transcoding" because we just deal with the transfer from one semiotic code to another, e.g., from painting to literature. It is a manifestation of intersemioticity, i.e. the dialogical interaction of various semiotic systems (Selivanova 2004:236).

In my report I will analyze the reflection of one art code-painting-in the verbal art of poetry and the metaphoric ties between the works of two semiotic systems. The analysis will include the poem *Musee de Beaux Arts* by Wystan Hugh Auden inspired by the well-known painting *The Fall of Icarus* by Peter Breugel and the poem *The Portrait* by Nickolay Zabolotskyi inspired by the painting *The Portrait of Struyskaya* by the Russian artist Fyodor Rokotov. If we compare the poems with the texts of art criticism which also realize intersemiotic transcoding we can observe that poetry by these authors has the same deductive structure-from general to specific. Auden begins with philosophical conclusion: *About suffering they were never wrong/Old Masters*; then he describes the painting. Zabolotskyi summarizes the aim of painting, of portraits in the strong position, at the very beginning: *Любите живопись, поэты (Poets, love painting)*. The poet goes on to say that only painting can depict the features of the soul.

In the paper the role of extended metaphors and their conceptual character in the poems will be emphasized, and the role of intersemioticity in deeper expression of emotions and concepts of life, death and beauty is revealed.

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Traduire pour chanter: *La chanson des vieux amants de Jacques Brel en turc*

Dans notre intervention, nous proposons d'analyser la traduction de la chanson d'une langue à l'autre du point de vue sémiotique. Notre approche se nourrit des travaux de l'École sémiotique de Paris ainsi que des travaux faits sur la traduction de la musique en sémio-traductologie. Nous avons présenté au Colloque international Erreur culturelle en traduction tenu en 2018 à l'Université de Valenciennes une analyse sémiotique pour la traduction de la chanson sur un corpus constitué de *Ne me quitte pas* de Jacques Brel et de ses quatre versions turques; le travail est publié dans le volume intitulé *Errances, discordances, divergences* (Peter Lang, 2019). À la suite de ce travail, nous présenterons, dans notre intervention, une analyse sur le corpus constitué de *La chanson des vieux amants* de Jacques Brel et de sa version turque intitulée *Şarap Mevsimi* [Saison du vin] (2012) interprétée par la chanteuse Funda Arar. Notre étude contient deux volets: Le premier volet concerne l'évaluation musicale de la chanson originale et sa comparaison avec la version traduite du point de vue des instruments utilisés, du tempo, des dynamiques musicales, de la mesure et de l'orientation musicale. Quant au second volet, il consiste d'abord en l'étude sémantique et thématique des paroles de la chanson de Brel, puis celle de la version turque afin de les comparer sur trois éléments d'analyse: titre, refrain et isotopie fondatrice de l'univers sémiotique du chant.

Déjà vu et déjà écouté: the semiotics of intertextuality in the cultural world

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What is it with intertextuality that makes it so popular in the cultural world? While Gérard Genette explores the latent or literal interrelations between individual texts under the term of transtextuality, Mikhail Bakhtin develops ideas on “dialogicity” to describe the world as dialogic and polyphonic, thus discuss what texts actually are, and how they relate to each other in different contexts. From a similar perspective, Julia Kristeva builds on Bakhtin’s ideas to develop her own theory of intertextuality and investigates how texts are transformed and absorb other texts within a text.

Although the general concept of transtextuality explores how different types of literary texts relate with other pre-existing texts, we observe that the same phenomenon is implemented in works of art, in commercial images, in popular music, television or film, as well as in viral memes and verbal or nonverbal trends on everyday social media. We often see images altered and based on visuals we have seen before, and we often hear sounds or music that we have somehow, already heard before.

The purpose of the panel is to attract papers that explore how meaning is constructed when based on previous, familiar, and popular texts being verbal, nonverbal or acoustic. Moreover, it aims to draw interest on research that investigates semiotically the mechanisms and structure of intertextual transformations, the contexts that occur, as well as the purpose of the interrelated meaning that evolves.

PAPER ABSTRACTS

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Issues of reception and intertextuality in *Waiting for Godot* by Samuel Beckett and *Lakis and Makis* by Theodosios Pellegrinis: A semiotic approach

The intext, after research by distinguished linguists, philosophers and semiologists, has been integrated as a textual integral into the theory of interactions and borrowings. In other words, the intertextual dimension of a theatrical play is examined in the light of native areas of writing through which the deeper myth that connects the ‘there and then’ with the ‘here and now’ is pointed out. We note that the process opens in a future where it will validate the duration of the original text. In essence, the intertext is a form thanks to which the material that is recorded as not having a precedent returns in the limelight. Indeed, the new text, which is based in the material cause of a myth, is examined according to its morphic and poetic scope of meaning, which first appears in a specific socio-political reality. The myth is therefore transformed, transubstantiated, and mutated, following the footsteps of the surrounding atmosphere. This paper is going to focus on the mechanisms and structure of the transformations of the “conversation” between Beckett’s play *Waiting for Godot* and the play of Theodosios Pellegrinis *Lakis and Makis* through a semiotics reading. Based on the theories of intertextuality and reception, and drawing on the concepts of Greimas, Ubersfeld and Pavis, we will study the aforementioned plays, in order to highlight concerns around the issues of the tragic and absurd of human existence, as well as of communication and noncommunication with the Other.

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Intertextuality and reception issues through a semiological approach of Pinter’s *Ashes to Ashes* and Anagnostakis’ *To you who listen to me*

According to Pavis, “the theory of intertextuality argues that a text can only be comprehended through the play of earlier texts which, through transformation, influence and permeate it.” Intertextuality seems to be a particular form of reception of theatrical texts more as an internal dialogue between the playwrights and less as manifestations of the surrounding social and ideological context. The intertext crosses space and time and allows the reconstruction of deeper meanings on already existing, familiar texts, namely Genette’s metaphorical palimpsests-“all works that come from an older work, through transformation or imitation.” This paper will focus on the way in which Harold Pinter’s play *Ashes to Ashes* communicates interactively with the play of the Greek playwright, Loula Anagnostakis, *To you who listen to me*. In particular, intersections of the two plays will be sought, through a semantic approach, with particular emphasis on theories of intertextuality and reception. With the Theater of the Absurd as a starting point, we will attempt to shed light on aspects of the theatrical works related to issues of concern to the individual and society. To name but a few, violence, lack of communication, as well as lack of meaning and irrationality of the very human existence.

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The politics of seeing double: Klaus Michael Grüber's *Die Bakchen* (1974) and the visual arts

Euripides' *The Bacchae* is a Greek tragedy that relies on its capacity to give—both its characters and its viewers—double vision. In fact, the beauty and frustration of the play is to be found in its ability to confuse and dismember the senses, through doubling and mirroring, only to lead to its final scene of recognition. This idea of doubling is taken to the extreme in the Berlin Schaubühne production *Die Bakchen*, directed by Klaus Michael Grüber in 1974, which formed part of the Antikenprojektes, realised along with Peter Stein. For Erika Fischer-Lichte, Grüber's *Die Bakchen* realized a completely new concept of theatre—a theatre of images—capable to bewitch and fascinate the spectators, but distant from a hermeneutic approach with reference to the dramatic text. What theatre historians miss here, however, is the specificity of the visual aspect of the production, which features references to historical works of classical and renaissance art, as well as to contemporary arte povera and performance art pieces. In fact, the idea of doubling seems to be translated by Grüber into an intertextual, intermedial play between the text, the performance on stage and the visual arts. As a result, the different aspects of the production look familiar and unfamiliar at the same time, not merely by the uneasy separation of theatre and text, but also by the double's interplay between vision and knowledge.

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Translation of implicit cultural signs as intertextual references: reproducing the hypogram in another culture

The aim of this study is to identify and analyze the signs with implicit intertextual allusions to the previously produced works of literature and the cultural sphere surrounding the novel titled *Kırmızı Saçlı Kadın* [*The Red-Haired Woman*] by the Nobel laureate Turkish writer Orhan Pamuk. The analysis is based on the "hypogram" proposition in the intertextual theory of the French literary critic Michael Riffaterre (1978). While the novel is interwoven with explicit references to Oedipal signs, this phenomenon is overridden by the implicit signs referring to the cultural sphere surrounding the novel. Therefore, the hypogram of the novel varies depending on the level of signification, that is the surface meaning and the deep meaning. With the novel adopted as the construct in this study, the implicit signs alluding to the hypogram of the novel are compared to the contexts in English translation of the novel. This comparison is based on the translation procedures of culture-specific items suggested by Franco-Aixelá (1996). Following translation analysis, we find that the implicit signs alluding to the hypogram of the deep meaning in the novel are translated into English through the employment of both umbrella strategies at the two ends of the spectrum; namely, conversation strategies and substitution strategies. It is concluded that the hypogram of a literary text could be discovered only through a retrospection of the implicit signs, which could still be rendered into the target culture with translation strategies as the guides to literary translators.

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Humour et intertextualité dans la sitcom *Will & Grace* (NBC, saison 1, 1998-1999)

Les séries télévisées des années 1990 se caractérisent par un recours récurrent à une forte intertextualité qui les place au centre d'une vaste culture audiovisuelle partagée entre créateurs et spectateurs des programmes. Dans le sillage de *Friends* (NBC, 1994-2004) qui en est l'un des exemples les plus aboutis, la sitcom *Will & Grace* (NBC, 1998-2006, 2017-2020) fait de multiples références à la fiction cinématographique et télévisée pour créer des effets comiques jubilatoires et parfois vertigineux tant ils se succèdent avec rapidité dans la brièveté des épisodes (moins de 20 minutes), propre au genre. Dès la première saison, les personnages principaux qui donnent leur nom à la sitcom sont eux-mêmes cinéphiles et sériephiles; ils regardent et commentent films et séries d'hier et d'aujourd'hui. Le titre de nombreux épisodes propose un jeu de mots autour d'un film ou d'une série. Les personnages, enfin, font référence à des œuvres cinématographiques ou télévisées, créant une situation incongrue ou cocasse qui suscite le rire des spectateurs. Sont convoqués à la fois des films du patrimoine, consacrés par la cinéphilie (Bergman, Hitchcock), des comédies musicales, des séries phares des années 1970 (*Starsky et Hutch*) ou 1980 (*Dynastie*) et des films et séries populaires des années 1990 (*Dawson*, *Sommersby*) pour d'une part inscrire la série dans un patrimoine audiovisuel souvent grand public et d'autre part ouvrir de manière discrète à une lecture subversive ces mêmes œuvres que la série nous invite à considérer sous un nouveau jour.

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Transmedia characters: properties across worlds in character construction

There are different ways of approaching transmediality as a phenomenon, one of them is from the characters that appear in different stories in the development of various narrative worlds, which is approached in this work from the proposal of interpretive cooperation by Umberto Eco. According to Eco, each character is endowed with a series of properties and in relationships with elements that allow him to be identified and differentiated in his narrative world, which the reader must update in the development of the different states of the fable in a text. However, there are characters that are found in more than one text, for example a fairy tale, a movie, a video game, a cartoon, etc., which may or may not belong to the same narrative universe and are found in different semiotic systems, as in transmedia storytellings. The reader, based on his experience with other previous texts, is able to identify the properties of each character, where we will highlight the essential properties and the E-necessary properties as the most relevant for the construction of a transmedia character, where these properties become intertextual ties that exist between the different texts where a character with similar or identical properties is found, the reader will be able to compare them and in our case add them to the formation of the same character that expands and enriches but at the same time remains constant and identifiable to through canonical and fan-produced texts.

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**Europa and the European Union, unveiling their intertextual relationship
through its visual manifestation in posters, paintings, and other media:
(re) reading the stars and other symbols**

The myth of Europa and the Bull, a popular theme in art since antiquity, has been used as a political allegory identifying Europa, the mythological figure, with Europe the continent in different times and within different contexts. The connection between Europa and the continent of Europe, extended in the 20th and 21st century to the EU, is now easily and instantly recognisable, thus making the myth's image a symbolically potent communication tool. In this paper I examine posters which pertain to the EU where designers have built upon the pre-existing familiar iconography of the myth to create new meanings within different socio-political contexts via an intertextual dialogue interrelating the emblems of the EU, such as the flag and the circle of twelve golden stars itself, with recurrent and recognisable motifs of the Europa and the Bull imagery, such as the veil and the wreath of flowers among others. I will focus on the following cases: 1. Europa velificans and the contemporary translations of this visual topos as seen in a poster of the German Ecological Democratic Party and in two covers of the Der Spiegel magazine. 2. A poster created for a trans-national project of Austria's Ministry for Foreign Affairs in 2003 in partnership with the European Commission and other organisations which features a 1986 painting by the Austrian artist Curt Stenvert at the Düsseldorf airport, which in its turn has many visual references to previous Europa related imagery from Minoan, Classical and Renaissance times. The purpose of this paper is to explore how patent political meanings are constructed based on the existing visual topos of the myth and to investigate semiotically the intertextual transformations of its recurrent motifs for the production of superimposed significances within specified contexts.

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VIII. **Image/Visuality**

Cultural functions of caricature and cartoonisation: Histories of representational correspondence and ideology

CONVENOR:

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Caricature and cartoon–depictions of bodies and spaces that are reduced to few exaggerated, simple contours–are fundamentally historical phenomena, their functions situated in the lifeworld of the cultures that employ them. But research into cartoonish art-forms and genres has rarely engaged with the cultural and historical diversity of the cartoon, wrongly taking the aesthetics of the modern European caricature for granted.

This panel invites discussion into the vast and varied cultural and historical array of cartoonised aesthetics, while narrowly focusing analysis on its most striking semiotic dimensions–those connected to the principle that Gregory Currie described as representational correspondence (2010): “for a given representational work, only certain features of the representation serve to represent features of the things represented.” Understood in this narratological approach as a license or accommodation for representation, the negotiable validity of some of the semiotic resources offered in a cartoonish picture invite debate and critique from pragmatic, ethical, and political points of view. Are stereotypical anamorphoses such as an enlarged nose, sharpened teeth, or exaggerated bosoms mere traditional and comical schemata without further reference, or do they denigrate, emphasize, connote, and reproduce hegemonic relations?

So far, even the most obvious connections to the traditions of European anti-semitic and colonial racist gazes have rarely been systematically analyzed (cf. Gray 2004), and deeper considerations of gender and class have been mostly focused on some of the most recent popular artforms (cf. e.g., Nolan 2008, Madrid 2016) and have yet to realize the analytical and explicatory potential of a dedicated semiotic study. The ideologies nested in the semiotic third space (Packard 2006, 2016; Wilde 2020) afforded between the reference and the exaggeration of the cartoon deserve greater and semiotically precise scrutiny.

PAPER ABSTRACTS

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The outsiders: representations of Irish and Portuguese migrants in the 19th century American and Brazilian satirical press

The social history of Ireland and Portugal was marked, especially from the mid-nineteenth century, by the phenomenon of migration. Although with different motivations, this migration was predominantly directed to the United States of America, in the case of the Irish, and to Brazil, in the case of the Portuguese. The strong presence of these foreign communities, selected here as case studies to test the study hypothesis, would also be the target of the satirical press of the receiving countries, which took the opportunity to reinforce the construction of stereotypes around these populations corresponding to various political objectives. This paper seeks to analyze the cartoons published about Irish and Portuguese migrants in the most important American and Brazilian satirical newspapers of the late 19th century from a comparative perspective. This exercise aims to analyze the cultural impact of this type of printed manifestations by reading, decoding and interpreting the published iconography and its meanings. We also want to detect similarities and differences in the reproduction process of typologies of these non-natural communities. At the same time we will try to understand how this genre of graphic humor, here understood not as illustration, but as a language capable of being studied autonomously and as a builder of a certain cultural and political vision of reality, contributed to the construction of different social identities in the recipient countries.

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‘To strike our time in its face’: Physiognomic unease in Karl Kraus’ *Fackel* images

The political and racist tradition of deformed, ‘simplified and amplified’ (McCloud 1994; Packard 2008) physiognomies in cartoonish drawings and animation is at once strongly laden with an inimical gaze upon the depicted corporeality, and yet may deny that heritage in genres such as the silly cartoon, the funny illustration, and the serious comic narrative (Gray 2004, Frahm 2010). The aggression that political caricature has routinely employed since the 19th century appears deferred in styles that repeat these deformations as a matter of course rather than as material content. The tension implied in the very ascription of the non-comical comic book can either reveal or ideologically displace a consciousness of the aggressive recognition that lies at caricature’s heart and is seemingly turned into a generalized semiotic code in the cartoon.

This talk will discuss the disparate genealogy of such physiognomic unease with a focus on the way in which Karl Kraus exposed the ambivalence of the cartoonish disposition in his polemical *Fackel* magazine in the guileful affected innocence with which he criticized caricatures of and against his own as well as other countenances; and those other caricatures that he supported, printed, and loved.

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Uneasy bedfellows: Sexist vs. feminist cartoons in *Oz* magazine

Despite its open and groundbreaking discourse on sexual matters, “Sexism and sexual liberation were uneasy bedfellows in the underground press” (Doggett, 2007, 422), including the British-Australian counterculture magazine *Oz* (1963-1973). The brainchild of a group of students, *Oz* focused on anti-establishment issues, including free love and sex, with a psychedelic visual rhetoric that merged words, cartoons, comic strips, caricatures, and photographs. It was unique in combining conventional sexist contents endorsed by its male editors and chief cartoonist Martin Sharp with egalitarian and feminist ideas about sex, promoted mostly by editorial member Germaine Greer. Her subversive, poignant, and humorous voice, together with the visual images, counterbalanced the male editors’ unconscious sexism as well as deliberate taunts.

This paper is a visual-contextual examination of the contradictory sexual discourse in the London *Oz* (1967-1973), including semiotic analysis of image-text relations, circumstances of production, and acceptance (Barrett 2020; Rose 2016). The analysis is informed by the British counterculture and the magazine founders’ vision of *Oz* as a messenger of a free, alternative society, as well as by Greer’s remarkable brand of feminism, which emphasized the study of female sexuality as part of the feminist revolution. The article addresses the following research questions: How is the dialogue between sexism and anti-sexist feminism unfold on the pages of *Oz* through cartoons and text? and how does this dialogue reflect Greer’s approach to feminine sexuality as a revolutionary force, which may be considered radical even in today’s terms?

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News magazines’ satirical front-page caricatures of the US, Germany, China, Russia, Brazil, and Australia

News magazine covers are “visual history books” of national representation. The object of analysis in this paper is the front-page caricatures of the US, Germany, China, Russia, Brazil and Australia in *Time*, *Der Spiegel*, *The Economist*, *The Spectator*, *Beijing Review*, *Época*, and *Expert*. The study sample includes 84 satirical covers. The sampling framework considers two time periods to compare countries’ representation with two different presidents. The countries selected for analysis represent each category of the international news flows model: the core nations are the US, Germany, and Australia; China and Brazil are semi-peripheral countries; and Russia is peripheral.

Preliminary semiotic analysis identified signifiers of satire and ‘othering’ in magazine covers. Interviews with the cover illustrators, along with migrants whose countries were satirised, reinforced these signifiers. By incorporating less-intrusive framing tools, and indirectly setting the public agenda, covers are a magazine’s most powerful editorial and design page.

Semiotic, multimodal, and transnational comparative framing analyses lay the groundwork to investigate why illustrators and editors deploy certain stereotypical signs and frames rather than others. This research investigates to what degree cover images and cover stories correlate, what they can tell us about media professionals’ representations of their own and other nations, and how political satire contributes to ‘othering’.

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Cartooning in the Anthropocene: Exposing the environmental impacts of economy

Neoliberal capitalism is among the culprits blamed for contemporary ecological problems. While unbridled consumerism and extractivism are identified to be among the reasons behind environmental degradation, solutions like degrowth and eco-socialism have fallen short of winning consensus for mitigating ecological crises. Citizens are not always aware of the environmental impacts of their economic decisions and behaviors. This is partly because the impacts of economy in causing and aggravating ecological problems are not always effectively communicated. Politicians and corporations might cherry-pick, skew facts, or manipulate economic statistics and indicators to create a false impression or misrepresent the environmental tradeoffs of economic ventures as in the case of greenwashing. Among communicative strategies, humor and satire can be effective in providing information and publicly exposing disturbing facts and destructive attitudes and beliefs. Their parrhesiastic quality can provide the underprivileged with a voice in a strictly hierarchical economic structure. This research, therefore, aims to analyze a set of cartoons that foreground the relationship between environmental issues and economies. Semiotic signification will be analyzed in a selected set of cartoons that tap into economy and environment within the frameworks proposed by Khin Wee Chen, Robert Phiddian, and Ronald Stewart (2017) and Christian F. Hempelmann and Andrea C. Samson (2008) to convey how they strive to provide information and raise awareness about the environmental impacts of economic decisions and consumer behaviors.

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The mixed reality genre: Cartoons in live action film and the construction of augmented realities

There is a long tradition in cinema where cartoon characters are merged with real characters or become real characters and vice versa. From the *Song of the South* to the underground Bakshi movies or the popular *Who framed Roger Rabbit* these experiments with hybrid genres and fusion projects have captured the cinematic imagination since the early 20th century. In all these works we find similar discourses and ideologies leading to their production, dissemination and perception, similar narrative and visual structures, practices, and aesthetics. Today's media convergence is expanding the genre beyond the cinematic medium to the domain of augmented reality applications. A structural element in these texts is the practice of objectification, of characters losing their reality / modality status and becoming cartoons. The process of objectification is evident in the merging of extremely different modality characters and is critical for the understanding of many important problems and research questions in our increasingly multicultural societies: fragmentation, polarization, and incompatible arbitrary identities.

Reflecting the rise of multimodality and multiculturalism in society, the techniques and practices employed in these texts either reaffirm dominant identities and enhance identity boundaries and security, or, re-appropriate semiotic materials, empower socially excluded minority identities and allow the crossing of the modality borders to facilitate identity transformation. A particular focus on the translational and transformational practices found in these texts may lead the way to the design of new augmented realities in cinema, education, and everyday performance, that are less redundant and more contextual, participatory, and democratic.

Street art as a catalyst of socio-cultural change

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In recent decades, street art has become an important medium for commenting on and criticising the developments of a society. The artists and activists launch new questions or take up much-discussed topics. By condensing them through their forms of expression, they make them tangible and memorable. They influence the semiosis of the viewers and thus indirectly on the collective perception of social reality. Focusing on various forms of expression as examples, street art is therefore analyzed as a catalyst of socio-cultural change.

PAPER ABSTRACTS

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Graffiti as a controversial urban practice

In his critique of the modern city, Simmel, in view of various social conflicts originated from different ideological, political, and aesthetic life forms, states that: “that we follow the laws of our own nature –and this after all is freedom– becomes obvious and convincing to ourselves and to others only if the expressions of this nature differ from the expressions of others. Only our unmistakability proves that our way of life has not been superimposed by others”. Graffiti, being a kind of personal or collective expression on the margins of legality and artistic activity, could possibly be seen also as a claim of public spaces and as a –not homogeneous and not always– political movement struggling for visibility in the same cityscape where the use value of the city, according to Lefebvre, remains the dominant narrative explaining most of social relations.

This production of signs –in the form of paintings or barely decipherable tags– could be studied, on the one hand, as a part of a transgressive urban semiotics, following Pennycook, and, on the other hand, as social meanings and actions in their material substance, following the theory of Scollons’ geosemiotics. This paper aims at exploring the dynamics of graffiti as a borderline activity and discourse involved in the negotiation of parts of the public sphere.

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Wild Style’ between reproduction and resistance.

Ambiguous aesthetics of ‘indigenous’ culture in local and global contexts

Starting from the colonial perception of ‘wild’ non-European cultures as ‘barbaric or noble savages’ and the romantically transfigured ‘Indianer’ images in Germany, noting multiple forms of representations of southern indigenous youth cultures in the present, we look at diverse performed images of ‘Indigenetiy’ in the urban space of a European city: Berlin. Using qualitatively conducted visual examples from present street art and graffiti writing in the city, I enrole how performers evoke and serve certain fantasies. Interpreting these historically rooted signs still in use, we approach overduring places of longing in generally imagined ‘wild cultures’ on the one hand. At the other hand we face similar aesthetics serving different actors in their specific contexts today: as images of difference in youths cultures of the global north and as images of regained self representation in the global south.

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Multiple connotations, mythologies, and polysemy.

Towards an approach of street art as a catalyst of socio-cultural change

The paper is structured in two parts, i) an introductory descriptive part and ii) the semiotic approach upon which the introductory part will be examined in order to answer to the panel’s title. The introductory part has a distinctly historical perspective. Time-lines, diagrams, and schemes will be used for a deeper understanding of the processes and dynamics of the ‘traditional’ practices of *art in the streets* to the progression and popularity of the street art phenomenon in recent decades. In this context, a categorization of the various street art practices will be briefly presented, and the circumstances under which the boom of the However, what becomes clear is that *street art* as a term is different over the years, and the conception of street art as a *genre* differs from one person to another, too.

The second part of the paper discusses these subjects via a semiotic approach. The polysemy of the term, the mythologies of street art of the multifaceted phenomenon, the multiple connotations of the artworks and the concept of *street art* to the various semiospheres, will all apply to the introductory/descriptive part. For this reason, a selection of specific examples will be showcased. Subsequently, the emergence of various matters is inevitable: from visual communication, culture, subcultures, popular culture, and arts, to matters of representations, city image, urban aesthetics, spatial ethics, gentrification, branding and commodification. In any of the cases, either they indicate a positive or negative impact they all suggest that street art is indeed a catalyst for socio-cultural change.

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Changing the centers of reality. Street art and the redefinition of the art-life relationship

In a few years, street art has passed from the periphery of the values system to the center of everyday life and media scene. This is particularly evident in metropolitan contexts, such as São Paulo, where the evolution of the forms of street art is linked to a real conquest of the city center but also to a reversal of perspective of spatial categories such as beginning/end and internal/external. This change in the hierarchical status of street art has contributed to changing the way in which one of the fundamental relationships of every semiosphere, that between art and life, is built. To fully understand the significance of this revolution, however, it is necessary to follow a reverse movement within the space of art, well represented by the creative paths of Hirst, Eliasson, Saraceno. In this way can we grasp the following correlation: while art entered the space of life, life entered the space of art. This dynamic reverberates on many aspects of reality as the way artists start to thematize the role of environment and its crisis or the way in which the new generations perceive those statues that embody the center of the cultural memory.

Visage intelligence systems from antiquity to the genesis of E-societies

CONVENOR:

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The panel focuses on how the human face has become an object for decoding attempts from classical antiquity until the digital era; it contrasts the conceptual genealogy of physiognomy with the features of present-day digital face detection, recognition, and reading; it applies these theoretical and technological insights to the study of how individual faces, institutions, and the market interact in the contemporary digital “iconosphere”, with particular emphasis on the European context.

The panel entails four directions. First, it retraces the conceptual genealogy of visage reading, from Aristotelian (pseudo-Aristotle, Polemon, Adamantius, pseudo-Apuleius) through medieval and early modern (Della Porta, Camper, Gall), until modern physiognomy (Lavater, Lombroso). Second, it compares western and non-western traditional attempts at face reading, with particular attention to the Arab and the Chinese cultural context. Third, it focuses on the crucial switch from human to machine face interpretation, investigating the theory and practice of automatic and semi-automatic facial recognition in artificial intelligence so as to explore the present and future of “physiognomic algorithms” in light of the new developments in deep learning. Fourth, it applies the combined efforts of digital humanities to a crucial thematic area: automatic facial recognition at the crossroad of individual rights, societal institutions, and economic interests.

PAPER ABSTRACTS

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The semiotic of face-reading across cultures

The paper entails four directions. First, it retraces the conceptual genealogy of visage reading, from Aristotelian (pseudo-Aristotle, Polemon, Adamantius, pseudo-Apuleius) through medieval and early modern (Della Porta, Camper, Gall), until modern physiognomy (Lavater, Lombroso). Second, it compares western and non-western traditional attempts at face reading, with particular attention to the Arab and the Chinese cultural context. Third, it focuses on the crucial switch from human to machine face interpretation, investigating the theory and practice of automatic and semi-automatic facial recognition in artificial intelligence so as to explore the present and future of “physiognomic algorithms” in light of the new developments in deep learning. Fourth, it applies the combined efforts of digital humanities to a crucial thematic area: automatic facial recognition at the crossroad of individual rights, societal institutions, and economic interests.

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Biography of a wrinkle

Faces always tell a story. Medicine men and curanderos of Latin America think that people without wrinkles have no personal history. Their faces are like blank spots. They are, therefore, illegible because they have no meaning. The face of a baby is yet to be written as it is wrinkles-less, whilst the face of an adult is a wrinkled face, which shows signs of time. Whilst traditional medicine has generally assigned a positive value to wrinkles—the value of time, experience, uniqueness—modern conceptions of the face somewhat challenge this view.

The history of physiognomy is rich of examples that assign to facial wrinkles a pivotal role in face readings. Girolamo Cardano, for instance, in his *Metoscopia*, sets out an entire system for physiognomic reading based on astrology and divination that was centred around the frontal area of the face, leaving all the rest aside. J.Taxil, C. Spontone, F. Finella and many others argued pretty much the same.

George Lichtenberg, who is usually and erroneously thought of as being an anti-physiognomist, thought that the face is like a message board onto which the signs of times are displayed. Lichtenberg not only thought that signs of time are visible and can be read in people’s faces, but he asked whether there an influence of external events and circumstances—the environment—on people’s faces. He suggested that a wrinkle can become a fixed facial trait by means of repetition, as if the repeated facial expression can with time become a fixed trait, thus positing a link between dynamic and static facial traits.

Today the paradigm of physiognomy has lost its grip and new cultural norms have emerged in order to regulate the canons of beauty and social appearance. Whilst wrinkles are the natural history of change displayed on one’s faces, wrinkles in other contexts are thought of as traces that should, instead, be removed, masked, altered or hidden away. This has to do with cultural norms of beauty and attractiveness that convey the idea that human faces are better and more attractive when the face is rather plain and young

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Doppelgänger of nobody: Exploring post-ironic faces and personae

We are obsessed with authenticity: on the one hand, we always need to distinguish between fiction and non-fiction, real and unreal; on the other hand, we always need the link between a textual persona (implied or ideal reader, or enunciator) and an extra-textual, empirical one. Nevertheless, semiotics does teach us that a given semantic category is not identified by contradictory oppositions (X vs. non-X) only, but by contrary ones (X vs. Y) as well; furthermore, we know that there are not only the realms of the real and the imaginary, but also the symbolic. As a matter of fact, more than often, we are not able to verify whether something is true or not, serious or not, and we cannot accomplish such a cognitive and hermeneutic task due to inherent features of the semiotic object we are confronting with. In other words, some semiotic objects are not merely just real or fake, true or false, serious or ironic. They are in-between. The paper delves into this classic subject matter for semiotic scholarship—falsehood, lying, deception, forgery (let us think of the work of Eco)—by scrutinizing the still under-investigated and roughly philosophically defined “post-irony”, a category that is being employed, mainly in the field of digital and online aesthetics, since the mid-2000s. Case studies will be mainly provided by examples of ambiguous personae, in the time of social media, we may provisionally call “impersonators”: Doppelgängers of nobody but themselves.

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Facial recognition as will and representation

The contemporary era is characterized by the sudden incursion of keywords which, in a very short time, spread in common language, rather as if they had always existed. This is the case with “Facial Recognition”, a concept which today dominates the global imaginary and gives rise to both great anxiety and enthusiasm at the same time. In reality, however, there exists a precise philology of current facial recognition technologies, dating back at least to the early 1990s and reaching its apex in 2015, when two professors from the University of Washington, Ira Kemelmacher-Shlizerman and Steve Seitz, coined the MegaFace Challenge (<http://megaface.cs.washington.edu>).

From the pool of over 100 million photos spontaneously uploaded by users to Flickr, at the dawn of social media society, the first important facial dataset (about 4 million images) was generated and offered to hundreds of institutions for unprecedented training (at least in qualitative terms, since it offered good definition photos) in the emerging facial recognition technologies.

This story is the basis of the interactive film *Discriminator* (www.discriminator.film), successfully presented by Brett Gaylor (who had already worked on similar themes in *RiP! A Remix Manifesto*, 2008) at the Tribeca Film Festival 2021. And the same history, that of a technology based on artificial intelligence but developed according to human parameters, innervates *Coded Bias* (Shalin Kantayya 2020), a Netflix production concerning the prejudices behind facial recognition.

The scenario has therefore subtly changed: before, AI surveillance had been an essentially dystopian object, around which a great many narratives were created (Henry Jenkins collects some reflections on his blog, in November 2020: <http://henryjenkins.org/blog/2020/11/19/mehitabels-post>); today, face recognition has acquired an ontological dignity: it exists, and therefore it is no longer told only as a speculative object. Untangling the expanding textual universe dedicated to face recognition thus no longer means dealing merely with science fiction, but acquiring the position of a technically competent semiotic reader, aware of the delicate transition from the likely to the real (or totally false), conscious of the fact that on this new representational terrain are highlighted the rhetorics and ideologies through which the present reads, but also writes, itself.

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Facial engendering from a semiotic perspective. A comparison between modern and algorithmic physiognomy

From the Aristotelian epoch to contemporaneity, physiognomy has focused on the face as that part of the body for the decoding of the invisibility of behavioral characteristics through the visibility of physical features. Physiognomy has in fact constructed, throughout history, a semiotic apparatus for the detection and recognition of individual aspects of the face as a sign of a socio-cultural typification. Nevertheless, the epistemic entanglement between the domains of physiology and behavior within the physiognomic perspective confronts us with a peculiar inferential practice that starts from the causes of the phenomenon to arrive at the visible effects. This deductive reasoning turns the somatic feature into a sign, it turns the physiologic law into the sociocultural rule. But does the same thing happen in the digital era and? Driven by this question, the main aim of my proposal is to put in comparison modern and algorithmic physiognomy through a common case study: the analysis of the human face as semiotic dispositive for the recognition and reading of gendered behaviors. Lombroso’s essay *Criminal Woman, the Prostitute, and the Normal Woman* published in 1893 and the existing approaches to Automated Gender Recognition (AGR) in artistic practices will be the test case for this comparison.

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How much do we really care? Pre-verbal and verbal investment in choices concerning faces and figures

Every day we make choices, but our degree of investment in them differs, both in terms of pre-verbal experience and verbal reasoning. In an earlier experimental study, participants were asked to pick the more attractive one among two human faces, and among two abstract figures, and later to provide verbal motivations for these choices. They did not know that in some of the cases their choices were manipulated (i.e., they were asked to motivate the item they had not chosen). Against claims about our unreliability as conscious agents (Nisbett and Wilson, 1977; Johansson et al., 2005), the study found that in about half the cases the manipulations were detected. In the present study, we investigated whether varying degrees of choice investment could be an explanatory factor for such findings. We analysed the verbal justifications of the participants along a set of semantic categories, based on theoretical ideas from phenomenology and cognitive linguistics, and formulated a matrix of eleven markers of choice investment. We predicted a greater degree of investment when motivating (a) choices of faces than figures, (b) manipulated than actual choices, and (c) detected than non-detected manipulations. These predictions were confirmed, but with various strength. This allows us to argue for both consilience and differences between pre-verbal choice investment and the corresponding verbal motivations of the choices made.

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Digital Walls of Faces: An investigation of digital memorial practices centred around the face

With the advent of digital transformation, there have been many research projects at the intersection of computing, digital technology and humanities aimed at digitalizing cultural heritage. Their objectives have been various, but foremost among them has been to protect, preserve and pass on cultural heritage for current and future generations. Technologies such as Data, Artificial Intelligence and Extended Reality offer unprecedented opportunities for users to engage with cultural heritage.

The digitalization of heritage has been done at various levels, both institutional and individual. The growing availability on the market of scanners and smartphone apps to digitalize pre-digital pictures and videos demonstrates the urge to create an individual deposit of memory to transmit to the next generations.

If the digital preservation of cultural heritage has received much attention over the last two decades, less research has been done on digital memorial practices and the increasing embeddedness of the digital into physical monuments and memorials. Many digital memorial practices centre around the human face, a common element also in traditional, physical memorial practices: portrait pictures on electronic memorials are often the *inter-face* through which users can access data of the dead.

This paper proposes an interdisciplinary approach to investigate digital memorial practices centred around the face, both institutional and bottom up, looking at the connections between collective memory, face and digital technology experience.

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A 'Semiotic-Medical' Inheritance: Cesare Lombroso and Paolo Marzolo

Within the context of nineteenth-century medical and anthropological disciplines, the paper aims to reconstruct the connection between Cesare Lombroso's anthropological-criminal theory and Paolo Marzolo's linguistic and medical theory. Lombroso defines himself as a "disciple" of Marzolo, medician and 'philosopher-linguist', author of the monumental (and unfinished) work *Historical monuments revealed by the analysis of the word* (1847-1866). His last work *Essay on Signs* (1866), a 'fulfillment' of the former one, investigates the origin and development of languages according to a nineteenth-century positivist approach on an eighteenth-century 'encyclopedic' background. Marzolo analyses the human production of signs starting from sensory experiences and mnemonic activity, which involve the process of imitation; in this context, the phonic expressions of speakers, their use of gestures (and facial expressions) and 'mnemonic disposition' perform an important role in the semiosis and learning process due to climatic, linguistic, physiognomic (anthropological) differences between human individuals, also connected with a cultural element (that of civilization). Moreover, physiognomy and climatic position influence the conformation of the phono-articulatory apparatus, which, depending on the evolutionary stage, is capable to emit automatic (or mechanic), pathetic (or interjective), and imitative (or onomatopoeic) sounds. From a Lombrosian point of view, this implies a stronger correlation between race, language, and climate (comparable to the physiognomic theory of Paolo Mantegazza), as well as a radical translation from a linguistic and phonic-semiotic field to an anthropological and somatic-semiotic one, with a closer interest to a modern range of (para)scientific disciplines, stripped of that Enlightenment approach dear to Marzolo.

Emoji and digital stickers: Affective labor and lifeworld mediation

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Every day, billions of emojis are sent via mobile devices and chat programs, in messengers, emails, and on websites. The world-wide emoji standardisation pushed through by the Unicode Consortium in 2010 aimed at overcoming linguistic and cultural barriers. Certainly, much has been written on the various linguistic functions of emoji. They intensify, neutralize, or weaken the content of linguistic messages and interpret them. Furthermore, they serve as important markers of interpersonal relationships and social contexts. To Luke Stark and Kate Crawford (2015), emoji can thus be thought of as ‘signifiers of affective meaning’ doing ‘emojional labor’ within our economies of attention and affect. Vyvyan Evans (2017) speaks of constantly changing “emoji codes”—in contrast to an overarching “emoji language”—to emphasize that their meaning can only ever be determined in relation to specific cultural circles or according to different social, gender, or age groups within their respective Lifeworlds. Marcel Danesi (2020) likewise argued that emoji use corresponds to an episodic and in fact narrative logic. A further technical development is represented by digital stickers, which are offered by various messaging services as a further “translation” of individual emoji into unique pictorial expressions. Going beyond notions of static codes or fixed grammars, this panel asks for contributions that approach emoji and digital stickers from the perspective of everyday as well as corporate communication.

PAPER ABSTRACTS

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The philology and semiotics of “Smileys”

The paper would engage with the semiotics of “stylized faces” in online communication, paying particular attention to the philology of the sources—Some of them being presented in this form for the first time. The paper would reconstruct the factual origins, and the mythology, of both emoticons (or smileys) and emojis, outlining how they differ functionally (paralinguistic signs vs. narrative figures) and commenting on their pragmatics, with regard to the issue of literacy as related to generational fruition. A chronology is provided of the first tokens of smileys in written communication, both before and after the Internet (from Fahlman on UseNet, MacKenzie on MsgGroup and the PLATO characters, to the preconizations provided by Nabokov, Bierce, and “Puck Magazine”).

By relying upon the anthropology of the face dating back to prehistory, the issues of iconism and universality are discussed, supporting the view that there is a strong cultural, conventional component in face depiction, varying diachronically (emoticons v. emojis) and diatopically (emoticons v. kaomojis, i.e. Japanese emoticons). Emoticons and emojis are regarded as prominent examples of intermedia, thus working at the intersection of written word and image. Finally, stylized digital faces are set in the broader framework of Internet memes, thus discussing the dichotomy between structural memes (the focus is on their very template) and iconic memes (the focus is on the image and, thus, the face).

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Emojisation: The semiotic potential of Emojis

Emojis are part of the communicative sign repertoire of billions of people. Their use has increased rapidly in recent years. The variability of meanings, the context-sensitive, polyfunctional and ambiguous character of the signs is fascinating. The inconsistency of meaning is a recurring discourse. Research on the functions of emojis has mainly come from the field of linguistics and tries to structure and classify the signs. But what do sign processes using emojis look like? What aesthetic potential do emojis bring with them as icons? What influence do the formal aspects have on the effect and meaning of the signs? What is the relation between form and content? And how are abstraction and identification connected?

In this paper, the sign process with emojis will be explained based on Charles Sanders Peirce’s semiotic. Using messages from the “Textmoji” case study and a semiotic model, it will be shown what a sign process with emojis looks like. The focus will be on the intentions of users to use the signs and the representation with a graphic model which shows how the meaning of emojis changes in the context of a message. The lecture will demonstrate how emojis have formal characteristics of kawaii and comic aesthetics and thus relate to cultural values, which in turn communicate with the sign process.

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Emojis: The semiotic body of digital communication

Communication mediated by instant messaging applications reproduces the synchronous oral communication exchange. However, the lack of a shared space between the speakers removes a fundamental factor of oral communication: the bodies of the people who communicate. What the interlocutors share instead is the virtual interface of the application. In this digital space, emojis replace the body as the substance of expression and as a vehicle that is often decisive in understanding the overall meaning of the communicative exchange. What we propose is to reflect on the characteristics that this “body” of digital communication takes on. First of all, emojis are a “common body,” shared by all participants in the communication process, which replaces the individuality of material bodies. Secondly, emojis depend on cultural perceptions of the emotional and gestural expressiveness of the bodies.

This explains both the possible difficulties in cross-cultural understanding of the meaning of some emojis, and the need to continually redefine their semantic dimension, according to stipulations that are highly dependent on the sociolinguistic coordinates of each individual group of speakers. Finally, emojis constitute a “reflex” body that expresses only what is explicitly “chosen,” whereas the individual body often expresses itself in a spontaneous and uncontrolled way. If the body can always say something not intended by the speakers’ intentions, emojis can instead be used strategically to make one’s own body lie. If, as Umberto Eco states, “semiotics deals with everything that can be used to lie”, emojis then represent the semiotic body of digital communication.

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“I’m so Pogged I’ve got Pog-Juice Seeping out of My Eyes!”

– The affective and communal language of Emotes on Twitch and Discord

Having both started with a primary focus on gaming and gaming-communities, both livestreaming platform Twitch.tv as well as the messaging and voice chat service Discord have advanced to important tools for communication and networking in a range of digital fan-communities. By providing extensive tools for moderation and community-management, both platforms offer a great amount of freedom for creating, maintaining, and transforming communal communication patterns. One of the most important tools for this purpose is the ability to create custom-emotes.

From a very basic semiotic point of view, emotes can be described as a one-to-one relation of a language code and a corresponding image. They thusly offer—much like emojis—a way of integrating the affective capabilities of the visual in text-based communication. Their meaning is highly dependent on context and the social affordances of the community/lifeworld they are used in. Yet, being created and managed communally rather than by a centralized committee (i.e., the Unicode Consortium for emojis), emotes can be far more stylized as well as specialized and poignant in meaning—always tailored to the specific needs of their communities.

This paper aims to present and analyze different examples of fan-communities on Twitch and Discord and their usage of emotes. How are emotes used to reference and perpetuate important shared memories and affects? How do they shape the (spoken) language of their communities? And which theoretical concepts can we utilize to grasp their communal and communicative nature?

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Can emojis create a sense of ownership for the city?

The development of information and communication technologies has changed and accelerated both the way of life and the communication of people. The increase in the use of the Internet and smartphones has also enriched verbal and written communication with visual communication. Emojis, which first appeared in Japan only as an internal visual communication method, have now become a global common language by crossing borders thanks to technological infrastructure. Emojis, which have both emotional and semantic functions, play an important role in improving interpersonal communication in the digital world.

Emojis are also widely used in linguistics, psychology, medicine, education, computer science, behavioral science, advertising, marketing, etc. It is examined in many different areas of use such as Emojis, commonly known as interpersonal emotional communication tools; On the other hand, they take place in our lives as symbols that facilitate the social order in daily life. For example, the emojis used in smart traffic lights give a clearer meaning to the color notifications used to guide people in traffic by using smiling and sullen faces. This study includes the report on the outcomes from a research that examines the effects of emojis on city dwellers, considering the current smart application areas and potential emoji usable areas in smart cities.

Concepts and approaches of a Greimasian semiotics of images

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In the last decades, the possibility of a semiotics of visual messages has preoccupied many semioticians, as new forms of visual communication have proliferated in our culture. The panel aims to bring together researchers working on visual and film semiotics to take stock of current developments and discuss the possible implications and applications of Greimasian theory for a semiotics of the image, static and dynamic.

PAPER ABSTRACTS

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Semiotics of static and dynamic images

This paper attempts to address certain major epistemological, theoretical and methodological issues concerning images, both static, such as painting or advertising, and dynamic, focusing on cinema. I begin with a critical discussion of the role of the *referent*, the problem of *distinctive features*, the relation to *perception and Gestalt*, and the concept of the *index*.

The second part of the paper proposes a holistic, integrated approach to images. I start with the definition of the epistemological object of the static image, based on the distinction between Hjelmslev's connotative semiology and the semiotic analysis of metalinguistic systems such as maps and diagrams, or functional systems such as architecture. For the syntagmatic level of the image—Greimas's topological (figurative) aspect of a painting, its visual syntax—I propose an analysis according to successive significant layers, and for the paradigmatic level, an analysis based on the concept of isotopies. Concerning the plastic signifier, Greimas's eidetic component is a sound basis for the analysis of isotopies. It should be completed with the analysis of the structure of the chromatic component, part of which complements visual syntax.

When analysing narrative cinema, there is no point in focusing on visual syntax, because it is constantly changing. I reject Eco's original model of triple articulation. The syntagmatic analysis proposed by Metz is based on discursive units of a technical/visual, not narrative, character. I counter-propose narrative analysis. The analysis of the paradigmatic level is comparable to that of the static image, but poses the technical question of consecutive units of analysis and the manner of selection of a significant sample.

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Visual Semiotics: History and Perspectives

My talk will briefly address the history of Greimasian visual semiotics while trying to highlight the specificity of this approach in regard to other approaches to images. I will describe three periods in the development of Greimasian and post-Greimasian visual semiotics. The first one is the structuralist one, which is characterized by plastic oppositions and semi-symbolism, and which is especially devoted to the analysis of fine art images; the second one is characterized by the enunciative analysis of artistic and scientific images; the third has its specificity in the analysis of the materiality of the image and of the bodily gestures involved in production. This third period can be understood by taking account of the material turn that has conquered the image sciences. In this talk, I will also address the relations privileged by each period with respect to other disciplines or other approaches (linguistic, science studies, anthropology, visual studies, etc.).

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La dimension iconique et la dimension plastique. Actualité d'une distinction méthodologique majeure

La distinction entre la *dimension iconique* et la *dimension plastique*, avec la forte revalorisation dont la seconde a bénéficié, a fortement contribué à l'émergence de la sémiotique visuelle dans les années soixante-dix. Dans cette étude, il sera question de "dimensions" (iconique ou plastique), plutôt que de "signes", pour ne pas préjuger de la manière dont s'opère la sémiologie visuelle. Cette distinction entre les deux dimensions a fait l'objet de nombreuses propositions, en français principalement chez Jean-Marie Floch (*Petites mythologies de l'œil et de l'esprit*, 1985), et chez le Groupe μ (*Traité du signe visuel*, 1992), mais ces propositions ont été précédées par de nombreuses autres, au cours de la première moitié du XX^{ème} siècle, avant même le déploiement de la sémiotique structurale, et qui seront ici rappelée. Mais dès le début de la sémiotique visuelle, cette problématique est troublée par une instabilité terminologique et conceptuelle. Choisir "figuratif" plutôt qu'"iconique" (Greimas, Floch et Thürleman) revient in fine à rabattre la distinction entre les deux dimensions à une opposition entre "figuratif" et "abstrait", ce qui conduit à cantonner respectivement le figuratif à sa relation avec les "figures du monde naturel", et le plastique, à sa relation avec les artefacts "abstrait". Choisir de traiter le plastique comme relevant uniquement du plan de l'expression conduit par ailleurs à rabattre la même distinction sur l'opposition entre "signifiant" et "signifié", ce qui est un obstacle majeur à l'identification des deux types de sémiologies respectivement "iconique" et "plastique", etc.

Loin d'être une différence radicale et substantielle, le choix entre l'iconique et le plastique relève plutôt d'un guidage de l'attention, soit vers l'iconique, soit vers le plastique, voire d'une alternative entre deux points de vue complémentaires: les dimensions iconique et plastique seraient ainsi inéluctablement associées, nécessaires l'une à l'autre, mais autonomes, et analysables chacune séparément. Au-delà (ou en-deça) d'explications souvent bien laborieuses, nous partirons du principe relativement simple selon lequel l'iconique et le plastique sont *deux manières différentes de stabiliser des figures pertinentes à partir des mêmes propriétés et substrats visuels*. L'iconique est une *stabilisation par reconnaissance* (donc la reconstruction d'une signification déjà disponible) et le plastique, une *stabilisation par projection* (d'une signification pas encore disponible). "Déjà" et "pas encore" sont deux variétés aspectuelles d'un processus en cours, celui de la construction de la signification du sensible: sous l'aspect "déjà disponible", la dimension iconique validerait une signification extraite d'une mémoire et d'une antériorité, et sous l'aspect "pas encore disponible", la dimension plastique ouvrirait sur des significations à construire, à deviner, à projeter, à imaginer. Les deux, bien évidemment, sont appelées non seulement à coexister, mais à collaborer ou à se combattre.

Dans la perspective méthodologique des *points de vue complémentaires*, la première conséquence est qu'iconique et plastique ne peuvent en aucune manière être rabattus sur la distinction entre signifié et signifiant, et que chacune des deux dimensions doit être constituée de ses propres plans de l'expression et du contenu. Les relations et articulations entre iconique et plastique seront donc des interactions entre deux types de *sémioses concurrentes et complémentaires*. En outre, chacune des deux manifeste une expérience sémiotique spécifique: celle de la découverte sensible du monde, du côté iconique, et celle de la pratique de production et interprétation de l'œuvre matérielle, du côté plastique. L'un des enjeux majeurs de l'histoire des formes artistiques visuelles tient précisément au fait que la dimension plastique, libérée de sa vicariance à l'égard de la dimension iconique, peut renvoyer à d'autres types de contenus qu'iconiques, chaque "école" reconfigurant à sa manière la dimension plastique et tout ce qu'elle manifeste (support, matière, geste, technique...)

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Isotopies in painting

This paper is based on two premises: that all the semiotic systems of a particular culture draw on the same semantic universe, and that the nature of meaning is such that it should be possible to analyze it in any semiotic system using similar methodologies. The structural semantics of A.-J. Greimas was elaborated on the basis of spoken or written language and focuses on the role of semantics in creating textual cohesion through the concept of semantic isotopy. It has been amply shown in the last half-century that this methodology works for the analysis of narrative in any medium, including pictorial semiotic systems (advertising, cinema, comics et al.). The assumption that I want to test is that the concept of isotopy can also be applied to pictures that are not obviously narrative, using as examples paintings of the early Renaissance Flemish School.

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Reading strategies of visual poetry: Application of visual semiotics to poetry

Visual semiotics is usually related to "classical" visual objects—painting, graphics, films, advertisements, etc. The subject of this paper is the application of visual semiotics to literature, specifically, to contemporary visual poetry. The application of the visual semiotics method of Greimas' school to the analysis of visual poetry poses various questions, which are connected with the challenge of the visual semiotics method as well as the nature of poetry itself. What kind of semiotic instruments could be applied to such literature? Does a visual element of a poem allow us to use instruments of visual semiotics automatically? What kind of visibility we have in such kind of poetry? What does visual semiotics reveal about the nature of poetry?

The term of visual poetry indicates the presence of two components: visuality and poetry, image and word, visual expression and language. Some theories treat visual poetry as a synthesis of two media (intermedial imagetext). Greimasian semiotics primarily presupposes a general structure of the meaning of the text as a significant set or object as a whole, not the duality of its nature. A text of a mixed nature challenges compatibility of the semiotic methods: instruments of visual semiotics are not identical to the instruments of verbal semiotics. Analysis of the structure of the meaning of visual poetry shows how these methods are combined and what significations they open.

Following Greimas' proposition, that "poetry could be defined as a correlation of the plane of expression and the plane of content", I will focus on the examples of visual poetry where the linguistic content is minimal (sometimes even absent) and the visual plane of expression is dominant. In the paper, I will analyse a cycle of tree poems of contemporary Lithuanian poet Donaldas Apanavičius, one of the most famous representatives of Lithuanian visual poetry. With the help of the instruments of visual semiotics, I will offer an analysis of visual poetry and show how a real semiotic question could be addressed about the very nature of language, specifically, about the nature and notion of the substance of language. I will demonstrate how visuality in poetry helps to reveal the materiality of language.

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A Greimasian Analysis of Ingmar Bergman's *The Seventh Seal*

In this paper, I use an interpretation of A. J. Greimas's concepts of "isotopy" and "code" in order to analyse Ingmar Bergman's film *The Seventh Seal* (1957). The crucial question addressed is how to apply these Greimasian concepts to cinema. I accept Christian Metz's view regarding the multiple and heterogeneous nature of cinema's expression-substance. This choice affects the expression-plane as a whole, and thus the kind of entities recognised as signifying in a film, which include moving images and letters,

speech and music and other sounds, and their combinations. Moreover, accepting the co-existence of different orders of complexity in the same isotopy, I don't need to address the question of the minimum signifying filmic unit. Finally, the kind of isotopies that are investigated include not only the semantic level but also the level of the signifier. I argue that the Greimasian approach provides a very effective methodology for film analysis, and support my position by applying it on *The Seventh Seal*.

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Semiotic Analysis of Digital Games

The field of digital games is very extensive and complex. In addition to the varieties encountered inside the field, there are also important differences between digital games and the texts of other fields, such as cinema and literature; the major difference is that *games must be played*, which reveals the involvement of a semiotics of communication within the very structure of digital games. This chapter is organised in three steps: first, a critical review of existing theories and methodologies in the field of digital games and the identification of the specificities of the field and the issues that should be addressed; secondly, the proposal for a methodology based on a Greimasian approach; thirdly, the systematic application of this methodology in several case studies referring both to closed-world games, such as *Assassin's Creed* and *Resident Evil*, and open-world games, such as *EVE Online*.

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Study of visual semiotics: image of metamorphosed fox in the Chinese story "Axiu"

The semiotic studies of images have provided numerous exemplary precedents in terms of the analysis of European paintings or films. Thus, we envision that the semiotic theories of Greimas can also be applied to the Chinese paintings of the Chronicles of the Strange, whose style and composition express the supernatural world of Chinese culture. In this study, we compare several illustrations about the same story—"Axiu", one of the most diffused and recognizable works of Pu Songling's tales. We explain the unity of visual signs, between perceptible signifier and intelligible signified. Through the expression of ancient and modern Chinese paintings, the nature of the scene presents from multiple angles: the actors (the human and the metamorphosed fox), the acts, the environment, the contrasting color and the spatial relationships. (the distance in depth), as well as the semi-symbolic system suggested by Greimas. This study also questions the 2016 TV series adaptation of this tale, we discuss an important change of character: the fox-woman is replaced by the fox-man in the series; in order to explain the main figures of this film, static to dynamic visualizations are applied. The objective of this study is to broaden the scope of Greimas' semiotics. We seek to demonstrate and refine the adaptability and scientific value of image semiotics to this aspect of Chinese culture.

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Hermeneutics and semiotics: an exploratory study of Gadamer and Greimas

This abstract presents the results of an interdisciplinary learning experience carried out in the areas of Philosophy and Communication during 2019 to 2021 at the Catholic University of Dom Bosco, Central-West Region of Brazil. The partnership established between the courses in Philosophy, Journalism and Advertising consisted in connecting the two subjects: Hermeneutics and Communication's Topics with the objective of exploring a hermeneutic and semiotic knowledge from the perspective of Gadamer and Greimas. The experience, based on an exploratory research method, took place through expository classes common to the three courses, fulfilling the contents: the linguistic turn from Saussure and Peirce and the hermeneutic turn with Gadamer and Greimas. The approximation between Gadamer and Greimas happened in two ways: the analysis of signs in films and the production of representations in video clips. First, we pulled the academics to choose films that could be interpreted from the point of view of Gadamer and Greimas, together. Second, we required academics to produce short video clips using the same authors' theory. The experience pointed out two relevant things: [a] although Greimas and Gadamer come from different traditions—the first being poststructuralist and the second phenomenologist—it is possible to think of a hermeneutic theory that strives for the elements of both; [b] one of these elements is the depreciation of the idea of truth, as the philosophical tradition thinks, as a support for interpretation. The abandonment of accuracy or adequacy is the most important element for interpretation.

Pressing signs into action: De-sign Moves

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Design is much over-used word these days. But if design may be understood to be “any planning toward a specified purpose realized through the use of signs”, then understanding the contexts by which the creative action of designing occurs is a critical course of semiotic study. These papers explore different situations in which sign programs are carefully planned to produce particular actions or results. The papers will look at case studies of design in terms of empirical data on the form of signs within social contexts, the education and background differences that lead to variant interpretants given the same sign, as well as the creative sensibility of the designer as he or she iterates solutions that are hoped to successfully convey the sign’s object.

PAPER ABSTRACTS

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Enhanced agency and the hierarchy of agency: from natural objects to artefacts

I will present the notion of enhanced agency as presented in Mendoza-Collazos & Sonesson (2020) and Mendoza-Collazos & Zlat-ev (in press). Enhanced agency could explain the agency of things within a Cognitive Semiotic framework. The process of design allows enhanced agency to emerge as a human capacity for designing artefacts, modifying their original agency, expanding the capacity to act, and fulfilling the goal of its actions in a more efficient way. Although there is a continuum between the way in which non-human animals make objects and the way in which human beings design artefacts, the latter is a human-unique feature which should be distinguished from manuports and from the making of objects by non-human animals. I will elaborate on these differences because they help to understand humans lifeworld and provide insights for a better understanding of the human nature and her relationship with artefacts.

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Touching form and content: a biosemiotics proposal for design

We propose a conceptualization of design in terms of tactility or “skin” contact, which reveals the pitfalls of the form-content dichotomy and persistence of a dualist ontology in design research. Traditional design semiotics tends to draw on (post)structuralist theories that, following Saussure, define the sign as a fixed and arbitrary articulation of signifier and signified, corresponding to form and content. Such views resist the interplay between matter and meaning and have been criticized, among others, by van Leeuwen (2005), who argues that meaning is a fluid multimodal cohesion, leading him to forsake the notion of sign altogether. However, design theory does not need to denounce the sign to avoid dichotomization. Peirce’s sign, particularly as employed in biosemiotics, can fit van Leeuwen’s proposal and enrich our understanding of how design configures modes of experience (Folk-mann, 2013). Our proposal is to think of form and content as touching each other; rather than separated by a boundary, they feel and shape each other in a way that does not suppose a split ontology as prior to their meaningful relationship.

This is analogical to the relationship, in biosemiotics, between an animal’s Innenwelt and Umwelt, which are simultaneously separated and joined through skin. Adopting Hoffmeyer’s (2008) notion of “skin” as the origin of selfhood, we conceive of tactility not just as a sensory modality but as a principle of multimodal meaning-making and the self’s constitution as an agent. We explore the implications of this proposal by considering concrete design examples.

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The creative gesture from the perspective of Material Engagement Theory

This paper seeks to elucidate the creative process by focusing on the gesture of making—that is, the hand-movement through which objects are produced. To study the creative gesture, we draw upon Material Engagement Theory (MET), a theoretical take on the relation between mind and artefacts that grants ontological priority to their intersection. From MET’s point of view, form and meaning emerge as the products of a close intertwining between brains, bodies, and things. We specifically consider the implications of its three working hypotheses for those gestures geared towards the manipulation of the world. We start from the hypothesis that humans think through material objects, in order to argue that tools allow us to ‘extend’ our physiological and technological reach. We then proceed with the hypothesis that signifier and signified co-emerge, because it helps us portray gesture as a diagrammatic mechanism that drives the concomitant development of form and meaning. And, thirdly, we utilize the hypothesis that agency is the result of situated praxis, for the purpose of proposing that the intentions behind gestures arise in operational contexts of affording objects. All this shall be leading us, in the end, to the idea that humans bring forth the world through their creative engagement with things, a process of enactive discovery that ultimately shaped our very becoming.

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Peircean semiotics and design education

This research starts on how Peircean semiotics can contribute to design teaching considering it within the scope of normative sciences. It is assumed that design can be taught as a science that studies phenomena insofar as it can act on interpreting minds. It is possible to understand ontologically as a science capable of attributing meaning relations before (1) investigation; (2) deliberation; and (3) action conditions. The proposal here aims to show how Peirce's philosophy can contribute to a new look at the way of teaching and how design should be placed within the framework of Peirce's sciences. Peirce's writings are extensive and complex. The semiotic framework placed at this moment is part of his philosophical architecture aiming at the general and abstract character, focusing on how the teaching of design can seek significant contributions in the triad of normative sciences. Design teaching is unique, requiring a definition of the area itself and the possible practical actions of those who are trained in it. Seeming to be a scientific area in constant updating, it is a knowledge that requires highly diversified curricula that address subdisciplines to solve problems in different disciplines. Design is still associated with artistic or architectural practices that do not understand it as its own science. This research is based on the fact that design, above all, must be seen as an epistemological study that transcends practical analysis. Therefore, it is necessary to understand design as a normative science that studies phenomena in all their possibilities.

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The hidden factor: How image and word suppress expressive gestural mark making

This paper presents a model of semantic territory for visual designs called the Visual Gamut. Within a pragmatist semiotic framework, I will argue that iconicity (image) and symbolicity (word) effectively suppress aspects of gestural mark-making (indexicality). This is especially pronounced in typography where the desire for clarity of language requires the adherence to inherited traditional forms. The convergence toward maximally legible scripts and typefaces requires the suppression of individuality of gestural movement. This is a tension that runs throughout Western arts, in which expression and concept tend to be antagonists.

Art practices and representational techniques

CONVENOR:

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The panel addresses several aspects of meaning-making in art practices. The first part is oriented mainly towards representational techniques: It explores the notion of “expanded drawing”, pictorial space from the Renaissance to futurism and the neurosemiotics of bodily movement in ballet dancing. The second part includes theoretical and sociological inquiries on the intersemiotic emergence of artistic paradigms, on the sociosemiotics of academic collaboration and co-authorship in Brazilian art research and on spatial practices in the semiospheres of Lithuanian theater.

PAPER ABSTRACTS

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Expanded drawing through performance, installation and walking as an artistic practice: Spatial-temporal challenge in the production of meaning in contemporary art

The capacity of drawing to establish certain conceptual relations with performance, the use of space, drifting, the treatment of time or the ephemeral mark as a driving force and producer of meaning in contemporary artistic work is evident. Drawing in the current panorama of contemporary art has expanded its domain until it has become a fundamental discipline far removed from its stigma as an instrumental discipline. Drawing is a primary, dynamic and relevant medium in contemporary culture, the future of art and creative thought, and is capable of embracing a great diversity of approaches and strategies through diverse languages, techniques and procedures. We will trace here the argument in which artists circumvent the boundaries of traditional drawing and move towards the development of works that employ the body and movement in a spatial-temporal challenge capable of producing meaning from the interpretation of the experience signified. We will analyze works of arts produced by artists and participants in the Ephemeral Art Biennial and the Master’s Degree in Drawing at the University of Granada in which the artist’s body is an intrinsic part of the drawing, not only of its result as extended graphics, but of the very essence of drawing in its process.

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Static and dynamic categories in the Italian painting of the early XX century: Futurism and Metaphysics

The main topic of this paper is contemporary art from a semiotic point of view, i.e., the categories of static and dynamic and the way the artists “build” the pictorial space. De Chirico freezes the picture’s space-time in the eternity of a temporal instant, while Boccioni fixes the space-time, condensing the flow of time in spatial multidimensionality. Metaphysics uses the past art codes, but with a modern semiotic look; Futurism is the effort to jump into the future, reconfiguring the whole pictorial space in a semiological way. The first one closes obsessively the space, playing with perspective and shadows; the second one removes the edges and the boundaries. In an ideal semiotic square, the two currents oppose frontally. Both of them had a great impact on the entire course of twentieth-century art and this was possible because they linked high-level pictorial expertise with a deep concept of what art is or can be. The two currents renovate deeply the culture of image in the XX century, creating a new way to combine sign and significance. Furthermore, they refer to the same historic situation, but from a different point of view: the metaphysic fixity expresses the fear of the war, the futuristic dynamism shows the urgency of the fight.

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Watching and feeling ballet: Neuroscience explaining semiotics of bodily movement

The visual system of the brain is organized into hierarchical neural networks, simple stimuli processed at the lower level of the hierarchy form more complex stimuli at higher levels of neural networks. There are at least ten known pathways from the eye into the visual cortex. Furthermore, the inputs are processed in two distinct pathways specialized in object recognition, identification, and form analysis (ventral pathway) and analysis of direction of motion, visually guided movement, and the positional relationship between segments of the visual scene (dorsal pathway). Moreover, there are at least three pathways analysing internal states of other persons expressed by their bodies: mentalizing, simulation of emotions and a combined path.

For the sake of energy saving the brain does not process all the perceived visual input—activity of the pathways depends on the salience of visual stimuli for the organism in the given circumstances. For ballet audience the salience is contingent on the semiotic status assigned to the performance. The viewers can direct their attention to one or both planes of signification.

1. Representation as a sequence of postures and movements aimed and the demonstration of aesthetic beauty of bodily motion and (not necessarily) telling a story. To discriminate and interpret the represented signs the viewer can rely on knowledge of ballet conventions and cultural codes in general.
2. Presentation as the physical activity of the dancers’ bodies displaying—intentionally or not—their attitude to the role, partners, and viewers here and now. To discriminate and interpret the presented expression signs the viewer can rely on everyday skills of emphatic understanding of others.

The paper discusses two sign-forms of expression signs. In some cases these are viewer can discern the elementary postural and kinematic characteristics that connote emotion; in other cases the brain processes whole-body movements by coding a series of motion features at different levels of complexity and builds a coherent percept by integrating the features.

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Aesthetic movement as a problem-solving system/ process: the emergence of new artistic paradigms through intersemiotic translation

The emergence of new aesthetic movements can be described as distributed cognitive systems/processes designed for situated problem-solving tasks based on intersemiotic translation. Aesthetic movements are defined here as problem-solving systems/processes that put in use the sophisticated human abilities of group thinking—multiple agents thinking together through a semiotic niche that involves various semiotic artifacts to solve artistic problems that transform the niche. In problem-solving theory, there is a relevant distinction between well- and ill-defined problems—well-defined problems possess easily identifiable rules and states, and an unambiguous solution set; ill-defined problems may have a varied gradient of adequate solutions, no solution known in advance (and in this case part of the task is to find what counts as a better solution), no fixed set of rules (and thus no fixed set of choices and evaluation of choices). In our approach, we explore the hypothesis that intersemiotic translation, a technique of augmented intelligence capable of extending creativity, is an artifact used by cyborgartists to alter the constraints of semiotic niche, allowing new ideas to be conceived, generating new artistic paradigms that can lead to the emergence of new aesthetic movements. This will be demonstrated by taking advantage of several examples—Gertrude Stein translated Cézanne's and Picasso's proto-cubist and cubist approaches into literature; Kandinsky translated Schoenberg's methods into painting; Feldman translated abstract expressionism's formal procedures into music; Klee translated polyphony's music structures into painting.

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A network analysis of collaborative co-authorship in Brazilian art research

There are several interpretations of the processes that define “academic collaboration” in many domains, from formal, empirical and computer science, to humanities and digital humanities, including psychology, philosophy, sociology, semiotics and art research. In scientometrics and governance, this theme is approached theoretically, statistically and from a strategic policy perspective. Based on network analysis and graphs, we model the sociotechnical phenomenon of academic collaboration in art research according to different modalities—multidisciplinary, transdisciplinary and interdisciplinary. A quantitative and visual description provided by graph theory and network analysis, and a qualitative outline interviews with the professors and researchers, to understand a real-life collaboration experience both contribute to the observation of academic collaboration. The analysis of co-authorship bonding and the structure of relationship between areas of expertise of each researcher, is based on 340 curricula from the standardized Brazilian Lattes Digital Platform, and form the scope of our mapping, that consists basically in (i) analysis of co-authorship of publications in indexed journals, (ii) identification of patterns of collaboration in articles and description of collaborative statistics, (iii) classification of researchers according to their role in the collaboration network, (iv) evaluation of subnetworks based on field of activity registered by art researchers in their Lattes curricula.

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The visual identities of the younger generations of Lithuanians in the 1990s

The focal point of this article is the process of development of new directions in Lithuanian theater after the collapse of the Soviet Union. Three tendencies represented by the works of three artists will be identified, based on the principle of isomorphism developed by Greimas, i.e. by investigating the correlation between the expression plane and the content plane.

- Centering the space: gathering and integrating the community. This tendency is embodied by a political puppet play *Šėpa*, which operated on a voluntary basis in 1988-1992, i.e., during the years of national rebirth and restoration of the Lithuanian state. From the Polish prototype director Gintaras Varnas took the box model (the miniature closet) where the performance happened, which was similar to a chapel with an altar.
- Decentering the space: developing cultural memory and different experiences. The environmental theater *Miraklis* that held performances in open spaces of Vilnius sought to turn the city into a theater stage and related their performances with specific history of city spaces. The performance “Pro memoria Saint Stephen's Street, number 7” was one of the first attempts to honor Vilnius' Jews.
- Distorted optics of the space: expression of inversion of values. Artistic conceptualization of the post-soviet human in the Lithuanian theater begins with the work *There to be here* directed by Oskaras Koršunovas, which was built according to Daniil Kharms (1990). It opposed the tradition of metaphorical Lithuanian theater and could be seen as a sign of a transition from a humanistic paradigm to an absurdist one.

In order to determine the place of the examined works in the semiosphere, the study uses the concepts of Lotman's theory.

Semiotics of image-text/typography-sound-motion in the audiovisual world

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The role of graphic and visual communication in the evolution of human worldmaking has been vital, not just for the purpose of communication and spread of knowledge, but also for organising and providing hierarchy to visual information, for directing crowds in everyday culture, as well as for identifying and branding national or commercial institutions and products. For Caley (2005), graphic design and most of the cultural production like advertisements, multi-media or films are a construction made up of image/text/sound. While an image can be a sign of non-verbal characteristics, text can be oral or typographical and sound can be natural, fake or music. Theo van Leeuwen & Emilia Djonov (2015), investigate the semiotic dimensions of kinetic typography and explore how a grammar of movement can make the meaning of kinetic typography explicit. Motion graphics, film titles and many interactive digital applications rely their semiosis on movements and the way that graphic elements make their trajectories on screen, whilst GIFs have become viral on social media platforms and text messaging to convey emotion or feelings, and promote social media engagement. The purpose of the current panel is to attract papers that explore how meaning is constructed in specific graphic and visual communication examples through the semiotic contribution and analysis of image, text-typography, sound or motion separately or in synergy.

PAPER ABSTRACTS

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Looking for isotopies and applying the semiotic square in logotype design

The semiotic study and analysis of a literary text requires the depiction of prevailing isotopies in it and the construction of a semiotic square to complete a structural analysis of the relationships that occur between semiotic signs through their contrary, contradictory and implied concept oppositions (Λαγόπουλος et al, 2016). While the aforementioned theory is applied to verbal texts we argue that a similar approach can be implemented to nonverbal texts as well. Specifically, the aim of the current paper is to explore and apply the semiotic square in graphic design applications and particularly through examples of logotypes. Logotypes can be verbal, nonverbal or a combination of the two, therefore have a polysemic dimension that is fascinating to investigate in semiotic terms.

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When Dali met Disney: Paranoid-criticism, intertextuality and semiotics in *Destino*

The collaboration of Salvador Dali and Walt Disney was in the limelight in the 1940s, when it was first agreed upon, just as it was in 2003, when, what was advertised as its outcome, the animated film *Destino* was finally released. This was to be expected, considering the Spaniard's far-reaching fame in the mid-1930s onwards, and his subsequent eagerness to distance himself from Andre Breton's entourage of French Surrealists and set foot on the US. Along with the initial enthusiasm, there come, though, considerable expectations regarding the potential involved in transcribing Dali's surreal creativity in animation. The proposed paper aims at studying the storyboards and original sketches made by Dali, as well as the final—posthumously completed—animated film, in an attempt to explore the ways in which these were informed by his notion of “paranoid simulacrum,” a signifying entity ensuing from his paranoiac-critical method for the production of art. The implications that this notion has for the Saussurean signifier/signified dyad and the process of interpretation will, therefore, be discussed with reference to *Destino* and the function of intertexts fashionably embroidered on the short animated film launched by the Walt Disney Animated Studios, offering, thus, a glimpse into the Dalian lifeworld.

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From intertextuality to the interartistic phenomenon

We propose the term ‘interartistic’ phenomenon in order to clarify the relationship of proximity that exists between the arts and to be able to apply it as a methodology in the study of a work of art. We start from Gérard Genette's transtextuality, which encompasses several types of relationships, including architextuality, metatextuality, paratextuality, hypertextuality and Julia Kristeva's intertextuality. Similarly, we discover the interartistic character of these textual practices to study interarchitectuality, from our term of interartistic phenomenon. The interartistic phenomenon expresses the relationship between the arts in the same place and at the same time, during the singular aesthetic perception of a work of art. Any work of art, regardless of the period to which it belongs, if it contains in itself a particular configuration of arts, expresses the interartistic phenomenon. The semiotic analysis of the present study is focused on the interartistic relationship between the biblical narrative in the manuscript of the St. Louis

Psalter and the drawings of the church windows of Sainte-Chapelle from the 13th century. The saints of the Old Testament, the passages of the Bible from Judges, Kings and the Psalms of David are all addressed in the reading of the Psalter, as well as in the stained glass windows of the chapel that Saint Louis had built. The biblical content of the signified is expressed by the meaning of various signifiers. The church itself is a signified which becomes signifier through the Psalter and vice versa.

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Dilemmatic visual situations in press photographs:

A photo-elicitation semiotic perspective of the Greek socio-economic crisis

The purpose of this study is to apply the photo-elicitation technique as a method to provide a visual semiotic perspective of press articles on the contemporary Greek crisis. In particular, the aim is to identify a relationship between the verbal aspect of news articles and the visual message of the accompanying photograph. Photo-elicitation is based on the simple idea of inserting a photograph into a research interview. It is argued that photo elicitation is useful in studies that are empirical and inspires collaboration. In other words, when two or more people discuss the meaning of photographs, they try to figure out something together, which is an ideal model for research. Photo-elicitation is similar to the 'commutation test' used by Barthes to isolate important signifying qualities. In brief, the 'commutation test' is one way to test whether something (in our case visual and verbal elements of press articles) carries important meaning, then to change it (by other visual and verbal elements, respectively) or remove it completely from an object of art (here a press article), and see if this affects the overall meaning significantly. It will be presented the results of a small-scale experiment that was set up with twenty post-graduate students. Each student was given a questionnaire consisting of six stages. In each stage, there were extracts of selected press articles about the Greek contemporary crisis, published in the high-circulation daily newspaper Kathimerini. The overall aim was to explore students' dilemmas in co-relating verbal and non-verbal semiotic elements, and how close their choices are to the choices made by the newspaper, as an institution of mass media communication. In the first four stages, the students were asked to match texts and photographs in various formats. In the fifth stage, they were given a photograph and a title to produce a caption. In the sixth stage, the students were asked to describe to what extent the wider socio-political-economic context affected their choices. As soon as the students had completed the questionnaire, there were conducted interviews with some of the students so as to elicit information not given in the questionnaire. This research strategy was expected to allow for open expression while providing concrete talking points. In this way, the photos and their content become the focus of discussion, not the subjects themselves; often, this triggers confidence, leading subjects to reveal their attitudes and values. The method of semiotic analysis is based on content analysis within the framework of Greimas' structural semantics (isotopy). The analysis is conducted first by exploring the verbal and non-verbal semiotics of the titles/captions of news articles and accompanying photographs, as autonomous structural identities, and second by taking into account potential co-relations. After that, isotopies are identified so as to uncover the mechanisms of the production of meaning. This identification is made first intuitively, and then by setting systematic criteria.

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Semiotic aspects of montage

Montage is a creative artifact through which a variety of communication processes occur. Although being known as a cinematographic practice, it is observed operating throughout the history of art, in a diversity of media products that ranges from drawing and painting to theater, including literature, sculpture, architecture, music, installation, graphic novels, and so on.

Photographic books are examples of intermedial phenomena in which montage works as a meaning generative principle. They usually emerge from a variety of juxtaposition processes involving their parts—photographic image, verbal text, painting, design, book materiality, etc. This work focuses on describing the semiotic aspect of montage in photobooks. By analyzing two paradigmatic and well known photographic books—New York, by William Klein (1954) and The Kitchen Table Series, by Carrie Mae Weems (1996) —, we observe montage acting as a relational process that constrains the parts of a work to refer to objects (sensu Peirce) developed by the relationships between them. The montage constrains the related entities to function as signs of objects that until then they did not designate and that they started to designate because of the juxtapositions in which they now participate. Therefore, the creative potential of montage is based on its capability of developing new objects for already given entities—in the case of photobooks, these are photographic images, verbal text, painting, drawing, etc. —, constraining them to work as signs in new semiotic processes.

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Fractured: Dissociated identities and mainstream motion pictures

Cinema can easily be considered one of the strongest means of mass communication, reaching a wide audience and influencing their perceptions on a variety of social topics. This powerful platform also brings the added responsibility of depicting various social groups. It has been noted that starting from the 1940's mainstream cinema has created enduring genres and tropes fuelled by stereotypical and often harmful representations of mental disorders. Movies, such as 'Psycho' and 'Dr Jekyll and Mr Hyde' can be considered both artistic masterpieces, but also narrative constructions that provide ammunition for considerable stigma, tying mental disorders with violence and danger. These cinematic myths, have perhaps originated from a place of misinterpretation, or lack of awareness. Initiated in the 1970's a number of mental health advocates have called for the need of an inclusive cinema. However, the representation of various mental disorders and in particular dissociative disorders, have not been substantially altered, continuing the exploitation of popular stereotypes and myths depicted in movies, unknowingly maintaining the stigma associated with them. This paper examines the depiction of dissociative disorders and the individuals living with these conditions, as they appear on the official posters of mainstream movies in the past 20 years. The rationale for this choice is based on the substantial research that has been conducted in the field of dissociative disorders from the 1990's onwards, as recorded by the Diagnostic and Statistical Manual of Mental Disorders IV. The analysis of the representations involved a semiotic analysis of these posters taking into consideration the verbal and nonverbal messages appearing in the corpus. We hope that exploring dissociative disorders through cinema and film posters, can fuel the conversation and open routes for contemporary cinematography to work towards creating meaningful narratives of not only creative and rich in emotions, but fair and accurate depictions of people with dissociative disorders.

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Black Mirror-Bandersnatch: A social semiotic and anthropological study on interactive narrative

The paper is devoted to the study of 'Bandersnatch,' the interactive episode of the TV series Black Mirror, aired on Netflix. Bandersnatch is investigated from a semiotic point of view as a cultural text that offers to the viewer the opportunity to choose the narrative path. As a television fictional text, it reflects the contemporary social norms and is a carrier of cultural values. Simultaneously, the interaction engages the viewer sensually and emotionally, offering a personalized viewing experience by placing the viewer in the position of co-creator. The social semiotic and anthropological study of the episode contributes to an in-depth understanding of the impact of the interactive narrative on the ideology of the viewers. The purpose of this research is to unfold the social models and surveillance modes emerging from the fictional narrative and illustrate the way they are perceived by the viewers and influence their social ideology. The analysis consists of two parts: the illustration of the fundamental narrative syntax and structure of the text, and the demonstration of the viewers' notions, after interacting with the episode. The applied method of the analysis is the identification of the predominant isotopes in the participants' replies on the questionnaires and interviews followed the projection of the episode. The conclusions, emerged from the comparison of the semiotic analysis of the episode and the analysis of the participants responses, unveiled that the interactive narrative enhanced the participants' interest in the social issues reflected on the episode. Nevertheless, it failed to lead the viewers into immersion and, therefore, raise concerns on the boundaries between fiction and reality, as major debated issue of the narrative.

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Caught somewhere in time: the evolution of concert promotion through a semiotic analysis of heavy metal posters

Posters and flyers have always been a medium of advertising and promoting upcoming performances, and their visual and symbolic components have played a significant role in communicating not only informational, but also emblematic messages. Especially for the genre of heavy metal music, where visual communication has always had a critical function for both the fans and the artists, posters have been a crucial element of the subculture and have become collectibles, along with being considered as pieces of art. This research aims to investigate the evolution over time of printed posters of heavy metal bands' concerts, interpreted under a semiotic perspective. It aspires to understand how the visual foundations and content of these posters have altered over time and what symbolic and contextual implications respectively could originate from their analysis. Consequently, this investigation looks at the concert posters of 8 heavy metal bands, used between 1980 and 1995, and they are examined through a synergy of content and semiotic analyses. The results intent to provide insight on how the visual content of the concert posters has progressed through the years, investigating from the early period of the genre itself, and of course the first steps of the bands' performance in live concerts, to the heavy metal music's maturity stage, where the bands got internationally recognized. The findings will also shed light on the shift of the emphasis put on the informational and symbolic messages, providing valuable information about the progress of the consistent advertising efforts.

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Semiotic pedagogy and students cognitive development:**A semiotic analysis of the role and order of multiple representations to meaning making**

The present research studies what mental mechanisms are formed by students to understand scientific concepts by using semiotic resources and whether and to what extent semiotic pedagogy and semiotic systems (maps, graphs, images, videos, models, etc.) facilitate the representation of scientific concepts. Specifically, we focus on the way in which the student constructs cognitive schemata through semiotic resources, organizes them in a broader mental context and constructs mental fields and new cognitive patterns. A key research question is which combination of semiotic systems are more efficient than others and in which order, so that students can make sense of scientific concepts. The present study takes into consideration that the proposed theoretical model can be applied in every subject domain. At this way, aspects of the learning process are illuminated, as different semiotic systems are combined and the processes of students for the construction of knowledge are recorded. The results from the first phase of the research show that: a. students seem to find it difficult to identify the procedures they follow to understand scientific concepts, b. visual representations help more in teaching specific concepts and help students to recognize the cognitive processes they follow, c. verbal representations help the understanding of scientific concepts, but are not sufficient for the production of meaning, d. students seem to prefer optical semiotic systems first and then their verbal explanations as texts, as optical semiotic resources are more abstract shapes but allow students to think more deeply as these semiotic resources activate higher cognitive processes. The results of the main research are now analyzed in order to examine if the semiotic resources help student to code his/her cognitive mechanisms of meaning making.

Animation: Language and Technique

CONVENOR:

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Animation is everywhere—it is the omnipresent visual language of the 21st century (Paul Wells, 2007:6) This panel aims to approach and discuss issues concerning the language of animation in the 21st century, its evolution from the dawn of its history to the present day, and the unique ways it produces meaning. For example, some animation directors believe that meaning and technique come together. How does the technique and/or the chosen style affect the meaning of the animation? Discussion is not limited to movies, as animation is now omnipresent, as Paul Well noted; on the contrary, it extends to any medium related to or containing animation, such as video games (Maureen Furniss, 2016: 276-295, 441-443) and animated journalism or documentary (Paul Ward, 2010). It also wishes to address issues related to animation language and its closer relationship to and greater participation in live-action productions. Does this affect animation's own language? The panel's purpose is to host presentations from various relevant fields, like animation studies, animation theory and history, animation production, game studies, and semiotics, in order to have the most meaningful discussion possible of the topic.

PAPER ABSTRACTS

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21st century Hanna-Barbera: Worldbuilding, digital distribution, and the semiotics of *Scoob!*

Bill Hanna and Joe Barbera were the most prolific animation team in the United States during the 20th century. Their careers spanned the small artisanal film studios of Harman & Ising and Terrytoons in the 1930s through to the corporate halls of Cartoon Network in the 1990s. They are best known, however, for their work at MGM and for their television cartoons. At MGM, they produced and directed 114 Tom and Jerry shorts that centre on the oftentimes violent interplay between the title characters, Tom Cat and Jerry Mouse. The series was nominated for fourteen Academy Awards for Animated Short Film, winning seven and thus tying for first place with Walt Disney's Silly Symphonies for the most awards in the category. After the MGM cartoon studio shut down in 1957, the duo co-founded their own television studio, Hanna-Barbera Productions, soon winning the first Emmy Award ever awarded for an animated series with *The Huckleberry Hound Show* and launching the first animated prime-time half-hour with *The Flintstones*. Hanna-Barbera went on to produce more than 3,000 animated half-hour television episodes as well as animated and live-action specials, theatrical features, telefilms, educational films, industrial films, and commercials featuring Scooby-Doo, The Smurfs, Yogi Bear, Josie and the Pussycats, The Jetsons, The Banana Splits, and others. Arguably, from the 1960s to the 1980s, Hanna-Barbera usurped Walt Disney as the most successful animation studio in the world, with its characters ubiquitous across films, television series, DVDs, comic books, videogames, theme parks, and a myriad of consumer products.

Enter the 21st century and the Hanna-Barbera studio is no more. Instead, it operates as one of several brands managed through WarnerMedia, the American multinational mass media and entertainment conglomerate owned by AT&T that is tasked with mining its assets across several distribution channels and consumption outlets. WarnerMedia's efforts to revitalize the Hanna-Barbera brand for the contemporary marketplace, however, have largely been unsuccessful across its media divisions. The non-synergetic Hanna-Barbera Beyond series for DC Comics from DC Entertainment (2016-2019), the misconceived Hanna-Barbera Cinematic Universe for *Scoob!* from Warner Animation Group (2020), and the inspired HBO Max/ Cartoon Network television series, *Jellystone!* from Warner Bros. Animation (2021) all share something in common: a failure to build a multiverse of various sorts through transmedia storytelling and worldbuilding.

This presentation focuses on the poor reception of *Scoob!*, the animated feature film of Hanna-Barbera's most enduring franchise. Warner Animation Group's attempt to capture the nostalgia of adults while helping to (re)introduce a younger generation to the beloved property collided with several industrial and institutional dynamics at WarnerMedia: brand disharmony, the popularity of the superhero genre, and an incessant determination to rival the Marvel Cinematic Universe from the Walt Disney Company. The result: a modern reboot that abandons its mystery concept and shoves most of its classic characters to the side in favor of universe-building, trend-grabbing, and intellectual property exploitation.

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The character spectrums from real to iconic in 3d animation to maximize empathy

Maloo van Rooij in her article "Carefully Constructed Yet Curiously Real: How Major American Animation Studios Generate Empathy Through a Shared Style of Character Design" published in the journal *Animation* addresses the animation principle of appeal through the lens of empathy.

Van Rooij sees studios taking strong note of the uncanny valley theory and states that they are maximizing empathy by avoiding the uncanny valley altogether. She defines another peak, called the Pixar Peak, where an animated character can generate as much empathy from an audience as a real human, just before the graph of the uncanny valley takes its steep decline.

Van Rooij recognizes that there are other aspects of the animation that are affecting the emotional connection the audience has with the character, "...despite the increasing technological developments allowing for a more photorealistic human aesthetic to be explored, Pixar stuck to its already established, more expressive style, while continuing to improve on details such as texture, lighting, and movement."

It is also recognized by Van Rooij in her reference to Ellen Scott's (2014) writings on Pixar's use of traditional cinematic techniques and the fact that Pixar uses 3D CG animation that there are other factors at play in maximizing the emotional response from the audience.

The 3D CG animation expressive style, the Pixar house style is not just one style. There are attributes that many characters have that are similar, but there are more than nuanced differences as well. For example, if you look at the character design in Pixar's most recent films, *Soul* (2020) and *Luca* (2021) you can see that they fall on a range that can be plotted on Scott McCloud's scale of realistic to iconic (McCloud, 1993).

In this paper, I will explore the character spectrum from realistic to iconic (McCloud, 1993) and plot the characters along the spectrum from the most recent films from Pixar, Disney, and Sony. Using these characters I will define the character design attributes and plot them on the spectrum to show how they affect the character's placement on the Pixar Peak. The goal is to define which attributes create characters that stand for ideas, so that we don't just observe them, but become them (McCloud, 1993).

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The oscillation of immediacy and mediation. Subjectivity in animation

Animation is a medium that oscillates between immediacy, our sensuous experience of the world, and mediation, the reflective process of consciousness. In this oscillation, I argue that animation engages with fundamental questions of the nature of subjectivity. Descartes defines the subject through consciousness and rationality, the distinction between the "I" and the "not-I". Kant's concept of aesthetic judgment looks for immediacy, for feeling, in contrast to mediated understanding of the object of contemplation. Hegel privileges the mediated over immediacy, thought and reason over sensuous experience. However, Hegel's concept of self-consciousness can only know itself through self-objectification, which object must then be part of something in the realm of the un-sayable, beyond thought and reason. J.G. Fichte describes the "I" not as an object but as an action, a subjectivity which is not fixed but is instead a process. Freud considers the subject to be not wholly defined by consciousness but also by unconscious thought. In any definition of the conscious, rational subject, what happens to that which escapes conceptualization and articulation? Can we communicate that which is unsayable? Animation begins with the sensuous immediacy of the single frame. The illusion of motion emerges through mediation, through reflective consciousness that synthesizes the conception of the object in motion. The animated object is, however, unstable, in flux, recognizable and familiar or just as easily impossible and un-nameable. In animations such as *Frank Film* (1973) by Frank Mouris and other experimental films I examine the oscillation of immediacy and mediation and the complex subjectivities that emerge.

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The construction of the kineikonic in animated poetry film

In this paper I will investigate how filmic and linguistic semiotic systems function in tandem in the animated poetry film*. Semiotics pioneer Christian Metz viewed cinematic sense-making and linguistic sense-making as possessing similar features, adjusted to fit each medium's primary mode of address. Daniel Yacavone (2018) refers to Metz's approach as a "structural narratology", both drawing on a key narrative concept such as diegesis, and structuralist concepts such as the paradigmatic and syntagmatic organisation of signs that constitute a semiotic system (Yacavone 2018). Andrew Burn and David Parker (2001) coined the term *kineikonic* to refer to the visual language system that consists of a lexicon and a grammar. They propose three categories of inscription in making an animated film: *Synchronic*—the process of setting up the sequence of still images that will constitute the moving image; *Diachronic*—the process of adding the temporal aspects, creating duration, speed, and aspects of timing and movement, and *Inscriptions of display*—the presentation of the completed text for consumption. Using this principle of the kineikonic, I will explore the process of meaning making through praxis, juxtaposing the filmic and linguistic semiotic systems in the poetry-film *Vigil* (Grobler 2018).

*Poetry-film refers to variants of film concerned with poetry and including poetic text either as part of the sound track, or as visual elements of text on screen. Both text and imagery impart meaning on equal footing, with text neither functioning in a supportive role as dialogue, nor imagery functioning as illustration.

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A semiotic approach to the audio-visual language of animation films. The case of *The Illusionist* (Chomet 2010)

This paper focuses on one of the core characteristics of animation language that of its high degree of audiovisuality. As Giannalberto Bendazzi (2020) notes: The animation language is exquisitely audiovisual...it is the most audiovisual of audiovisual languages. In many, if not most, animation films, the auditory and the visual systems of meaning are of equal importance and thus, they should be analyzed simultaneously. Film theorists, like Christian Metz, despite their great importance for animation studies in general, focus mainly on live-action films. They don't address in their methodology issues related to the animation filmic language. A.-J. Greimas' method and his concept of isotopy are well-established for analysing complex semiotic systems of any kind. I will be based on Greimas' method and, presenting as the primary case study the animation film *The Illusionist* (Chomet 2010) in tandem with other animation case studies that I will briefly refer to, I will attempt to reach some conclusions concerning the audiovisuality and meaning-making in animations films.

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Animation sequences in a documentary: explaining the complexity of reality

As a researcher involved in the study of cooperation and solidarity, we have mobilized the audiovisual medium to discover cooperative and participative societies. In this perspective, we signed a research contract between our laboratory and the SADEL stationery store to follow for 3 years the complexity of its statutory transformation and its merger with another entity. The aim of this audiovisual production was to propose a format that would allow a scientific mediation reaching a large public. Few documentaries exist on cooperatives, even less those dealing with the Cooperative and Participative Society-SCOP and even less those made in the framework of a research. Animation sequences punctuate the narrative because they offer the possibility of “the representation of imagination and thoughts (...) against the recording of reality” (Alexeiff, 1985 and Eisenstein 1949). Thus, we propose a reflexive look at the articulation of “documentary fiction” (François Niney, 2000) and the discursive dimension of the introduced animation sequences (Wells, 1998, 2007): how does the animation come in counterpoint to the action? How does the technique and/or the chosen style affect the meaning of the animation?

This work of mise en abyme and comprehension aims to question how the language of animation has been used to serve the purpose of the documentary, to reveal its role, notably from the feedback of the spectators during the screenings and debates (thirty planned between September 2021 and September 2022).

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Animentaries of suffering: Visual narratives of human rights in Palestine

With diverse media at the disposal of storytellers, narratives are mediated within the affordances of the medium chosen to tell them. Animated documentaries (Roe, 2013), or animentaries (Plomp & Forceville, 2021) exemplify one medium that is used to narrate. The paradoxical relationship between an animation, majorly synonymous with entertainment, fictionality and imagination, and a documentary, taking its name from documenting facts, would probably distance animentaries from being chosen by activist storytellers advocating human rights. Nevertheless, published work of human rights non-governmental organizations testifies to the opposite. As these organizations campaign against specific violations of human rights, they produce animentaries to promote the campaign and give a compact message about the human suffering that is detailed in the published report. This paper takes B'Tselem, an Israeli human rights organization that produces such work to advocate for the human rights of the Palestinians, as an example and analyses five of its short animentaries. As spaces to (re)narrate verifiably documented events, these animentaries invite their viewers to engage with them as forms of realism (Ehrlich, 2021) that claim to speak for the victims while articulating the organization's interpretation of the human rights narrative. With the intersemiotic meanings and narratives in such animentaries, this work will address questions relating to the agency of their producers and problematize the visualizations of the human ordeal in order to examine the viability of this medium at representing the human suffering of the Palestinian people.

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Modular, dynamic, multicursal and nonlinear narrative structures applied in animated storytelling

The presentation concerns ongoing practice-based research which aims to explore the ways in which filmic narrative emergence may be manipulated, altered and deconstructed, by providing techniques that allow to present animated film narratives in a fragmentary, aleatory, multicursal or nonlinear way. These techniques are made possible through a series of software which will be created in the framework of the research. The software will function as modulable, dynamic, multicursal or nonlinear systems of arranging an animated film's parts (scenes, shots and individual frames) in various orders while presenting them. A series of artworks will be created with the use of these software, intended to be presented in an exhibitional context (either as video installations or as simple screenings).

This presentation covers the theoretical background of the research, grounded in narratological concepts, literary theory, film theory, screenplay theory and video game narrative theory. It presents the basic principles upon which the research is constructed. By reading the Aristotelian principles of order and magnitude under the light of the concepts of narrative transportation and suspension of disbelief and making use of the logic of open world games, the research proposes an approach to film narrative which differs from what Noel Burch calls the institutional mode of representation, and moves more towards a filmic experience which provides a disarticulated yet narratively coherent content.

At the end the presentation proposes examples of the practical applications provided as solutions to the research questions: a set of artworks created in this process. These will be briefly presented and discussed.

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The problematic legacy of Marat Kazey, or why the first Russian anime failed

Until the last decade of Soviet cinema and television, its teenage protagonists predominantly stood for the idealized myth of a (super-)heroic pioneer who endured inhumane sufferings in the hands of dehumanized enemies of the Soviet rule, reminiscent of early Christian martyrdom (Leontyeva, 2005). One of the recurrent characters in these narratives comes from Belarus: the teenage war hero Marat Kazey (Lewis, 2017) is still remembered, due to the memorial statue in the center of Minsk, next to the Belarusian Bolshoi Theater. The heroic image of Marat Kazey has been deconstructed many times, for instance, in the novel *Secondhand Time* by the Nobel laureate Svetlana Alexievich (Alexievich, 2016). Eventually, the character based on Marat Kazey appeared the first (and, so far, the only) Russian and Japanese anime feature film "First Squad: The Moment of Truth" (2009), where he fought the archetypal undead German warriors. In this chapter, I explain the origins and consequences of the transgressive imagery that unites Soviet teenage war heroes, excessive violence, and the highly stylized mode of representation in Japanese animation. From this perspective, his image exemplifies the inability to process the problematic legacy and real life horrors of Second World War in Belarus and beyond.

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Animated Nigerian culture

Malika is a Nigerian historical drama, a short animation (15 minutes) released in 2019. It is based on graphic novel series by Nigerian filmmaker, author and illustrator Roye Okupe. Despite the Kingdom of Azzaz being fictional, the five kingdoms that are unified are based on real locales of Africa. It is amazing that African culture and elements of West African history are presented in animated form. Through this context, the actions of the Nigerian warrior queen Malika around the year 1499 will be explored. The method followed in this research, is to specify the animated Nigerian queen's portrait as well as a part of West African history and society, by analyzing three different types of context: that of intra-textuality (the relationship of the scenes with each other to present a comprehensive and coherent political woman portrait in its socio-historic context), inter-textuality (the relationship of elements in the animation to their historical sources). Does the producer select, agree, deviate, create, adapt, or ignore his sources; and extra-textuality: the relationship of this animation to its socio-historic context. How does the producer use his portrayal of Malika to explore contemporary political and social issues of his country? This research is expected to supply a reasoned account of how Nigerian culture is depicted and presented in this animation.

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Living Space/Leaving Space: an approach to animation short *From the Balcony* (Kaplanidis, 2020)

My presentation focuses on the character design structure in animation films, taking as a case study the animation film *From the Balcony* (Kaplanidis, 2020) As a visual artist and animation teacher, my approach is based on both my practice and visual language analysis. Character design itself is one of the animation fields that involves research in many fields, such as psychology, sociology, as well as visual language analysis and semiotics.

The film itself is an entertaining short animation that, while on the surface narrates issues related to the neighborhood and its residents, on a deeper level discusses social aspects, such as interaction, communication, vital space, stereotypes, and social coherence. The film uses fast dialogues, deliberately clumsy drawing, and televisual-based animation techniques. In the course of the film, it becomes clear that a deconstruction of the main statement is being processed: the character's appeal is developed and the self-subversion of the creators is exposed.

The paper argues that, as in the film *From the Balcony*, the method of approaching the meaning of an animation film, or any film, apart from analyzing it, is related to the study of the decisions taken during the production that affect choices of style, atmosphere, sound and points of view.

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The medium is not the message, the temporality is

With this presentation, I argue that in fictional narrative, meaning is bound through diegetic temporality and that any shift in the process of creation instigates a shift in temporality and resultant rhetoric. I will illustrate this by identifying fundamental temporal shifts in my own productions in the progression from digital to augmented reality comic productions. I will argue the medium is not the message, the temporality is. Orthogenesis assumes an evolutionary progression of an organism's constitution in relation to what it needs to function. It assumes that its functionality is predisposed towards an end goal which guides evolutionary discourse. I will then explain how narrative may be thought of as an organism. In exercising visualizations of specific forms of 'narrative space' sampled from both my own narrative works as well as from others, I have noticed a materialisation of space that conforms to the overall structures imposed by the narrative's direction. In this sense, the sampled spaces become narrativized and may be thought of as living tissue propelling the story forward. In conceiving the space in totality, visualized as a crystallized timeline of interweaving narrative spatialities it becomes clear that space is aesthetically inclined towards dramatic architecture. In this sense space is not neutral but becomes a story device articulated with an end goal in mind. In this sense the totalled spatiality of the materialised narrative could be considered as the articulation of spaces of a living timeline. I will refer to this as a narrative organism. If we consider that the organism is storytelling and that the end goal is bound to narratology, then as processes change so do techniques and methods of dramatic meaning. I will illustrate how modelling meaning has shifted in my own work from digital comics of two dimensionality compared with three dimensionality negotiated in augmented reality.

I posit what some of the implications are for emergent forms of narrative when crossing diegetic thresholds into real world spaces. The cross reality (XR), augmented reality (AR), virtual reality (VR) market has substantial capital invested in the 'metaverse'. The rhetoric of virtual spaces is an emergent concept which needs to be rethought as technology needs to work hand-in-hand with creatives to foster a language for it.

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IX. Digital/Spatial practices

Semiobots, platfospheres, and sign experiments: New challenges in understanding digital communication

CONVENORS:

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Since the 1980s, when computers became a principal actor in the process of creating digital content, a great variety of professional and cultural practices have tightened the ties between human agents and electronic devices. Nowadays, the pandemic times have contributed to the acceleration of practices concerning personal life, religion, and interpersonal interactions mediated through online technologies. This digital Lifeworld has rapidly developed its own codes, spaces, and collectivities, finding their essence at the boundaries between physical and electronic environments. Platforms and bots are two particularly intriguing cases for semiotics researchers. On the one hand, services, and websites such as the social networks or the blockchain can be considered as platforms in which other services and practices are based. On the other hand, the amount of data that is produced on an everyday basis in those systems cannot be processed by human users alone. We make use of bots (software robots) that assist us in filtering, managing, and producing content. In other words, bots act like organs necessary to living in the digital semiospheres.

Given this context in mind, this panel invites contributions that critically interrogate the language, meaning, texts, and discourse of platforms and bots. We welcome theoretical perspectives within the epistemological framework of semiotics, but also semiotic insights from teaching practices, experimental methods, design principles, case analyses, and reverse engineering experiences.

The list of non-exhaustive topics include: The language of bots-The meaning of platforms-Platforms as new digital semiospheres-Social media platforms as semiospheres-What Turing would say about bots-History and representation of bots-Bots as engines of communication-Bot design-Bot characterization-New codes and bot patterns-Bot failures and crashes-Human-bot interaction/communication-Bots and collective existences-Ecological impact of bots and platforms-Platforms as lifeworld-Experimental methods and digital tools.

PAPER ABSTRACTS

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Platfospheres: digital semiospheres in dialog

After introducing the notion of platfosphere, which is a synthesis of the new cultural reality after the advent of Social media (Web 2.0) and the semiotic approach, here I intend to extend the modelling process to the latest developments of the networking platforms. Thus the spectacular success of TikTok platform will be examined from the point of view of its narrative format; the introduction of Virtual and Augmented reality options in all major platforms; the raising networks of microinfluencers, etc. These trends will be modelled as a transfer of structurality from the periphery to the centers of the platfospheres, considering their continuous dialogue.

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The mask of the online platforms. How interfaces disguise, filter and expand the agency of platforms

The Digital Service Act (DSA) is a package of measures promulgated by the European Union during 2020 with the aim of creating "a safer online space for users".

In the different recommendations and proposals currently under discussion, the European Union defines the platforms and digital services providers responsibilities and accountability for potential harmful content and disinformation and dark patterns.

This ensemble of rules displays the stratification of the semiotic dimensions embedded in the intermediation role played by online platforms that operate a variety of different kinds of operations, some of them visualised by the online interface, others concealed. In this regard, the platform interface works as a mask that in turn covers, filters, and expands the platforms agency. By giving a contextual account of the current debate on the Digital Service Act ongoing among the different stakeholders, this presentation aims at shedding light on how the visual grammatics of online interface masks and unmask the gatekeeping actions exercised by the online platforms in the digital semispheres.

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Emotional turn of communication: how algorithmically mediated social media platforms contribute to the fixation of beliefs by authority and tenacity

In this paper we show the new dynamics of content circulation in Social Media Platforms (SMPs), mediated by machine learning algorithms, have amplified the role of messages of moral-emotional appeal in decision-making processes. We start from the hypothesis that there is an ongoing emotional shift in communication, from argumentative reason to make room for content with a strong emotional/moral charge.

In the SMPs environment, which are characterized by speed, instantaneity and large amounts of contents, the user stays for seconds on each message and reacts immediately, getting trapped in a circle of stimuli activated mainly by moral/emotional content, which quickly fires in the cognitive system.

Based on Peirce's Semiotics, we'll discuss how the methods of fixation of beliefs by tenacity and authority (EP 1, 1992) are favored, since we are stuck in an incomplete semiotic cycle, trapped in iconic and indicial signs, and degenerated legisigns and we look at the contents without rational mediation, we don't move on to a higher cognitive stage, in which time and space are embodied to allow the representation of these contents. Peirce points out that emotions arise when our attention is strongly drawn to complex and inconceivable circumstances, and it's always a simple predicate substituted by an operation of the mind for a highly complicated predicate. (CP 5292) This emotional turn is displacing rationality from the center of decision-making processes, negatively impacting the public sphere and democracy, which poses new epistemological challenges to understanding the ongoing changes.

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Dark Web: Predictability and semiosis in neural networks

Dark matter is a hypothetical form of matter thought to account for approximately 85% of the matter in the universe. Its presence is discerned from gravitational attraction rather than luminosity. An increasing number of scholars are now pointing at the presence of dark matter in computation too. Neural networks indeed function on the basis of myriads of equations mediating between inputs and outputs. In most cases, though, humans cannot predict the outputs from both the inputs and the mathematical shape of the equations. On the one hand, that constitutes a conundrum for the ethics of artificial intelligence: how to trust an algorithm whose functioning is largely unpredictable? On the other hand, that opens to metaphysical questions with a semiotic undertone: Is there autonomous semiosis in the functioning of advanced neural networks? Is there abduction? Is there a potential for creativity?

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Artificial Intelligence mediated communication: between neuroscience and biosemiotics in research on human cognition

This paper focuses on digitally mediated communication within Social Media platforms using Artificial Intelligence recommendations systems. Artificial Intelligence recommendations play a crucial role aiming to provide a user with a constant stream of non-physical stimuli encouraging online interactions based on audio-visual stimuli, such as text, image and video contents. These interactions can lead to systematic stress as a reaction to non-physical stimuli provided by Artificial Intelligence recommendations.

Stress reactions of humans on stimuli within Artificial Intelligence recommendations in Social Media platforms is chosen as a case study of digital burnout. Digital burnout is a relatively new challenge in modern societies, and the reasons for it and its impact on human cognition is yet to be fully described. This phenomenon is recognized in individuals experiencing strong effects of stress in situations when their physical self remains outside the communication process, but they are largely exposed to non-physical stimuli.

The revision of the impact that Social Media networks have on human cognitive functions is done by constructing the connections between data-driven neuroscience methodologies and the interpretive tools of biosemiotics. In both neuroscience and biosemiotics, one of the main focuses lies on how organisms react to stimuli through interpretation. This research aims to create a bridge between neuroscience and biosemiotics to provide valuable tools for a better understanding of the stress among humans in communication within social networks. This paper would like to create a bridge between the methodological findings and connect them to a semiotic perspective on human cognition and the interpretation process.

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Manmade humanity in the new lifeworld: the faces of androids & robots in Nier Automata

In the last ten years, we have witnessed a fundamental rethinking and extension of the category of the “human” inside the semiosphere. On the one hand, this has occurred through the critique of anthropocentrism in relation to the ethics of the human-nature relationship (with the iconic cases of sustainable development and vegetarianism as cruelty-free lifestyle). On the other hand, we are and more accustomed to interactions with non-human agents which are very often anthropomorphic and to a cultural imaginary of androids and robots which are growingly harder to categorize as non-humans. Nier Automata, is a 2017 digital game which became world famous and presents a narrative centered around this theme of manmade humanity granted to androids and robots through culture. In our talk we propose to blend the semio-narrative analysis of this text with a semio-visual analysis of the main character’s faces. This analysis will highlight the key points of such turning point in our semiosphere and lifeworld.

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The concept of the metaverse as an interactive field of virtual, augmented, and everyday reality.

Hopes and fears

Enriching everyday life with digital experiences like the ones we are used to getting from our web browsing experience will be a thing of the past in the coming years. The metaverse will change not only the way we perceive the world around us, but also ourselves: instead of accepting two-dimensional virtual reality as passive recipients, we will be able to transform it, by participating in a wide range of daily activities, freely navigating physical space and time and by enjoying the sense that we can even feel the digital world via the use of special gloves.

The online transformation of everyday life encompasses external reality, interpersonal interaction through the use of one or more avatars chosen by the individual and, of course, the change in semiotic reality. In applying the interdisciplinary theoretical background of “hybrid signs” I attempt to set out a common interpretive denominator of the design of different metaverse digital worlds. In particular, in this light I try to answer questions such as:

- What are the consequences of conceiving of the metaverse as a digital universe that the subject will co-create with other individuals and, in fact, will then be transported within it through VR and AR glasses?
- What is the new identity that a person forms by choosing the avatar that he has designed in his digital world, acquiring his digital home and his digital land and what changes does his parallel digital life bring to everyday life? To what extent does the choice of a different avatar for each metaverse digital world reflect the “struggle of digital worlds” in order for the strongest to prevail?
- What changes does the digital economy, the purchase and sale of digital goods with cryptocurrency and the provision of similar digital services bring about in the daily life of the individual?

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A social semiotic multimodal analysis: the case of like-farming fake news

In this study we address the issue of how vulnerable social groups become the object of exploitation through like-farming fake news in social media. Our main methodological tool for showing this, is the social semiotic multimodal analysis. After examining 32 stand alone and social media websites with emotional exploitation like-farming posts and implementing fact checking and elimination criteria, we created a small multimodal data set in Greek for analyzing semiotic resources, provenance, sign-making interest and discourse design in the Facebook genre / domain in particular. Systemic-Functional and Visual Design grammar approaches, combined with Critical Analysis and Reading theories of Reception were used to analyze manipulated or real visual content with false claim text in an irrelevant or not context. Our findings demonstrate that past image structure manipulation re-contextualizes selfies, image portraits, news media and family events, changes the information value, distorts the representation meaning and commercializes vulnerability, thus intensifying the manipulator’s authority. Even though there are several semiotic cues to interpret in the model’s subjective images and text narrative, they remain by design undetected. Facebook users with no critical digital awareness of intentionality and little reflection over stereotypes fall sympathetic mostly on disability, old age and sickness. Such sympathetic imitation in the context of guardianship discourse makes critical digital literacy an undisputable need.

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Sign experiments in the web of platforms and bots

Since the 1980s, when computers became a principal actor in the process of creating digital content, a great variety of professional and cultural practices have tightened the ties between human agents and electronic devices. Nowadays, the pandemic times have contributed to the acceleration of practices concerning personal life, religion, and interpersonal interactions mediated through online technologies. This digital Lifeworld has rapidly developed its own codes, spaces, and collectivities, finding their essence at the boundaries between physical and electronic environments. Platforms and bots are two particularly intriguing cases for semiotics researchers. On the one hand, services and websites such as the social networks or the blockchain can be considered as platforms in which other services and practices are based. On the other hand, the amount of data that is produced on an everyday basis in those systems cannot be processed by human users alone. We make use of bots (software robots) that assist us in filtering, managing, and producing content. In other words, bots act like organs necessary to living in the digital semiospheres. In this communication we will discuss experimental methodologies for the study of digital objects and digital culture.

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About Blockchain indexicality

We propose an analysis of blockchain technology from Peircean semiotics with regard to trust. Blockchain is a distributed database where each point (computer) is called a “node” and these nodes form a network. It combines encryption techniques and consensus mechanisms to validate information or transactions recorded on the network.

According to Weichselbraun (2021), indexicality is what would guarantee trust. However, there must be a triadic relationship between the sign, which is the record in the chain (hash); the object that the sign represents, which is what was actually registered on the chain (an image, a cryptocurrency transaction, etc); and the logical interpretants (the participants), which validate the information. The hash creates a connection to the object that is validated by the community, and this is an essentially pragmatic mechanism.

Thinking pragmatically, this study intends to extract the consequences of thinking about blockchain trust being attributed to this triadic relationship. The hash is an index that points to the information recorded on the network and / or to previous blocks. For Santaella (2000), “where there is a de facto dynamic connection, however rudimentary it may be, there will be a trace of indexicality” (p. 123).

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Semiotics at the age of music system recommendation

In just over 15 years, music platforms recommendation systems have become central to how we discover and consume music. Music was one of the very first application fields of collaborative filtering recommender systems. Today, an ever-increasing share of music consumption and discovery is going to be mediated by AI-driven recommendation systems: Music services like Youtube, Spotify, Apple or Tik Tok have all developed complex algorithms that enable them to push to users the right track at the right time with the right mood. In 2020 already, as much as 62% of consumers rated across platforms like Spotify and YouTube among their top sources of music discovery, with a very large chunk of this discovery being powered by recommendation systems. On Spotify, for instance, over one third of all new artist discoveries happen through “Made for You” recommendation sessions (Made to be Found report). Thus these recommendation systems enable music services to classify, rate and process an ever-increasing amount of music made available each day on their platforms. Hence these recommendations systems and the indicators they are based on constitute an entirely new way of music mediation. In this presentation, we would like to question how semiotics can help understanding this phenomenon. But we would also like to consider vice versa how the way these recommendation systems operate can perhaps enrich semiotics with some brand new tool box to embrace the complexity of a digital society which transforms media practices which in turns give birth to new social and cultural uses.

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Computation and transcendence. Oppositional approaches in media studies

The contribution aims to debate the transcendental and religious meanings of algorithmic computation. Starting from the idea of media environments as lifeworlds involving ecologic and ethical issues, we will firstly highlight the computation’s facets concerned in such kind of interpretation (i.e., reliability, path-breaking and the results’ effect of objective truth, Natale 2019). Regarding reliability, although with global networking such a pact based on indexicality has come undone, by means of strategies of thought delegation (Simondon 1954) and modularization (Mann 1998), smart media built their success on their capacity of augmenting human intellect (Engelbart 1962). As for path-breaking, ideology of computation allows for a religious interpretation of technological innovation and data leaks in terms of “revolution in revelation” (Debray 1992) and messiah (Snowden as martyr). Finally, the aspect that most interest semiotics is the effect of objective truth of the result of computational calculation: the oracular function of Google (Peters 2015) or the ultimate algorithm (Domingos 2015) led to retrieve historiography of computational aesthetics and relationships with cosmological dimension of experience (Cramer 2005). Hence, by means of this text-and culture-oriented operation, the historiographic approach pursues a media criticism that effectively abandons the twentieth-century philosophical one, but, being equally critical, de-empowers the individual, following an ontology opposite to that of the environmental humanities.

Semiotics of space from a morphological perspective: Knowledge of forms/Forms of knowledge

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The semiotics of space intends to contribute to the understanding of the effects of meaning that the notion of space incorporates, and make the analytical tools developed for this purpose more operational. The aim is to organize, within the framework of the congress, a space for reflection around the theme of morphology by establishing an interdisciplinary culture from the various fields of semiotics of space (design, architecture, town planning, landscape architecture, etc.) and bringing together semioticians of all persuasions: Barthesians, cognitivists, Peirceans, pragmatists, rhetoric-argumentativists,

Greimasians, dynamic semiotics... The diversity of points of view will induce a comparative perspective which will strengthen the profitability of analytical tools and interdisciplinary methods characterizing semiotic theory. This session aims to introduce, in order to delimit more precisely what are the key concepts and driving forces of a semiotics of space from the morphological point of view.

PAPER ABSTRACTS

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Semiotics of space from a morphological perspective: Knowledge of forms | Forms of knowledge

The presentation develops the basic aims and problematics of the panel, exploring questions such as:

- How is the concept of morphology raised within each semiotic vision?
- Has morphological thought been sufficiently treated in semiotics of space?
- Morphological thinking has been widely treated by various schools of thought, including urban planning, how can the semiotics of space challenge, criticize or propose new approaches?

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Geometry, morphology and design

For thousands of years, Geometry was the reference source for the organization, production and interpretation of design operations. Only recently Gestalt Theory provided perceptual criteria that gave meaning to formal relationships, becoming the main evaluation tool in the practice of *Basic Design* at the Bauhaus—Josef Albers—, at the HfG-Ulm—Tomás Maldonado, William Huff—and in Argentina with the subject *Vision/Morphology*—César Jannello, Gastón Breyer.

However, Geometry 'only' deals with the entitative study of a list of abstract forms, as pure formal concepts. On the contrary, design operations imply putting into relation concrete forms for which the different Geometric Projections were organized successively as systems of manifestation with different and differential objectives.

In the 15th century, the Conical Projections or Perspective—Brunelleschi, Dürer—were created and allowed perfecting the representation of the habitable space—*Thirdness*. Three hundred years later, due to industrialization, Gaspard Monge created the Orthogonal Projections that allow determining the amount of matter and its location in space. But it was not before the 20th century that César Jannello create the *Morphic Paradigm* as a 'dictionary' which organized all regular geometric figures and their derivatives, and Guerri create the *Tactical Paradigm* as a 'grammar' that organizes all possible combinatorics. The final result is the *Relational Projections or TDE Graphic Language* (Guerri 2012) that covers the 'need' to account for design operations as pure morpho-syntactic relationships.

The *Semiotic Nonagon* as an *operative model* derived from the categories by Charles S. Peirce allows us to link the three graphic languages and demonstrate their capabilities and limitations in space semiosis.

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Morphology in grammar of spatial codes

Spatial semiotics researches particular codes with different grammars. Each of them deals with meaningful forms that can be a subject of their partial grammars. It is possible to speak also on a universal grammar researching invariants of spatial semiosis. Correspondingly, morphology in grammars of single spatial codes differs from a section of universal spatial grammar with the same name.

In frame of this overall morphology, the general concept of spatial morpheme can be established—as a minimal spatial sign, which preserve in various its reproductions a definite form connected with a certain meaning. Such morphological unit differs, on the one hand, from its parts (“figures”, in L. Hjelmslev’s terms) serving only as sense-discriminative units. On the other hand, morphemes differ from morphological constructions combined of them. The relations of the form category with other general concepts of spatial semiotics—place, border, semiotized space, etc.—are considered in the universal spatial grammar as well.

The partial grammars of definite spatial codes consider how these general concepts are applied to their specific units—to architectural forms in the architectonic code, to various kinds of artefacts (clothes, furniture, dish, etc.) in different versions of the object-functional code, to graphemes and their combinations in the font codes, and so on. The morphology can be more or less important part in the grammars of different spatial codes used in design, architecture and other spatial arts. The meaningful forms can dominate in the expression plane of object-functional codes, be combined with meaningful places in syntactic structures of social-symbolic codes and be almost reduced in some perceptographic codes.

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On the formal logic of architecture

This paper focuses on the conceptual structure of architecture. Conceptual order can be analyzed both in *synchronic* and *diachronic* terms. Leading to a proposition for the logic of composition, I propose that formal rules have the following property: by defining and effecting a relation among elements, they define groups, categories, or classes of elements, which belong together, and conversely, those, which do not. Relations define properties, and by virtue of their existence, an element takes part in different classes. Thus, relations are seen as creating patterns of possible similarity among the different elements.

In this way, the relation will be the intension of the rule, while the class itself will be the extension of it.

The term *compositional mode* is introduced in order to refer to the particular logic of relating relations to each other in such a way as to arrive at the compositional structure.

Two different patterns of relating are identified: The first one will be called embedding, and it is suggested as the distinctive feature of the intentional type of compositional mode. The second pattern is seen as generating a lattice of relations, in contrast to the previous one, which produces more of a hierarchical type of structure. It is defined as overlapping, and it is suggested as the distinctive feature of the extensional type of compositional mode. Notions as such outline a stream of thoughts towards an understanding of *the logic of a formal architectural structure*. Both modes will be exemplified through the formal analysis of two of my buildings in Athens, i.e. Agemar (2018) and Element (2022).

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Built environment. Morphodynamics of meaning and agency

This paper will address the question of “... how semiotics of space can challenge, criticize or propose new approaches?” The paper bases its approach to this question on two premises. First premise is that we adopt the current position in cognitive science that human cognition is a direct, two-way interaction between brain and environment (Gibson, Moser, Chemero, Epstein). Second premise is that we don’t build cities anymore, we change them piece by piece (Chr. Alexander, Møystad).

René Thom modelled the forms that change took on in nature, while pointing out that to model and hence predict it’s outcome the topological form of a certain change is not to explain it. Given that we, humans, as well as our built environment, are part of nature, we are also agents of the morphodynamics of our own Umwelt. At first sight it may look as if Thom, by precluding explanation from the model, is implying an efficient causation without semiotic causation, or a blind agency (Kant, Hoffmeyer).

When we imagine, project and describe changes in our built environment, do we not also imply an explanation for our acts of producing form? In other words; when we (Thom, Brandt, Marcos) imply a path from real space (RS) to behavior space (BS) (model), do we not also imply a path from BS to RS? A path opening a door to an epistemological level in RS, ascribing agency not only to RS, but also to BS. Is it possible to construe Thom’s catastrophes in BS not only as descriptions, but also as tools for actually producing urban form—in real space?

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Lund Irbid Parallel Walk.

Reflections on simultaneity and geopolitical axes in an act of architectural performance.

This proposal is made in an experimental format, namely as a dialogue. The proposed presentation is a dialogic reflection on a walking session that took place in 2020, a session that included the genres of architecture, visual art, and the media of screen-based presence (Zoom). When first performed in 2020 through the organization of AURA Art Gallery in Lund Sweden, it was an artistic performance as well as an act of artistic research that had as an aim to compare two different cities and the representational and governmental buildings of cities.

A specific focus of the presentation will be held on the notion of simultaneity, geopolitical axes, and cross-cultural interaction, which were also core features in the original performance act. The presentation thus becomes a reflection also of the architecture and planning culture of cities, and how it is temporally conditioned.

This paper is theoretically framed in relation to architectural semiotic theory that acknowledges the Greimasian semiotics of a more-than-human set of actant influences as regards architecture, built environment and media (Albena Yaneva, Bruno Latour, Noortje Marres) as well as the semiotics of urbanity and culture (Yuri Lotman, Göran Sonesson, Anna Cabak Redei, and Sara Lenninger).

The main semiotic idea is that through a multimodal semiotic approach, the ongoing change of cities can get a more direct and diverse understanding.

In the IASS-AIS conference, we suggest an online talk on Zoom, a reflection in a dialogic form on the mentioned 2020 session. The dialogue is made between participants from Sweden and Jordan.

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Architectural morphogenesis

Interpreting architectural processes as a narrative of space, we explore the morphogenetic mechanism in processes of conception and configuration of architectural space. We assume that such processes are determined by the principle of “difference” that separate substances from an undifferentiated substratum, segregating them in categories that generate formal configurations. For this, we develop a theoretical corpus and practical application in a specific architectural project.

This corpus gathers different approaches under the frame of a morphogenetic theory of architecture, such as: René Thom’s Catastrophe Theory, Algirdas Greimas’ Narrative Semiotics, Aristotle’s Logic Square, Robert Blanché’s Logic Hexagon, Alessio Moretti’s Oppositional Geometry, Jacques Fontanille’s Tensive Semiotics and Pierre Boudon’s Semiotics of Places. All of them connected by a powerful dispositive: the “Semiotic Square”, used as integrating link. We start with Thom’s interpretation of Greimas’ “Semiotic Square” as a morphogenetic cycled structure. Then we considered “Semiotic Square” immersed in Blanché’s “logic hexagon”, which is issued from Aristotle’s “Logic Square” and is explored in their morphogenetic relations by Moretti’s oppositional geometry. Finally, following Pierre Boudon’s approach, we applied all in an architectural project. Our purpose is to understand the emerging behavior of space and form in architectural devices as result of a dynamical system of relations with structural stability properties. Such behavior is observed in transition from interior to exterior places configuring the architectural object as an exterior envelope with interior partitions. This passage is viewed as a suite of transformations defining categories into a dynamic space controlled by two parameters: extensity and intensity.

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A socio-semiotic approach to the in-between.

The inhabited place and the co-production of objects’ meanings in a marketplace

The public space is a social and symbolic production (Goffman, 1956; Lefebvre, 1974; Sennett, 1977; Stavrides, 2018). Yet, the appropriation practices and the different individual uses of common space transform it into place. This proposal focuses upon the production of meaning in the urban public space, as a liminal interface, an “in-between” or a “third-place” (Arendt, 1958; Oldenburg, 1982).

Framed by the ComPraça research project¹, which focus on the public market of Braga, a city in northern of Portugal, this proposal aims to show how sellers-buyers recreate new meanings, through their relationship with this public place. We postulate that this relationship presupposes a material and a symbolic situated interaction with the objects that co-constitute the meaning of that same inhabited place. Using an interdisciplinary approach, that includes elements from cultural, spatial and material semiotics (Gaines, 2016; Lury, 2012; Riggins, 2012; Sedda, 2015), the concept of “semiosphere” (Lotman, 2005) and the “actor-network theory” (Latour, 2005), we intend to trace an inter-relational and interdependent morphology. The main goal of our discussion is to understand how a particular socio-semiotic reality can be understood as a metaphor for a broader thought on the importance of reinventing the many places of inhabiting, halfway between the public and the private. The ability to permanently (re)imagine new possibilities of inhabiting the common space persists, today, as a renewed liminal strategy of coproducing meanings in the context of daily life.

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La catastrophe comme morphologie du processus, ... du SENS à la morphose

La morphose, acte de donner forme à un morceau de l'étendu, opère conjointement avec l'acte de semiosis. Nous proposons une approche de sémiomorphose qui rend intelligible la morphose en incluant le temps des mouvements internes de l'acte de donner forme. Ces derniers se déploient en parcours génératif pour marquer les paliers auxquels s'opère la construction de la signification.

Notre objectif n'est pas de prédire une préexistence de la forme mais d'expliquer son apparition via un schématisme logicotopologique informant sur les mécanismes sous-jacents. La catastrophe au sens de René Thom représente alors la morphologie de ce processus de déploiement. Notre communication propose de déployer une analyse systémique appliquée au processus de conception de l'architecte Tadao Ando dans une situation concrète de conception: musée d'art moderne de Fort Worth. Nous avons décelé une sémiosis dans le processus morphologique via les messages émis du concepteur. Nous partons de l'idée qu'une personne voulant exprimer telle ou telle idée, décrire tel ou tel fait qu'il est amené à formuler telle ou telle phrase. Nous supposons que les structures profondes sont liées à l'existence d'une pensée préverbale, dont l'expression est le langage. La méthode proposée veut objectiver la signification dans la mesure où elle géométrise les processus porteurs de signification.

Cette approche consiste à imaginer qu'un esprit dirige le processus, et que nous "essayons de nous mettre dans sa peau" (René Thom, 1980: 305). L'accès à la boîte est mené par l'exploration d'un Substrat-texte, un souci de rendre intelligible l'espace-substrat du musée.

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Morphologies spatiales et reconnaissance socio-physique

À travers le présent travail nous démontrons que l'action et le cadre physique entretiennent une relation créative et dynamique. Le cadre physique "le solide d'englobement" devient-une fois approprié-le réceptacle des rituels et de parcours des usagers. L'espace vécu, complexe, ne saurait se réduire à sa morphologie. La notion du temps est à considérer pour l'analyse de l'espace vécu et pour en déduire la dynamique de la "morphologie des lieux significatifs et de leurs configurations" (Alain Renier). L'analyse morphologique d'une architecture focalise sur l'étude des formes et leurs caractéristiques. L'approche sémiotique de l'architecture s'interroge sur le processus de signification et sur la morphologie des lieux significatifs. Le contenu de signification ne se limite pas au seul contenu morphique des édifices.

Nous focalisons ici sur la distribution syntaxique de l'itinéraire d'accès à "de la rue au lieu topique de la réception" des habitations de typologie différentes en Tunisie. Nous nous référons d'abord à la sémiotique syncrétique de l'architecture, (la conformation spatiale des habitations/les configurations spatiotemporelles/les chaînes syntagmatiques), puis, à la Gestalt théorie et l'enquête sur photos. L'analyse a révélé que la structure du parcours s'est avérée plus riche en segments et en éléments repérés lorsqu'il y a une forte relation qui s'établit entre l'action et l'architecture. Nous sommes devant une situation de reconnaissance socio-physique, qui nous laisse dépister plusieurs degrés de significations et propice à une variation formelle et à une productivité architecturale plus riche.

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Étude morphologique et sémiotique de Zurkhâneh. Un espace à visée éthique

Le sport antique (Bastâni ou Pahlevani) est un art martial iranien qui mêle des éléments du gnosticisme, des croyances antiques et de l'islam. Il désigne un ensemble rituel de mouvements de gymnastique et de callisthénie, accomplis par dix à vingt hommes, réunis en groupe, maniant chacun des instruments inspirés des armes anciennes. Le rituel se déroule dans un espace nommé Zurkhâneh, édifice sacré surmonté d'un dôme qui comprend une arène octogonale dominée par une ou plusieurs rangées circulaires de gradins pour le public. Une réflexion sur la fonction sémiotique de l'architecture de Zurkhâneh nous fait comprendre que nous avons affaire à des pratiques de l'espace. C'est un modèle de type explicatif ou interprétatif qui intègre des représentations de l'espace à travers ses formes. C'est un lieu étendu, rempli d'objets symboliques qui peut être considéré non seulement comme une forme mais comme une substance parce que c'est par l'intermédiaire de l'homme sportif, ce lieu se transforme en espace.

En effet dans ce lieu, on enseigne une philosophie de la vie. Il est consacré à la chevalerie, à la générosité, à l'entraide, au courage, etc. C'est aussi un lieu d'intégration et de distinction sociale où on exerce le corps. Cet article se propose de montrer, à travers l'analyse morphologique de Zurkhâneh, comment l'explication de la production du sens dans cet espace échappe aux fondements théoriques de la sémiotique classique. Notre hypothèse est que cet espace prend sens plutôt dans un processus interactionnel avec les objets et les mouvements du corps.

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The three types of meanings in words and their Interaction in linguistic texts

Any word we use has not only an *ontological meaning*, that is, about out-of-the-text things, but, after getting into one or another part of speech, it receives also its own syntactic characteristics. Thus it immediately becomes a member of some particular sentence. We study words in the text not only as representing something from ontology or from semiotics, but also as objects of some grammatical entity that endows them with certain properties and effects. So, besides ontological meanings, also meanings of purely linguistic content appear. These meanings I call structural (within linguistics, they can also be designated as *grammatical meanings*). They are subdivided into *syntactic* and *morphological meanings*. In my opinion, this or that oral utterance or written linguistic text can be understood completely only after we are aware of all these three types of meanings, their connections and alterations.

The above-mentioned ontological, syntactic and morphological meanings are approached in specific order. First, when using words, we search for their ontological substances, which, in our opinion, fully correspond to the ontological content of the described phenomenon. We then arrange them according to the parameters of their logically correct alignment. Yet, the matter is not limited to this—in such a description, one should also take into account syntactic and morphological constructions (in this order—first syntactic, and then morphological) of the words we have chosen, exactly appreciating the properties they have adopted in the grammar of the corresponding language. Combining these three types of meanings of words and how they are fitting for each other, is rather a complicated matter and requires long and serious training background.

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Memories and myths in urban movement patterns. Religious and culture semiotics

Signs find their way into art and literature through the stories that have been told side by side throughout history. Cultural and religious beliefs sometimes create signs that are reflected in music or poetry, and sometimes appear as man-made spaces in architecture. Among these spaces, man creates memories that are deeply connected to place and time. One of these memories that connects the body of urban space with religious culture and beliefs is walking on a path to reach a destination.

In Islam, following a path to reach the destination evokes a mystical journey for human beings. The space around a religious building such as the shrine of Imam Reza in Mashhad is surrounded by narrow and winding sidewalks. The geometry of these routes encourages pilgrims and travelers to travel the route with more pleasure by creating different perspectives along the route.

In this environment, there is no sign of modern wide and straight streets. In modern streets, speed and ease of arrival are important, and in old curved alleys, the route is part of the goal. The attention of Islam to enduring the suffering of travel and patience in a way to achieve the goal has been seen many times in Iranian poetry and literature.

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On the semiotics of morphology in the study of religions: A case study of Rebgong, Amdo Tibet (Qinghai, China)

The study of morphology as social category provides central ideas to investigate religious practice, as it opens up fundamental questions about how we can situate ritual action, when places start to be considered as sacred and why, and what kind of role the environment plays in the religious construction of social life (Padoan 2021). My study focuses on the townscape of Wutun village in Rebgong area (Qinghai, China), as well as the morphology of the mountainous areas surrounding the village to understand the ritual of harvest festive in the sixth lunar month every year. One perspective is to study the long term dynamics of Buddhist beliefs and older mountain deity beliefs, and how the rituals reflecting them are projected onto the townscape and morphology in the surrounding mountainous areas. The other aspect is to study the different public and private speeches uttered in various morphological units, so as to understand how people perceive the spaces and creatively interpret the meaning of them according to their real world situations.

In general my study focuses on how people locate their rituals in various morphological units, and accordingly recognize and contest visible and invisible authorities and their relations to places. In an era of tourist economics and state supervised cultural heritage preservation, studying morphology of the area and how it relates to ritual practice greatly facilitates rethinking the role of religion and place-making in state-local relations.

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Semiotics of the ruins.**The method of dialectical en-vision for the development of knowledge of the archaeological sites**

There are many contributions from the scientific and professional world, nationally and internationally, that propose and make available to scientific research a wide range of methodologies and strategies for reading the archaeological landscape as well as different procedures for evaluating its ontological elements. Each time the archaeological landscape and especially the archaeological site is considered as a conventional platform for visiting and providing usually sterile-pathetic knowledge or a field for the development of cultural proposals where different approaches are examined from many different perspectives. The information richness and the experience in the cultural field that we have today, highlights the important methodological elaboration but especially the experimentation undertaken in recent years, as well as the urgent need to develop a common scientific view for the exchange of information, comparison of different experiences and mutual enrichment, essential elements for cultural and functional development in this field. The paper examines a new methodology of semiotic analysis of the archaeological site that focuses on the morphological and architectural elements of the ancient ruins as conceptual points that generating sensory stimuli through a circular dialectical framework between visitor perception and ancient ruins.

Podcast: mediatization for memories. Multiple approaches

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The panel aims to present an experimental podcast realized within the framework of the European project "SPEME. Questioning Traumatic Heritage: Spaces of Memory in Europe, Argentina, Colombia", (Rise - Marie Curie exchange program). SPEME took as its object of investigation memory sites in order to investigate how traumatic pasts can be preserved and transmitted through them, and which kinds of innovative actions might improve knowledge of the past. In 2020 the Covid-19 pandemic prevented us from continuing the intense bilateral exchange schema we had envisioned and we tried to overcome the difficulties using digital technology in various and innovative ways.

In particular, we organized the production of podcasts by young group of students in the four countries involved in the project -Italy, The Netherlands, Argentina and Colombia. We asked the participants to realize imaginary interviews with different actors involved in recent (or less recent) traumatic events, challenging their idea of the classical "actorialization of memory": not only victims and perpetrators but a larger array of actorial roles, the implicated subjects the so-called "grey zone".

- the digital representation of space of memory and memorials as sign-triggers for remembering.
- the theoretical issues of memory transmission, legacy and implication

PAPER ABSTRACTS

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Speaking the others

The aim is to present and discuss an experimental podcast realized within the framework of the European project "Questioning Traumatic Heritage: Spaces of Memory in Europe, Argentina, Colombia". SPEME aimed to devise new forms of traumatic memory transmission linking them to the present, following the assumption that memory, to be effective, must invent creative ways of becoming relevant to the present. The project took as its specific object of investigation a various array memory spaces, such as museums, former detention camps and sites of commemoration, to investigate how traumatic pasts can be preserved and transmitted through them, and which kinds of innovative actions might improve knowledge of the past and serve as an opening to concrete issues and new social subjects. We organized the production of podcasts by young group of students in the four countries involved in the project. We asked the participants to realize imaginary interviews with different actors involved in recent traumatic events.

Drawing from the podcasts produced during this experience as texts/case studies, from a semiotic perspective we investigate:

- how these "voices" can embody different forms of enunciation;
- the actorialization process that is activated at transnational level;
- the passions and value system involved in this past translation/past filtering;
- the role of the imagination, empathy and personification in the textualization of the other's experience;
- the digital representation of space of memory and memorials as sign-triggers for remembering;
- the narrative structure of the podcast
- the podcast as a syncretic text (i.e., taking turns, music, voice, silence)
- the theoretical issues of memory transmission, legacy and implication.

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Podcast, capsules of memory and peace: Remembering and silencing in order to dream and transform

The podcast is explored as a memory device resulting from the collective work of the SPEME-Colombia group. They focus on the creation, distribution and socialization of knowledge about the events of the Colombian armed conflict, based on the empathetic and critical expression of university students between the ages of 18 and 21. Podcasts are a contemporary media genre that integrates the potential of mediatized audio experiences capable of mobilizing the body, its emotionality and generating experiential ways of knowing and learning. It is analyzed as a symbolic expression and its multimodal and multimedia character is explored in order to analyze and interpret semiotically the affective practices that promote these socio-cultural expressions. It is a creative and imaginative act formulated to experience memories, and to actualize silences, interpretations, and emotions of the interlocutors, in whose design and production is associated the commitment to organize a visual-sound representation that manages action. The artisanal audio narration is analyzed as a memory device, where the affective power of sound can add strength to the sonorized verbal expression. The voice is constituted as a persuasive and convincing discursive semiotic resource to formulate processes of memorialization. Podcast memories allow us to hear that voice clearly, narrating the life story directly with the communicative purpose of generating possible futures.

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Conflict podcasts: When memories make a difference

The new orality, the diversity of thought and intermediality allow us to distinguish the discursive power of the podcast in digital culture. We use recent media history and communication theory as methodological approaches to understanding multimodal narratives to preserve histories of the current Colombian armed conflict. These narratives in the form of a podcast could be called long-form conversations in a talk show with a host and guests. Several podcast episodes that reached open radio and others that are part of multimedia productions that were awarded programs for their journalistic investigation were categorized. The evolution of radio in episodes, replayed at any time, archived, and downloaded, in these independent researchers have captured the memory of some of the most traumatic moments of our past. These podcasts uncover cracks to bend time by accessing windows that recreate the memory.

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Podcast and soundscape

The objective of this project is the recovery of memory and the rebuild of the cultural landscape of the city of Zacatecas by means of sound. It is an acoustic ecology project and one of retrieval of oral traditions surrounding the history of the city. The chosen format for the compilation of spoken testimonies is the podcast, which allows the integration of elements in the sonorous landscape of the city, as well as oral testimonies from their inhabitants and scholars. In this sense, it is sought to reconstruct the sounds of the habitat as an experience for those who are absent because of migration or those in lockdown, because of the pandemic.

To create the podcasts, two stages will be followed, the first one is a workshop where the guidelines and subject matter of the sonorous landscapes of Zacatecas will be established; it will include the participation of musicians, historians and communication professionals. In the second stage, the work teams will focus on the creation of content, as well as its edition. The podcasts will be divided into two groups: Sonorous Landscapes and Legends and Testimonies.

Topics chosen for the sonorous landscape of the historic downtown area of the city (World Heritage Site) and tentative locales: Parties and popular traditions, the Morismas and the dancers, the Day of the Dead. De Armas Plaza, Goitia Plaza and the State Band, Miguel Auza Plaza and Jazz, the Callejoneadas and the Tamborazo.

In the Legends and Testimonies section will be integrated opinions about the experience of the homeland in migration, history of the city streets, famous or celebrated people, and the history of transformations of the cultural landscape.

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Telling the story differently: podcast

The podcast has been captivating the public due to the variety of topics of interest it addresses and its way of telling stories to bring the audience closer. An exemplary case that we will take as a reference is that of Colombian historian Diana Uribe who, through her podcast, tells stories in a particular way and captivates the attention of a heterogeneous audience. The analysis explores on the one hand, the semiotics of passions by identifying the qualities embodied by the narrator and her capacity to transmit emotions. On the other hand, the story as the central axis of the podcast structure for the construction of meaning and the experience it communicates. Finally, hermeneutics helps us to build a horizon of possible answers as well as questions to understand the nature and versatility of the podcast.

These forms of personal consumption that are downloaded to electronic devices are shaping our lives and it is necessary to examine their scope and potential from the perspective of semiotics.

The museum out of itself

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In the course of its history, the museum, a space for the exhibition and consumption of artwork, has undergone considerable transformations based on redefining the relationship between the visitor and the work of art, and consequently on the type of mediation the museum space itself offers. Far from being a neutral container, the museum space does in fact offer an explicit way of enjoying artwork that is exhibited in a rational order and within a regulated framework of complex symbolic apparatus: totems or explanatory panels, illustrations, and signs, etc. It is precisely the Covid-19 emergency that has forced museums to radically rethink themselves by redesigning their spaces, reference markers and consequently visitor participation dynamics. This has led to the adoption of two main strategies to cope with the health emergency: some museums have turned to digital technology, in particular through the creation of virtual tours; while others have adapted their spaces, their signage and visitor access dynamics according to limitations imposed by anti-Covid regulations. It is precisely these strategies, which calls for a new design of both the museum space and visitor's dynamics, that we are interested in exploring in this panel, starting with some key questions:

- How have healthcare emergency signage and rules contributed to redefining museum spaces?
- How has the symbolic apparatus of the museum changed with the pandemic?
- How has visitor experience changed?
- Can these changes represent a stimulus for a more general reflection on museums and cultural participation even after the pandemic?

PAPER ABSTRACTS

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From the experiential promise to the visiting contract: The contemporary interspatial museum experience

In the 21st century, visits to modern art museums began to be promoted by the institutions themselves as interactive and relational experiences by proposing all kinds of activities, employing technical resources (from mobile apps to virtual reality) and reorganising and expanding not only the exhibition rooms but also their frontier spaces (boutiques, cafés, gardens) that had gained great relevance in recent decades.

These trends resulted in the gradual expansion of the museum's physical and virtual space. In times of pandemic the museum territory expanded in ways never thought possible through the use of digital platforms that, seeking to temporarily "substitute" the in-person visit, ended up installing new modes of contact with the artworks and, above all, with the institutions. This leads to reflect not only on how virtual and physical experiences coexist today, but also on how the design of the frontier spaces dedicated to consumption and socialisation, central to the development of the museum experience, has been affected.

To understand some of these aspects, we present a comparative study of Centre Pompidou and Malba, realized in two periods: 2017-2019/2020-2022. The esplanades, entrance halls and the digital platforms of these institutions (website, Spotify, YouTube, and Instagram) were analysed, understood as intermediary spaces that configure different experiential promises and also establish a certain bond or visiting contract between the visitors and the museum. Both these functions feed back into each other and work together in the constitution of the contemporary interspatial museum experience.

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The political orientation in the visual reordering of global museums

During the pandemic lockdown, museums have opted to display digital collections of their art assets. In addition, these special circumstances altered the meaning of the cultural work of museums both in theory and in practice. The art exhibition in the pandemic discovered a new reality for artistic images. When works of art were shown at a planetary level on digital networks, the images were the protagonists of contradictory episodes with the public. Museums encountered the conflict of visual anachronism. The works of art hurt the sensitivity of their contemporaries, showing slavery, gender inequality, xenophobic contempt, or political despotism with the naturalness of a past that no longer coincides with the ethical subjectivity of the present.

For this reason, the museums had to carry out a semiotic revision of the artistic visual culture, ordering the exhibition of their heritage under the conditions of a planetary ethic and an aesthetic of solidarity, political consideration, and social philanthropy.

The activist and vindictive stories of civil society found a public stage in these institutions. Museums offered collections and exhibitions geared towards particular narratives from both the public and the engaged artists. With digital instrumentation, cocreation, exhibitions were organized in virtual spaces that allowed the inclusion of private emotions and "intimacies" in a narrative of collective memory.

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From the temple of the muses to virtual spatiality: how the sense of place changes

The latest Symbola report, *I am Culture 2021*, counts among the positive consequences of the pandemic crisis, the growth of cross-media connections and synergies between the cultural and creative sector and different disciplinary fields. While welcoming the cross-media transformation that has involved actors and discourses also in museums, this contribution aims at reflecting on how cross-media discourses, generated by those communication strategies implemented, out of necessity, by museum institutions due to the pandemic outbreak, “risk” surviving the state of emergency, without any claim to exhaustiveness, but describing exemplary cases.

Re-mediated discourses that have contributed to redefine the boundaries of the museum space, as traditionally understood, but also and necessarily the relationship with its users, whether regular or not.

The multimedia cultural contributions created on and for social networks during repeated lockdowns have allowed museums to remain open and the public to access them, thus defining a new space of use, the virtual one. But after the reopening of the museums, the exhibition space as we have always experienced it is back in the spotlight, with its architectural and structural peculiarities. However, the new practices of sharing culture through a screen (or an account) have not ceased to exist, in many cases, even after the return to a “pseudo normality” with the reopening of exhibition spaces.

The research aims to show, through the analysis of some national and international museums, how the crisis has necessarily revolutionized cultural discourses and practices of fruition, redefining the boundary of the museum space, which has become more and more a hybrid in which the spectator, author of his own experience of transmedial visit, follows a path in which the spatial boundary between real and virtual is destined to become increasingly thin and permeable.

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The importance of developing an audiovisual dimension for museum communication

The closure of museums during the covid forced large and small institutions to reinvent themselves quickly. Museums that had already developed a digital and social offer were able to move forward, at least on the social media, digital or streaming meetings on various topics, with the aim of maintaining a lively and concrete relationship with their target audience; others, on the other hand, proposed poorly effective interactions or projects, sometimes clumsy. Others have aimed, in particular, at the authoritativeness of their directors. In some cases, an original path has been chosen that proved to be very effective. Some museums focused on a dimension linked to digital and audiovisual media to promote and develop a relationship, above all, with the so-called “non-publics” of museums, which, we should remember, at least in Italy continue to represent a dramatically high percentage. Audiovisuals have proven to be effective in the pandemic era also thanks to the “digital” amplification, but their value as an informative and emotional tool, as well as a potential art, in itself is independent—together with that of cinema, of course, and the narrative ecosystems linked to it—from the pandemic and deserves to be developed with creativity and attention.

This paper aims to investigate the relationship between the museum and audiovisuals. The case study focuses on the Ancient Present, a series of short movies produced by MANN–Museo Archeologico Nazionale di Napoli. These short movies, produced already in 2019, were effectively reproposed to the public in the pandemic era and revealed themselves come back as much as ever alive in our contemporary times.

Crossroads and semiotics of mediatization. Evolution, environments and everyday life

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Current trends in mediatizations have been questioning the comfortable frontiers of semiotics as discourse analysis. That happens in each exchange on mediatic platforms and in each application working as interfaces between networks, but also in the new discursivities in the mass media in transformation. The reading of research reports on different mediatizations from different theoretical frameworks and in different regions show these tensions as a common phenomenon. Semiotics and its results are now coexisting, explicitly or implicitly, with framings, ethnographies, ecologies, geolocations, algorithms and different treatments and data representations. In this panel, research and results are expected to debate on new intersections and interactions between Semiotics and other disciplines and their different landscapes and points of view on: a) Mediatization Studies; b) Media Ecology; c) Lives in Platforms; d) Datafication; e) Posthumanism and Non-Anthropocentric Studies; f) Machine Learning; g) New Trends on Broadcasting and Post-broadcasting Media; h) Interfaces Studies; i) Theories and Epistemologies of Semiotics of Mediatizations; j) other developments.

PAPER ABSTRACTS

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Música y músicos, el consumo cultural en tiempos de plataformas y aplicaciones

Uno de los factores determinantes para el consumo cultural, ha sido el impacto de las tecnologías de la comunicación y la información que llevan a replantear de una manera definitiva la relación de la sociedad con la cultura, con las diferentes expresiones artísticas y de manera muy particular con la música. Este documento que retoma elementos de la encrucijada y semiótica de las mediatizaciones que viven los artistas en un contexto de plataformas y aplicaciones, haciendo uso de herramientas etnográficas tradicionales auxiliadas por la entrevista, incorporando la etnografía virtual para recuperan historias que trascienden los escenarios tradicionales y lo llevan a formar parte de escenarios virtuales.

Encontrar un valor distinto al uso que se da al tiempo libre, la cultura del ocio, el intercambio del tiempo, son planteamientos que surgen en medio de una sociedad comunicada al extremo, donde no se puede dejar de mencionar la supremacía de la imagen, una moneda de cambio y un mal necesario para la presencia en los nuevos ecosistemas mediáticos, las nuevas formas de llegar a los públicos. No se puede dejar de señalar el impacto que tienen los medios masivos en las formas de consumo del esparcimiento, medios que hacen uso de las tecnologías y que permiten tener acceso a formas de consumo cultural que en otras épocas eran de difícil acceso, restringido a unos cuantos y que ahora con la llegada de las tecnologías móviles y los lenguajes multimedia, la conectividad y la movilidad permite acceso a toda hora y en todo lugar.

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Cartography as a multimodal interactive. Accomplishment at the Geoguessr computer game interface

The present paper investigates the online geography guessing game Geoguessr, which offers a mediated sense of geography and space that is achieved through the multimodal semiotic accomplishment of gameplay. Geoguessr presents players with a set of Google Street View images which they can zoom into, pan across or extend (by "moving") and then challenges them to determine the geolocation of these images on a digital, scrollable world map. The present study uses a multimodal interaction analysis of popular play-along Geoguessr YouTube videos to demonstrate how the challenge of producing a geolocation "guess" on the basis of the Street View representation of a particular space, a kind of abductive cartographic inference, is accomplished in the activities of gameplay through which players blend elements of Street View and the world map. Following Peirce's view of the sign as a process concept, the present account of the semiotics of geolocation in Geoguessr attends closely to player practices. Using the keyboard and mouse, players pan, zoom and "move around" the Street View representation and iteratively compare the results of these movements to patterns on the map, which is the site of another equally complex set of moves, pans and zooms. These practices exemplify how digital representations of space can be not only multiple, but also in active coordination with one another through the computer interface. Therefore, cartographic rationality cannot be understood by analyzing static representations, but rather must be studied as it is enacted as users practically engage these interfaces.

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Mediatized circulation and i-memes: some meaning operations

In order to research mediatizations process and phenomena from a socio-semiotics perspective, the notion of circulation is a central one. It assesses complexity and dynamics of social production of meaning. The case of internet memes (or i-memes) defies understanding of this complexity. Some i-memes are clearly understandable and effective out of context, and therefore their meaning can be analyzed based on structural aspects, including rhetorical, thematic, and intertextual features. But other i-memes are articulated as a response to common messages or places, they are installed in an environment, they need to identify an adjacent event, or they are framed as part of a direct exchange: this is the situational conditioning factor. Their topics can be about public knowledge, highly expanded, or on the contrary, they can strongly segment the spaces of interest, which requires analyzing the conditioning of the agenda. And in all cases, i-memes require that there be a third party (included or excluded) before whom their playful, satirical, or political effect is recognized as provocation: this is a conditioning factor of the mediatization that makes up public space, that is, the production of a third party. This is reinforced by its enunciation: spreadability make it part of non-interpersonal communications, even when they are directed by or for individual, non-institutional accounts. In this sense, i-meme is a genre that contains an important portion of meaning that refers to its circulation: greatly facilitating its context changes, it requires identifying different types of exchange systems in which it is located.

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Mediatizations, borders and interaction. Semiotics/Media Ecology/Data Sciences approaches

The study of mediatizations semioticians are currently forces to interact with other research approaches. A discursive media exchange system cannot be understood without taking into account its media ecosystem, its circulations and the quantitative information that passes through it.

In the first place, we will describe here the basic relationships between the socio-semiotic approach, social network analysis (SNA), media ecology and some of the results of the application of the machinistic intervention in life on platforms. Laterally, the selected bibliography will allow comparing European and Latin American approaches to mediatization (Scolari, Fernández & Rodríguez-Amat 2021).

Some questions on which some answers, open to discussion, will be proposed:

- There are no discursive media exchanges without the ecological notion of Interface being present (Scolari 2018). To methodologically relate both fields, is a macro, meso or micro delimitation of the notion of interface would be required?
- Is the phenomenon of circulation, first of all, a phenomenon of networks and their analyses, or is it necessary to start with a sociological or socio-semiotic approach (Verón 2014; Hepp 2020; Oliva & Chuchco 2021)?
- How have geolocation and big-data studies been related to new ways of understanding sociality on platforms and the territorial component of circuits (van Dijck, Poell, & de Waal 2018; Brantner, Belinskaya & Rodríguez-Amat 2021)?

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Challenges in digital processing of nanotechnology scientific images

Advances in scientific research often rely on the use of images. From microscopes and telescopes to medical imaging, drawing conclusions is facilitated by the immediacy and clarity of visual data. As the methods of image creation evolved and gradually became digital, manipulating scientific images has never been easier. However, fundamental epistemological inquiries remain: does processing tamper with their scientific value?

According to Gerard Richter (1995), only photographs can be bearers of information despite their technical shortcomings. The superiority of the photograph has been also expressed earlier by others. André Bazin (1967) believed that realism is no longer the domain of painting, which can finally claim its aesthetic autonomy. Similar thoughts can be found in later works, as Susan Sontag's *On Photography* (1977) and Roland Barthes's *Camera Lucida* (1980).

Even though the mechanisms governing the logging systems of the scientific instruments are deterministic in nature, the relationship between object of study and final image is not one-to-one. Digital processing is inextricably linked with the produced image, which ultimately reflects the choices made by researchers.

In order to discuss these concerns, a set of nanotechnology images will be presented accompanied by the epistemological challenges during their creation. Maria Giulia Dondero and Jacques Fontanille's exploratory sequence of scientific images (2014) and Douglas Cromey's work on digital manipulation (2013) will provide the necessary framework. For comparison's sake, a second set of images will be discussed consisting of *Nanoartography* nominations, an international contest focusing on the aesthetic value of nanotechnology scientific images.

Semiotics of space: Architecture and territories of difference—A homage to Pierre Pellegrino

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The International Association for the Semiotics of Space and Time has more than forty years of history related with the study of the semiotics of architecture, territory, landscape.

The architecture puts lines of force in perspective and begins to shape them, but it is only a principle of unification, an architecture of meaning at the beginning of a tracing a form of life. So that a form is not just a limitation of space empty of meaning, without common value, without meaning for the other and their desire, it is interpreted with their own code by those who receive it, reinterpreted and distorted in order to be understood; by deforming it they go so far as to make it the framework of their habit of life, it becomes in some way the model and the rule of their habitat.

The semiotizer space which constitutes person as a subject, the space which allows human to have a body can be semiotized, marked, as object of a contract which, in order to preserve it from intrusions, gives it more or less explicit limits, rules and prohibitions. But all this comes after the fact that without a space which gives form and meaning to the existence, which leaves scope and gives a value for position and action, human is nothing.

First there is space. Then it is centered on human point of view, or that of the group or community to which person belongs without realizing it or intends to belong voluntarily. It is a semiotic space in which everybody find meaning by recognizing himself as himself in a place. Project, imagination and fiction cling to it. Symbols, marks and imprints come after.

To organize the discussion, the communications will explicitly treat oppositions of forms such as:

Identity vs difference;

Unity vs multiplicity;

Part vs whole;

Open vs closed

...as qualities of architecture of buildings, landscapes, territories.

PAPER ABSTRACTS

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Semiotics of architecture: Matter and form (A homage to Pierre Pellegrino)

Today, the 30th of January 2022, I was informed that that Pierre Pellegrino died the 25th of January, immediately I write this abstract in homage of fifty years of friendship. Pierre Pellegrino insisted on his first publications, that the key point in the semiotics of architecture was the understanding of the Vitruvius definitions about practices and theories in architecture, as two sides of architecture considered a “sign” where matter is transformed in form and form in matter. This astonishing proposal was immediately analyzed in hundreds of publications that he supported with his proverbial power of organization and his epistemological wisdom. I will compare this very early semiotic proposal of architecture as a sign with the last ideas about artificial intelligence in architectural design, paradoxically related to it.

This link between matter and form, has very early philosophical considerations in the ancestral origins of the human space and time early concepts as Pierre Pellegrino pointed out. Also is important in very significant anthropological roots uncovered by the works of Lewis Mumford, John Deely, J.Lotmann, M.Bakhtin, and Paul Ricoeur.

That, at the pic of our digital human development, we want to recognize who we were, at the origin of humanity, and that semiotics can help us on this research, can be the best homage to Pierre Pellegrino, epistemologically tied to the matter and form semiotic complexities of the human space and time during his life.

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Space Games: Various approaches to Cultural Landscape Studies

Meanings generated by culture are involved in the process of secondary interpretation. The most widely spread interpretations are the ones, which are actively involved in the structuring of cultural space perceptions. The latter could be labelled as “Space Games”—games of range, games of geographical modelling, games of structures, of time, of significations, of emotions and institutionalization.

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Urban territory as a semiotized space

Urban space is a territory semiotized by the means forming in the semiosphere of culture. It is a part of the earth's surface structured and interpreted by a complex of spatial codes, verbal languages and other semiotic systems. One the same territory can be many times resemiotized in the course of history, as well as the same city can cover more and more territory in its development. In all its quantitative and qualitative changes, the urban space preserves its structural and functional heterogeneity expressed in its architecture. A typical feature of the urban space is a conjunction of places with different functions: political, economic, cultural, etc. Various cities could grow as places, where some of these functions first dominated, but in their developed conditions, the urban space joints functionally different places as parts of a whole. The functional diversity of temples, palaces, markets, theaters, museums, factories, and other urban facilities is structurally manifested by the special architectural texts formed by the norms of different spatial codes. The meaningful forms, places, borders and other categories of spatial semiosis are the specific semiotic means of these codes and corresponding architectural texts. The latter, as a rule, are heterogeneous, since several spatial codes are usually involved in their formation together.

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Layers of space in architecture. The concept of boundary in minimalist architecture

Real spatial polarities, such as internal and external space, do not conflict with phenomena but are complementary factors of one space. The space that is formed between them acquires special significance, as some kind of border. This border can either be regarded as *in-between space*, or it can be practically *wiped-out*. The border as an in-between space appears as the result of a specific design concept in which the architectural composition is created by gradual insertion of volumes one inside another, like a box placed inside a box. When the incorporation of various layers in the spatial arrangement of volumes in certain architectural compositions is conceived as a possible approach to connecting the interior and exterior, the border between inside and outside is almost wiped out. The users of those spaces feel as if their life were synchronized with nature, and richer but simpler. The basic semantic level of difference *between* these two cases: the attribute *between* precisely defines space, as multidimensional, but essentially transient, while *the boundary* attribute provides space with more cumulative but ephemeral characteristics nonetheless. The paper investigates this particular concept in minimalist architecture, through the case studies, to open up new possibilities in the design of buildings and enrich the design process, by creating a specific architecture that offers richness, variety, complexity and a unique perception of space, thereby increasing its value.

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Semiotic liminality in meaning-makings and interpretations of inter-religious colours: Regionalism in church and mosque architecture and ornamentation, Indonesia

Graha Maria Annai Velangkanni, Sumatra (2005) is devoted to a Marian apparition in Velankanni, Tamil Nadu (17C) and became a pilgrimage site. The building took over the Indo-Mogul and local design, and its colours represent liturgical traditions and Christian doctrines: Violet reflects the worshipers of Christ; red is the Holy Spirit's presence.

With religious symbols and biblical contents, the rainbow colours aim at attracting passers-by. People believe God's choice of them as a sign of hope, recalling his covenant with Noah. Colours are arranged in an ascending order to reveal God's Salvation plan of humankind. Black (darkness/sinfulness/ignorance), white (holiness), grey (repentance), red (sacrifice), green (repentance/sacrifice), blue (Heaven), yellow-gold (the Glory).

Indonesia has practised syncretic animism, Hindu-Buddhism, Islam and Christianity, apparent in sacred buildings and everyday life. Each belief created its meanings on colours, symbolic codes or aesthetic formulation, such as Agung Tuban Mosque.

Questions arise on colour codes and interpretations of sacred space as they bear symbolism and beauty. In Christianity, it expresses emotions and ideas associated with the liturgical year. In Buddhism, the notion of a rainbow is the next-to-last transitional state of meditation before pure light. The enumeration changes in colours yet the fixed five numbers. In Islam, green signifies the vision of Paradise.

This paper discusses the complexity of sacred colours in meaning-makings and interpretations, based on beliefs, tradition and culture, emotions and individual-collective memory. Semiotics can mediate each other's rights with flexible liminality-a transfer point from one space to another, allowing freedom in interpretations.

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Models of future in the semiotic space of urban squares

How is the future semiotically made by designing and semiotising urban spaces? Considering spatial organisation as a universal modelling language Lotman has contrasted this structural modelling to spatio-temporal modelling of possible artistic worlds by Bakhtinian chronotope. However, both are grounded in actual lifeworlds and describe the structure and generation of artistic worlds—their spatial organisation but also the temporal dimension. Together with the material of recently (re) designed public squares in Estonian small towns this starting point leads to the study of principles of modelling temporality and future in monumental everyday urban spaces. Detection of spatial forms and organisations (including oppositions of closed-open, inside-outside, near-far, up-down, centre-periphery) is a preliminary step in the analysis of space as a modelling

language. Focused on the description of forms in the spatial language, it however does not provide understanding about semiotization and dynamic variety of interpretations. To understand spatial organisation as a modelling tool and relate places to the semiotic space of the community it is necessary to add the play of a variety of perspectives to the observation of forms. Chronotopic analysis following Bakhtin and Torop and applied to urban squares helps to interrelate these perspectives and urban space to find models of future related to the local community, users, architects as well as integrate them to a wider understanding of the semiotic making of the future in urban space.

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Transformation of traditional heritage, semiological aspect

The process of transformation is an inevitable fact of every architectural work. It takes place spontaneously, throughout history, following a series of changing events that change the meaning of stable forms of architectural work. But changes are taking place with planning intervention and choice that affects the transformation, from standard techniques of conservation, revitalization, recycling, but also new planned facilities in the immediate vicinity that affect the change in use but also meaning, changing the context that gives the right picture and meaning. This means observing the sign of an architectural work in its relation to the surroundings. Discover the meaning and message it broadcasts and communicates. If we observe the process of transformation, taking it out of the context where it takes place, then we observe only the process, not the meaning. In a sense, it is an abstraction. The process itself acquires real value only when considered in relation to the environment in which it is.

The research will apply the principle of homogeneity of temporality and synchronic structure, which enables the observation of a city/architectural object, in a certain time section as one homogeneous whole. At that particular moment, the situation is observed, made up of various elements, modern and traditional, without going back in history and following events over a long period of time. We make a cross-section of the current situation and the current problem that the transformation imposes. If necessary, probes into the diachronic structure will be performed.

This paper will analyze the case of the transformation of the city, on a concrete example, monitor the progress of the process and the meaning.

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City of dreams. Mapping the future in *Cyberpunk 2077*

Cyberpunk 2077 is a best-selling digital game by Polish company CD Project RED released in 2020. The action role-playing game narrates the adventures of a player character named V in the attempt to make a name for themselves in the dystopian futuristic Night City. The latter, also known as “City of Dreams”, is a fictional, corporation-owned megacity in the independent state of North California—and one of the central elements of the game. The city expands on 75 square kilometres of virtual space and is filled with cyborg inhabitants, futuristic vehicles, drones, neon lights, holograms, megabuildings, trash and lots of advertisement.

In this presentation I will outline a semiotic analysis of how the spatial features of the game (the morphology, architecture, and territorialisation of the game space) is used to convey a specific vision of the future. In particular, I will analyse the city through the lenses of urban semiotics (Volli 2005) and approach it as a sedimentation of a fictional semiosphere (Lotman 2011) that is also a reflection of real-life discourses and ideologies about multiculturalism, technology, postcolonialism and neoliberalism.

The analysis will show how the virtual representation of the city expresses the idiosyncrasies proper to a cyberpunk vision, caught in between a nostalgic imaginary of the future rooted in the 1980s and an attempt to map contemporary trends in techno-social development. The articulation and representation of space, hence, will figure as a cardinal tool for worldbuilding, but also an excellent entry point for semiotic inquiry.

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All of our tomorrows. For a semiotics of the Unfinished

Semiotics has little attended the concept of unfinished, considered as an extra-textual temporality that, at first glance, it is more inherent to a pragmatic analysis. However, the *aesthetic* dimension requires an in-depth analysis of these forms of *imperfection* (Greimas 1987). Semiotic studies in architecture have well emphasized the presence of a programmatic design already present inside the object’s aspectual configuration (Cf. Beyaert-Geslin, 2012). This ‘openness’ to pragmatic use is particularly present in the case of the unfinished architectonic work. The unfinished is first of all a textuality that should be investigated in its declinations, creating an inventory that takes into account the new and/or potential refigurations and configurations.

In my speech I’d try to find some answers on relationship between textuality, projectuality and rewriting of the past through an example: the project *Incompiuto siciliano* by artistic group ‘Alterazioni video’ (http://www.alterazionivideo.com/new_sito_av/projects/incompiuto.php) for years has been trying to attribute to the architectural *Incompiuto* scattered on the Sicilian landscape (and not only) “an artistic and architectural meaning”. These elements are urban works (as road), religious works (as cathedrals, churches), public service (hospitals, stadiums) works abandoned at ‘a certain point’ and no longer recovered (and often not recoverable). Here we find what Eco in *Struttura assente* has called the ‘secondary functions’ of architecture. The work of ‘discursivisation’ of ‘Alterazioni video’ has in this sense a performative value, discretizing and defining a new statute of the architectural object: an aesthetic and semiotic path between anteriority and posteriority, reconfiguring the times and spaces involved.

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How narrative paradise manages the potential conflict between temporality and eternity?

Semiotics teaches us in general that each thing, each action, each word implies its opposite; it is from this deaf and dumb conflict that meaning is born. At the narrative level, the same, so to speak, conflicting principle governs and is at the source of the construction of the subject, the constitution of his skills and narrative transformations, etc. A subject needs an anti-subject to develop a strategy and a tactic, to constitute a knowledge and a power, etc. Otherwise, no action is possible.

We would like to confront all this with the narrative and the world of paradise. We would like to do this through texts that talk about paradise and the subject of paradise. More precisely, we would like to confront the temporality inherent in the narrative and in meaning in general with the eternity inherent in paradise. We would like to proceed in the following way: after recalling the status of opposition and conflict in semiotics, and describing the specificities of the Muslim paradise, we would like to dwell on this potential conflict between semiotic temporality and paradisiacal eternity and see how the texts of our corpus (the hadiths of the prophet Muhammad on paradise) manage and resolve this conflict.

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La maison des morisques en Tunisie est une adaptation

L'espace architectural peut être envisagé en tant que contexte de signes articulés selon un code culturel. Dans sa globalité, ainsi que ses différentes composantes résultent de la conception phénoménologique qui intègre les différentes données perçues, analysées et interprétées.

L'architecture est considérée comme interaction des trois registres de paramètres: Homme, Nature et Spiritualité. En effet dans notre cas, nous avons le même Homme, la même spiritualité mais pas le même contexte naturel ce qui a induit des transformations et des modifications dans l'architecture de la maison morisque en comparaison à l'habitation d'origine Espagnole.

L'homme morisque a quitté l'Espagne, avec une culture qui le distingue, et une spiritualité particulière attachée à l'Islam, pour s'installer dans le nouveau contexte géographique Tunisien au début du 17^{ème} siècle, il s'est installé dans différentes régions pour fonder des villes et des villages ou faire revivre d'autres.

La maison construite en Tunisie, est une réponse aux besoins immédiats de ses occupants qui devaient faire face aux caractéristiques du nouveau contexte d'installation et qui ont été, aussi, engagés par leur histoire sociale dans un réseau d'obligations culturelles (croyances religieuses, définition sociale de la famille ou du groupe, rôle de la femme, activités économiques...)

Elle se transforme en changeant de contexte et en variant les paramètres géographiques, sociales: des espaces apparaissent, d'autres disparaissent, des espaces changent d'appellation d'autres modifient leurs configurations...

Comment se présente la maison morisque en Tunisie ? Quelle influence du nouveau contexte d'installation sur la production de l'espace domestique?

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Colette et sa maison d'enfance. Un dispositif sémiotique d'une écriture

Une question transversale en études littéraires et en communication porte sur les maisons d'écrivains. La construction du sens est pour cette communication abordée dans ses dynamiques (formation, déformation, transformation) à travers des outils venus des sciences du langage, de la littérature et de la sémiotique. La question est de comprendre "la maison à soi" comme un dispositif d'écriture de l'intime à travers le cas de Colette et de sa maison d'enfance à Saint-Sauveur en Puisaye. Pour étudier le dispositif d'écriture de la maison une approche par la sémiotique spatiale est convoquée via l'étude de la scénographie de la demeure. Partant de Davallon qui définit la scénographie comme une stratégie communicationnelle de mise en exposition d'objets au sein d'un espace culturel, la visite construit une figure d'écrivaine à partir d'éléments présents dans le lieu. La figure célèbre devient alors une référence multidimensionnelle: identitaire, culturelle, patrimoniale, politique. Pour structurer mon approche, je me suis inspirée de Laudati qui travaille sur l'architecture et sa réception sensible en découpant l'espace sur différents niveaux en "coprésence": la mimésis, la semiosis, la praxis et la poïésis. Cette approche a permis d'opérer un déplacement sémiotique dans l'analyse des niveaux scénographiques afin de dégager un écheveau de significations témoignant d'une écriture forgée au sein d'une vie intime. Penser l'espace domestique pour en traquer les sens comme lieu d'écriture, faire ressortir un "chez-soi" sécurisé et familier, mettre en évidence ce lieu comme un refuge, pétri d'affects, de symboles, de traditions et de représentations ont été essentiels dans l'analyse.

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Wittgenstein and Husserl: Lebensform, Lebenswelt, and the spatial production of meaning

I argue that one of the central themes of a contemporary philosophy of architectural space as a semiotic, meaningful environment should be the epistemological and methodological investigation of the concept of a “way of life.” A certain transgression of biologism towards a cultural exploration of the term seems necessary, given the fact that the differentiation of “ways of life” and values is the ruling demand of our post-colonial, pluralistic, hypermodern, and multi-cultural world. The “philosophy of life” of the late 19th century moved towards a corresponding direction (transcending a positivism based on impersonal, mechanical, and biological processes) and made manifest the particularities of the historical-cultural experiences that constitute the concrete environment of human existence (Umwelt).

In the paper, I attempt to follow a similar, qualitative and hermeneutical analysis of the significance and possible conceptual dimensions of the “way of life” from the semiotic perspective of the production of meaning. I will focus on two concepts which are akin to a horizon of semiotic meanings and which I consider appropriate for its close philosophical treatment: the concept of “lebensform” (form or way of life) as developed by Ludwig Wittgenstein (1889–1951) and the concept of “lebenswelt” (life-world), as expounded by Edmund Husserl (1859–1938) in his unfinished work *The Crisis of European Sciences and Transcendental Phenomenology*.

I will then argue that Husserl’s lebenswelt and Wittgenstein’s lebensform can contribute to a renewed perspective of the relations between subject and object, language and cosmos, and body and environment within semiotics. By investigating the complex spatial fields where semiotic processes occur, wholistic concepts like the ones mentioned above may be able to enrich dominant glottocentric and formalistic models. The spatial dimension of semiotic processes during the construction of meaning is often overlooked. Mental acts always have bodily, affective, and emotional components, anchored in specific situations, places and concrete contexts of everyday life. Semiospheres are the architectural envelopes of corpospheres, attuned with noöspheres. Wholistic concepts such as lebensform and lebenswelt could therefore transform the disciplinary matrix of semiotics into a “phenomenological semiology” or even a “vitalistic semiotics”, where the body and space, the attuned environmental field, will be at the center of sign analysis, forming the locus, the ground of the generation of any horizon of cultural meaning.

Semiotics and digital art history facing the challenges of image Big Data

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The main contribution of the computational instruments used today in Digital Art History is a reconnection with the project of a genealogy of forms that goes back to the mathematician and biologist D'Arcy Thompson (1917) and was further developed in the contributions of art historians such as Heinrich Wölfflin (1915), Henri Focillon (1934) and Aby Warburg (1924-29), with his notion of migration of motifs. Yet the project of a genealogy of forms, despite important revisions, has remained incomplete because of the difficulty in detecting patterns in very large corpora of images obtained from collections that are both dispersed and disparate (in terms of both historical periods and storage media).

The objective of several studies engaging either Deep Learning methods, or more classical Computer Vision approaches, is to reveal similar patterns in groups of images that have not yet been linked together. Newer technologies offer us the possibility to amend some of the delays of semiotics (especially in diachronic studies) and to reclaim the investigation of the notion of symbolic form as a discursive device (an ANR project involving Belgium, France and Luxembourg is moving in this direction).

The objective of our panel is to combine research in the field of advanced Big Data analysis of images, particularly but not exclusively, images designated as artworks, with semiotics research. We welcome papers discussing:

- Digital Art History as semiotics of symbolic forms
- Aby Warburg's 'transmigration of forms' and the art historical background of digital imaging
- Big Data theory and the artwork
- Image software design and semiotic analysis
- Digital imaging and its practices

PAPER ABSTRACTS

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Big Data and art history

This introduction will attempt to offer a glimpse into the relations between Big Data and Digital Art History in light of promising projects left unfinished, notably the *Atlas Mnemosyne* by Aby Warburg (1924-29). In fact, computational instruments used today in Digital Art History directly reconnect us with the idea of a *genealogy of forms*, that reaches as far back as the work of the mathematician and biologist D'Arcy Thompson (1917), an idea further developed by art historians Heinrich Wölfflin (1915), Henri Focillon (1934) and Aby Warburg (1924-29), with the latter's notion of the *migration of motifs*. Yet the project of a genealogy of forms, despite important revisions, has remained incomplete, perhaps also due to the difficulty faced by the researcher to detect patterns in very large corpora of images obtained from collections that are both dispersed and disparate (in terms of both historical periods and storage media). The objective of several studies involving either Deep Learning methods, or more classical Computer Vision approaches, such as those of Lev Manovich, of the Replica project or of Leonard Impett, is to reveal similar patterns in groups of images that have not yet been linked together. Our own, more specific plan would be to discuss these projects within the context of advanced Big Data analysis of fine art images from a semiotic perspective.

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Of algorithms, emotions, images, and semiotics: The case of Covid pandemic

Big Visual Data open new ways to approach the visual universe, from multi-dimensional perspectives. Researchers are now able to collect visual data in unpredicted amounts. Within the occularcentric paradigm, such collections seem to be evidence about societies, social values, personal and social identities, and so on. On the other hand, it is algorithms that decide what is accessible to each user, both 'ordinary' or researcher—even when the latter has access to the complete dataset. In any case, a major drawback in such an approach is that analysis is focusing exclusively on images, leaving aside the verbal signs that surround them, and allow for understanding the meanings intended by their producers. Let us consider that in social media universe producers are not like the ones proposed by Roland Barthes in his 'Rhetoric of Image,' nor even like those described as interactive or implied participants by Kress and van Leeuwen. They are not institutional gatekeepers nor professionals, therefore their motivation for producing and uploading an image is not to be understood in the same manner as in the case of traditional image-makers.

In the proposed paper we will discuss the theoretical aspects of big visual data collections, their advantages, and pitfalls for semiotic analysis, based on an analysis of our research about the Covid-19 Pandemic. We will explore the relation between emotions and visuals collected in Twitter during the first wave of the pandemic, and computationally analyze the relationship between emotions and images in search for relations in the figurative or plastic level.

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AI aesthetics, style, and creativity: An imaginary encounter between Seurat and Shannon

Claude Elwood Shannon particularly liked a painting by Georges-Pierre Seurat in the late 19th century—*A Sunday Afternoon on the Island of La Grande Jatte*. Did Shannon intuit in the technique of discretizing the color spot into small, distinct pure dots and dashes that Seurat proposed—the neo-impressionist technique known as *pointillism* or *chromo-luminarism*—the way he would define the information, as the measure of the number of possible alternatives for something (Shannon & Weaver, 1949)? In any case, Seurat's digital aesthetics and the binary logic of Shannon's information theory foreshadow the constitutive features of today's digital systems logic (Hoy, 2017). According to this, AI algorithms understand images as matrices of numbers, series of pixels based on the bit, the unit of information defined by Shannon (1949). Today, deep-learning algorithms are trained to "learn" to create artistic representations in the style of Vincent van Gogh, Rembrandt, or other great painters (Gatys, Ecker & Bethge, 2015). Is this kind of *computational mannerism* (Manovich, 2021) part of our creative processes? How does AI aesthetic experience contribute to our understanding and sensitivity to cultural artifacts? Our paper (re)opens the discussion about the new practices of meaning-making that new digital technologies propose to us to create new AI aesthetic experience (Manovich, 2018, 2021), from a semiotic perspective based on Eco's theory of sign production, respectively on the multimodal perspective of understanding the concept of style (Kress, 2010).

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Transformations of the gaze and crisis of the image in the era of continuous visual flow

The socio-digital technology and the media practices it generates put in crisis the relationship to the image. Heterogeneous media statements (movie trailers, sponsored content from influencers, user generated videos, political clashes) aggregate into remediations that install a "continuous visual flow", under the constraint of the attention economy. The enunciative praxis generated by the continuous visual flow brings into play transformations of the gaze in a media regime.

We are going to show briefly, from illustrations, how this regime of digital visibility tends to emancipate itself from the representation and the aesthetic glance. In particular, we will focus on the transformation of the visibility regime initiated by TikTok. This is characterized by the emergence of a phenomenon of 'desymbolization' of the visual forms produced and circulating on TikTok, and prescribed by the platform's media features.

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Problems of exploring digital art

In our research, we consider the transition of a physical image to a digital format as one of the options for the development of contemporary art. We explore the transition of material works of art into a virtual format, on the condition they are destroyed in the real world, as well as the creation of visual artworks with the help of computer code.

From the semiotic approach, we will analyze this process as a platform for the emergence of new symbols originating in the virtual world. On the other hand, relying on the concept of transmediality, we will consider the migration of symbols from the physical to the digital format and try to find patterns of their adaptation and change.

Participation in the panel will be useful for our research since various methods of working with a large volume of disparate information will be considered here, which is necessary for studying contemporary art in a virtual format, since one of its principles is fast reproduction and large circulation. We understand that the classical methods of identifying similar patterns in groups of images, proposed, for example, by Aby Warburg, are already fundamental and need to be refined with the help of advanced computer tools. Our task is to study the relationship between material and virtual works of art. Therefore, we need to work in collaboration with scientists engaged in computer research in the field of processing a large number of images, including in the art field.

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Hidden structures. Art-historical form and measurement research in the 19th and 20th centuries

Art history around 1900 faced a similar challenge to art history around 2000. The discipline was confronted with a flood of images that had arisen through the new technical possibilities of reproduction. Against this background, art historians such as Heinrich Wölfflin and Aby Warburg were working on methods of conceptually and visually structuring the vast amount of visual data.

My suggestion would be a paper on one of these approaches, namely art-historical form and measurement research (figs. 1–3). This term includes a large number of studies related to almost all subject areas of art history. Despite its popularity at the time, it is almost forgotten today. Methodologically, art-historical form and

measurement research is characterized by a radically form-reductive observation style, in the course of which artworks and architectures are systematically reduced to mathematical proportions and geometric forms. However, the interest of form and measurement researchers was rarely limited to purely constructive aspects: they often ascribed an aesthetic relevance to their results, interpreted them symbolically and evaluated them in terms of style history.

The geometrical reductionism on the basis of which images were evaluated by many art historians around 1900 is principally related to current computational methods of picture and pattern recognition. My paper on art-historical form and measurement research would deal with this parallelism, by addressing some of the most important historical positions.

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Semiotics
in the
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X. Bodily Practices

The body and semiotics in the lifeworld

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The body is a fundamental part of the lifeworld. Not only do we exist in the world through our body, but we perceive the world, as well as our very existence and experience, through it. Therefore, as Maurice Merleau-Ponty (1945) effectively remarked, “our body is not an object for an ‘I think’, it is a grouping of lived-through meanings which moves towards its equilibrium”. This makes the body, and more generally corporeality, a privileged object of semiotic study. Being at the same time a substance and an organising form, an interpreted object and an interpreting subject, the corporeal dimension represents the “threshold” of sense par excellence (Stano 2019): while it is given meaning by unceasing and omnipresent practices of “writing” (Vulli 1998) modelling its appearance, as well as by multiple representations and “figures” (Fontanille 2004), it actively participates in conferring meaning to the world, to itself, and to other bodies and entities (see in particular Violi 2008; Fuenmayor 2015). The body, by its presence and even by its absence, always signifies something (Finol 2021). Drawing on these crucial—but nonetheless for a long time neglected—premises, the panel intends to explore the meaningmaking processes associated with the “corposphere” (Finol 2021), as well as to reflect on the potential and the limits of the theoretical and methodological tools offered by semiotics for its analysis and understanding.

PAPER ABSTRACTS

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The narration of the post-traumatic body

This work of semiological analysis focuses on the narration of the post-traumatic body. The corpus analyzed here was chosen for the diversity of shocks that led to the witnesses’ traumas. Thus, we were able to compare the common aspects between Bataclan survivors, survivors of the death camps during the Shoah, raped victims and parents who had lost their murdered daughter. These video testimonies led us to extract a behavior typology and to create a semiolect (a database of approximately 460 variables), a veritable generative path of meaning in interaction.

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El cuerpo de la economía: las metáforas en la prensa económica

Desde hace siglos, existe una analogía muy extendida entre la medicina y la economía, según la cual la economía puede conceptualizarse como un organismo vivo, compuesto por diferentes partes y que puede sufrir diversas enfermedades. Por tanto, el cuerpo es la base de la construcción de ese discurso metafórico (Finol, 2021). El objetivo de este trabajo es analizar dos tipos de metáforas en la prensa económica: las partes del cuerpo y las enfermedades que este puede sufrir. Este estudio se basa en la Teoría de la metáfora conceptual (Lakoff & Johnson, 1980, 1999), que versa sobre las proyecciones entre dominios conceptuales, así como en el concepto de corporeidad —embodiment—, ya que no solo se tiene en cuenta la propia estructura del cuerpo humano en el espacio, sino también las habilidades sociales, los sentimientos o la cultura. Para llevar a cabo este estudio metafórico, se ha creado un corpus multilingüe de textos económicos de prensa empleando una adaptación del Proceso de Identificación Metafórica propuesto por el grupo Pragglejazz. Posteriormente, se ha llevado a cabo una selección semiautomática de las unidades metafóricas con la ayuda del software SketchEngine©. Finalmente, se han obtenido resultados tanto lexico-métricos como semánticos.

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Semiotics of the body in Moroccan culture

The bodies are texts that speak to each other, seduce each other, collide with each other. They carry a heavy intertextuality made up of founding incidents that dictate their behavior. They are modeled by the language they speak, the clothes they wear and the places they frequent. Communicating the body in Moroccan culture means first of all describing the dizzying variety of this culture and using semiotics as a critical theory of communication and meaning to grasp the complex relationships between the body of Amazigh culture and that of Muslim culture, African culture and other cultures practiced in Morocco. This paper aims at giving a survey of the genealogy of the discourse on the body and its semiotic approach, as well as at presenting a precise idea of body culture in Morocco and its semiosis from pre-Islamic poetry to today’s sexual minorities.

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Body as medium: Making sense of tattoo culture in urban India

Body, as a medium, has been carrying multiple artefacts on its surface ever since its very existence. Despite the emergence of various forms of media that open new possibilities to decipher meanings associated to a text, body has a significant role in being an open medium to imprint messages and actively participate in conferring meanings to the world. Body is not just a matter and substance, but a medium that generates and carries messages; a vehicle to transport information. Tattooing the body to permanently deploy the messages on its surface as an act of marking identity, social status, cultural symbol is a practice since civilization. The reappearance and penetration of the historically stigmatised tattooed bodies into the mainstream from the last quarter of the 20th century reminds to recognize body as a valuable and a preferred medium to communicate a message. From the past few years, this practice has taken a fashionable turn with the phenomenal growth of the tattoo parlours in Indian cities. While these spaces have commodified, commercialized, and popularized the tattoo culture, there has not been much scholarly work critically examining their practices. Situated within the city of Hyderabad, South India, my paper focuses on how body is used as an 'expressive space' (Merleau-Ponty, 1962) in producing messages in the form of tattoos. This is qualitative study and draws on focus group discussions with the tattoo artists and informal interviews with the tattoo bearers.

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From restored behaviour to actor-persona: contemporary theatrical gestures towards a poetics of informality

In this paper we aim to examine the main steps which have led to the overthrow of the representational theatrical models and the new anti-mimetic and anti-narrative models that impose a different conception of the actor's corporeality, especially in the Western culture. Starting from the analysis of the nineteenth-century handbooks of scenic postures of Antonio Morrocchesi and Alemanno Morelli, we shall illustrate the path leading to the contemporary actor's gestures whose role is no longer to refer to anything but its own self-signifying materiality.

Looking at photographic and video sources, we shall observe the shift from the concept of "representation"—as described in the Stanislavskian formula of as if—to that of "presentation"—as described in the Schechnerian formula of as it is—in order to highlight to what extend contemporary theatre practices tend to downgrade the concept of character to one of persona, instead.

Finally, we shall investigate which are the effects of the deskilling of the grammar of representation in the theatrical enunciation scaffolding towards a "theatrical deteatricalization". If gestures do not represent, do not express, but only exhibit, thus what is their function in the overall context of performance?

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Two approaches to the embodiment of language from a semiotic point of view

Di Paolo and colleagues (2018, 31) have recently proposed a distinction between two approaches to the study of language in embodied cognitive science: i) the first starts from the thesis that language is embodied; ii) the second from the opposite thesis, that our bodies are linguistic. Examples of the first approach are the studies of the so-called American cognitive linguistics movement (e.g. Lakoff, Johnson, 1999; cfr. Violi, 1997; Brandt, 2021); example of the second, the enactivist approach of Di Paolo and colleagues themselves (cfr. Fusaroli, et al. 2011; Violi, 2006; Stano, 2019). The problems that enactivists attribute to (i) are: a) that it reduces the richness and complexity of bodies; b) the sharp distinction between Langue and parole, or between deep structures and manifestations (see also Malafouris, 2013, 90); c) the role of mental representations (cfr. Ramsey, 2007). I will argue that if the analysis of the debate leads to agree with the anti-representationalists regarding (c), the deeper meaning of points (a-b) concerns a rejection of any form of functionalism that semiotics cannot share. The latter point concerns the problem of holistic explanations confessed recently by Gallagher (2017, 21), according to which it is almost impossible to model the rich dynamics of brain-body-environment. For Di Paolo et al. (32), "bodies are inherently complex, convoluted, in flux, of-a-piece, and self-contradictory". I will show that this position amounts to a paradoxical form of psychologism (Stjernfelt, 2014) that semiotics shall counterbalance with the principle of the generality of signs and habits.

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Toward a world typology of body partonym systems: A comparative corpus approach

This presentation reports on the findings and theoretical relevance of a preliminary comparative corpus dedicated to the semiotic study of body-part pattern sets across world languages. With few exceptions (e.g., Matisoff 1968; Ellen 1977; Pelkey 2017, 2018), comparative body partonym studies focus on direct matches and mismatches between languages (e.g., Enfield et al. 2006, Wierzbicka 2007, Majid 2010, Majid & Staden 2015) without observing the diagrammatic iconicity shared between paradigm sets that organize relations across the horizontal midline (e.g., analogous mappings between finger and toe, hand and foot, elbow and knee, etc.). Taking a critical-pragmatist stance toward English categorisation schemes, the project hypothesizes that every language shows systemic evidence of analogous part-whole membership sets in this comparative domain across multiple dimensions of contrast. Considering data from a preliminary set of 50 world languages sampled for geographic, genetic, and speaker population diversity, the project codes for five dimensions of contrast in pursuit of a world typology of transverse body partonym paradigms: 1) bi-directional lexical mappings, 2) unified lexical mappings, 3) intrafield meronymic mappings, 4) parallel conceptualisations, and 5) ambidirectional and unified intrafield shifts. Long-term project outcomes have implications for understanding human cognitive relations and for better theorizing the bodily, semiotic emergence of complex conceptual blending (Fauconnier & Turner 2003, Turner 2014) supporting the human language faculty.

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Acercamiento etno-semiótico in situ: practicas del cuerpo y rostrosfera en la Costa de Marfil contemporánea.

La rostrosfera (Leone, 2021), como parte de la corposfera (Finol, 2021) es una instancia semiótica cultural, transcrita y transcribiente. En sus superficies se trazan recorridos ontológicos cuyos marcos evidencian el contrato epistémico con recorridos de lecturas y escrituras, participes en diferentes modalidades. Siguiendo las indicaciones de los panelistas junto a la bibliografía sugerida y ateniendo a los intereses académicos que se fueron consolidando en los últimos años, propondré para esta sesión una reflexión epistémica y pragmática sobre la polifonía corporal a partir de un trabajo de campo en África. Se habla mucho de embodiment, como aquella presentificación del cuerpo en la dimensión sincrónica y presencial en un frangente crono-tópico bien definido, pero al mismo tiempo estamos en la era de la disolución matérica y corporal resultante en la digitalización difundida. Sustentado en un transfundo teórico proveniente de la semiótica interpretativa aplicada y de algunas metodologías cualitativas antropológicas, la estancia etnográfica se llevará a cabo en la Costa de Marfil, en abril 2022. Aproximándonos a los procesos semio-perceptivos y fenomenológicos de los cuerpos relacionales, abordaremos la cultura local dejando voz a sus habitantes, favoreciendo una geo-política horizontal, una sinergia multi-situada. Los interlocutores de referencias serán los protagonistas de los relatos narrativos en un sentido visual, sonoro y semántico: nos ocuparemos por lo tanto de recolectar materiales e informaciones de manera cualitativa y no cuantitativa, co-participativa y no extractiva, para luego poderla elaborar, reorganizar, tipologizar y posiblemente regresar a sus creadores, atribuyendo así al cuerpo un cierto carácter de dataidad (Stano, 2019). Debido al tiempo muy limitado, también limitaremos los objetos-sujetos de estudios entre algunas de las macros áreas identificadas como relevantes, destacando el cuerpo como nuestra instancia de referencia y dejando a la fluidez de la sincronía situacional la delimitación en cuanto a prioridad y factibilidad:

- las dinámicas del encuentro (expresiones, gestos, palabras)
- las dimensiones del cuerpo danzante (rituales, movimientos, arte-factos)
- las practicas alimentarias (procesos de abastecimiento, elaboración, incorporación de los alimentos)
- los umbrales entre presencias y ausencias (redes locales y redes digitales)
- las semiosis de la rostrosfera (interocepciones y exterocepciones entre prácticas y hábitos: la voz, el canto, la máscara, la belleza)
- las manifestaciones corporales de la isotopía vida-muerte

Nos avalaremos de la metodología descriptiva en esta primera fase del trabajo y compartiremos el proceso durante el congreso Mundial de Semiótica, centrado en la Vida, sus polifonías, sus estilos.

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The embodied memory of the Blanketmen

Previous studies on the Blanketmen, the republican prisoners of the former HM Prison Maze, few kilometers away from Belfast, have largely insisted on the centrality of the body as a significant aspect of their protest (Feldman 1991; Ellmann 1993; Alcobia-Murphy 2008). Due to the prisoners' conditions of material deprivations, their own body turned into a political instrument to be used for subverting and resisting the prison regime, therefore gaining an unprecedented visibility for the republican struggle. This semantization of the body inscribed on the material flesh not just a set of political messages, but also a cultural memory rooted in previous historical episodes of hunger striking and, especially, in a Christian and Christological iconography. The mythology of the suffering body, still largely dominant in the contemporary representations of the Blanketmen, further mediates the already symbolic body of the prisoners; yet, this iconography is to a great extent responsible for the impoverishment of the personal and intimate experience of the protest, an extremely difficult event to be represented. The question that arises is if and how an "authentic" collective body memory (Fuchs 2017) of the Blanketmen really emerged, and if it is genuinely imaginable beyond the private experience, particularly when it comes to the final stage, the Hunger Strike. The present intervention investigates the emergence of sense from the material flesh and the limits in terms of its representability, an aspect which raises the question of the future memory of the events for the republican communities.

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HELLO IN LIBRAS: a semiotic look at the sign "hello" in Brazilian signal language

The object of this article is the study of the Hello sign used in the Brazilian Signal Language (LIBRAS) as a sign, through semiotic analysis according to Charles Sanders Peirce's theory. This paper seeks to show the reading of a specific sign present in the lexical universe of LIBRAS, analyzing its gestural execution and presenting some theoretical points of Peirce's semiotics. For this, it was used the knowledge acquired from the lessons of this discipline and the studies conducted through readings of authors such as Lúcia Santaella and Roberto Chiachiri.

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Evolution of the identity of women in three historical periods of Chilean society

Fragments of an investigation that detects three identities of women constructed in Chilean society through advertising graphics from magazines and media will be exposed. This detects that gender notions are not biological, but socially constructed. The anthropology of gender in Chile (Sonia Montecino) and the semiotic analysis of Chilean advertising graphics in magazines from the last century (1905) to today describe how the attributes assigned to women have varied (Oscar Traversa line) reflecting a change not only in the syntax of the image described by Barthes, but 3 very different identities are established: a) female housewife 1905 predominant until 1945. A gradual change appears in 1915: working to help her husband, 1945: women's right to vote, First Female Doctor, among others; b) independent woman, worker, hegemonic role in 1963-1969 structuring a new visual syntax (González-Ortiz); c) empowered woman 2018 to date encouraged by the Chilean feminist movement: Equal pay for men and women, Inclusion, Reproductive Rights, among others, expressed not only in the media but also in the reality of Chilean civil society: parity between men and women parliament, constitution drafting, majority in ministries.

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"Naked meanings": Nudity, corporeality, and semiosis

The naked body is of particular interest from a semiotic point of view. At first glance, it seems to recall the alleged materiality of the "Me-flesh" (i.e. le corps-chair described by Fontanille 2004), conceived as an extensive reality of the "natural" world: we are all born naked, "just as nature intended"—as the known expression goes. However, since the very first moment it shows itself to the outside world, our body is "dressed" with signs, that is to say, marked by specific rituals and systems of values that are inherent to the semiosphere it becomes part of. Moreover, nudity has been largely used as a powerful tool in political action (see in particular Brown and Gershon 2020; Brownie 2017; Lunceford 2012; 2019), artistic performance (see in particular Chare and Contogouris 2022; Lu 2007; Westcott 2010; Abramović, Biesenbach, MoMA 2010), and a series of other significant practices aimed at (re)writing and (re)semantising the corporeal dimension for different purposes. The analysis of relevant case studies will allow us to explore such dynamics, providing insights on the ambivalence of the naked body between its supposed natural ascription and its multiple cultural characterisations, thus contributing to the reflection on the meaning-making processes associated with the "corposphere" (Finol 2021).

Foodscares: food and the city

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Reading the city from a gastronomical point of view means observing the multiple relationships that the language of food and the language of space have with each other. It means selecting and making relevant some areas of the urban text and some parts of food discourse, electing them as representative segments of wider social dynamics. From this perspective, the city becomes a litmus test of the food and wine scene, a reflection of dishes and tastes, food orientations and consumption trends. On the other hand, food outlets become a mirror of urban flows, of ways of living in neighbourhoods, of social and convivial practices. And of their transformations, because it is clear that the city evolves, just as the places of food consumption encompassed within it do.

It has already been shown that cities have been built around processes of food supply, conservation, consumption and disposal (Steel 2008), and therefore how, from a functional point of view, food has shaped the city. Deepening this point of view, the semiotics perspective can show how the practical and “symbolic” values linked to food and urban discourses have always been mixed: they are not clearly distinguishable, nor, in their complex relations, easily hierarchized.

The panel aims to highlight the social value that founds and fuses the links between food and the city. Hence, different fields of research could be explored: restaurants and markets, kitchens and dining rooms, supermarkets and taverns, street food and fast food, food and wine tourism, domestic confinement. Micro and macro itineraries that cross squares, centres, neighbourhoods and entire cities, deconstructing and reconstructing daily habits and exceptional experiences, showing how much sense circulates around them.

PAPER ABSTRACTS

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Coffee and daily life in Happy Arabia

The Voyage of Happy Arabia is the account of events which took place between January 6, 1708 and May 8, 1710 during the stay of the first French expedition in Arabia. The volume, published in 1715, consists of five letters sent by M. De Champloret, captain and agent of the Compagnie des Indes, to the author, Jean de La Roque, a report of a second expedition undertaken from 1711 to 1713, a treatise and a memoir on coffee.

Besides the *curiosa*, this text on coffee constitutes a material rich in information on the culinary culture of Arabia and reveals aspects of a culture and a society ignored for a long time, mainly the drink called coffee and its role, more and more active in Arabian society and in everyday life. From then on, coffee acquires the status of a symbol, even an actant. It modifies the perception of certain spaces, such as the mosque for example by reinventing and reorienting its traditional values.

The aim of this paper is to show how a drink, coffee, changed the experience of a space like the mosque in Arabia and its imagination among travelers in the 17th century. It is also about analyzing the transformation of coffee (initially considered a sign) into a culinary symbol and showing its role in the formation of a topos which would become famous on Happy Arabia. After recalling the semiotic status of the symbol, we will endeavor to analyze the close link that has developed between the drink of coffee and the mosque or other oriental spaces. We will end by recalling how in reality this reorientation of space continues to influence today's cafes perception in the Arab world.

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It's time to come and eat! Temporal enhancements in the gastronomic definition of the city

In the investigation of the binomial food and the city, the emphasis usually falls on the connections between gastronomic discourse and spatiality, that is, on how certain forms of food consumption correspond to as many forms of urban consumption in terms of use of public space, social rituals and habits, tourist flows. On the other hand, less investigated is the relationship between gastronomic discourse and temporality, that is, the temporal enhancements and transformations that food gives to the physiognomy and cultural model of the city.

A way to exploring this peculiar dimension of meaning probably lies in referring to the deeper articulation of identity. In the narrative formulation by Paul Ricoeur, later taken up by Jean-Marie Floch for its declination in the visual field, identity is defined as a dialectic between *idem* and *ipse*, between the “character” and the “kept word”, between the same understood as permanence over time and the same modelled by the relationship with the other. If we may transpose the opposition on an urban scale, we could say that the image of the city consists both of the city for its citizens (*idem*), that is, the local community based on the historical continuity, and the tourist destination (*ipse*) which functionally depends on global look.

The language of food fits between these two poles, assuming somehow their double value. On the one hand it refers to the tradition and to the past, represented by the anecdote, the historical knowledge, the know-how of a recipe and the social customs. From this point of view, the gastronomic isotopy becomes one with the most authentic identity of the city and its local form of life. On the other side, in search of seasonal dishes and ingredients, of daily appointments with the taste, of authentic experiences validated by sensorial markers, the language of food formulates the promise to take part in the Moveable Feast. The identity of the city then becomes changeable and the cognitive dimension gives way to aesthetic abandonment.

This contribution aims to investigate, through the analysis of a series of texts, the forms with which food contributes to building the semiotic subjectivity of the city, a balance between a codified past and a present open to the future, a durativeness obliged to repeat itself punctually. Sitting down at the table.

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From “Bologna the Fat” to “Bologna the City of Food”: A semiotic analysis of foodification

The influence of food consumption on the transformation of urban centers has become a crucial research topic for the human and social sciences (Giannitrapani 2021; Zukin 2008). During the twenty-first century, this research topic has interwoven several areas of study, including urban renewal policies, the development of tourism, gentrification, city branding, and heritagization (Atkinson 2003; Bell, Binnie 2005; Gonzalez, Waley 2013).

This paper aims to provide a semiotic analysis of all these phenomena, based on an archetypal case study: the historic center of Bologna. The Northern Italian city has already been used as an example of foodification (Frixia, 2020), a new term coined to identify the transformation of cities driven by food consumption (Loda et al. 2020). What makes Bologna an exemplary text for semiotic analysis is its close connection with all the theoretical aspects cited above (Bonazzi, Frixia 2019). The semiotic analysis will be conducted on a number of shops, bars, restaurants and markets, located in the central food district of Bologna.

This work aims to integrate geographical, anthropological and sociological interpretations of the aforementioned phenomena, with the semiotic theories of space (Hammad 2006), of the city (Marrone 2013) and, more generally, of taste (Marrone 2016). The main goal is to use the tools of semiotic analysis to reconstruct the *meaning effects* of food sale and consumption places, by analyzing commercial places, and food itself, as key-elements of social negotiation. The local and identifying values that food practices build and convey become important means of socialization for tourists or, just as often, for the local inhabitants themselves. From this viewpoint, one of the city’s commonly-used nicknames, *Bologna la grassa*, or “Bologna the Fat”, is not merely a historical legacy: it represents a semiotic artifact at the center of complex negotiations between individuals, food and places.

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Imagine you are eating: food figures and rituals in the Airbnb city

Our communication addresses the food represented in the visual narratives globally disseminated by the most famous short-term rental platform on the planet, Airbnb. The aim of the research, which we would like to present in the frame of the panel *Foodscapes: Food and the City*, is to investigate the extent to which short-term rental platforms contribute to shaping the “sense of place”, grounding on the conceptual cross-fertilization between semiotics, geography and visual studies in order to access the dense and stratified discursive device expressed by these peculiar “user generated visual contents”.

As a resource, a tool, a figure of nourishment and conviviality, the epicentre of social practices and rituals, and a crucial element in the construction of individual and collective identities, the food represented, showed or implied by these visual narratives play a key role in both representing the estate as connected to the city and prefiguring the guest’s living experience.

The analysis, carried out on Siena (Tuscany, Italy) Airbnb listings, shows the food performing a narrative that is both mythical and critical. Mythical, as responsible for mediating and conciliating the divers and often unrelated values invested in the room (the place and the sociality, the well-being and the pleasure, the local everyday living and the tourist stay); critical, as the representation of food systematically displays small incongruities, aporias or contradictions reflecting the tensions between local and global, flows and experience, the singularity of places and the standardization of the geographical imaginaries which underly the “Airbnb city”.

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Discovering similarities, discovering differences.

Food culture as a basis of the intercultural communication on the time axis

The general aim of this paper is to describe and to analyze the experience of discovering the foreign roots within the own culture on the basis, among others, of the intricate food culture: in this case the roots of the previous Austrian and German cultures in the present Polish province of Silesia, especially its north-west part (bordering Germany) where many Polish people were resettled from the east part of Poland after World War II. In this region, they met with the foreign (pre-war) German culture. The process of communication between the present Polish and the previous German culture takes place not only in the aspect of time but also in terms of material and mental communication. This process is also crucial when speaking about identity and roots of the people who settled down in Silesia after WWII. In Silesia, there are many places where the mentioned process is easily observed. For example, it is a medium sized town Jelenia Góra (German Hirschberg) where the most remarkable features of intercultural communication in the historically determined space of this city can be defined.

The processes mentioned above shall be also described using the old Austrian cooking book (1720) which was discovered and translated into Polish by the author of this paper.

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The connotation of square in the food code: A semiotic analysis of famous coffee ads

Each city is a world-marked environment, a “semiosphere” with an autonomous semantic background, but, simultaneously, it is a set of many different spheres, identities that coexist and interact (Pezzini, 2009). A sub-sphere of the city is the square, which is part of the social and spatial aspect of the city. As Guido Ceronetti (1996) claims, when sitting in a square, it seems as if one was connected to the umbilical cord of the city and its deeper social and cultural identity and history.

According to Lotman, food practices are part and parcel of a semiosphere and actively intervene in shaping and reflecting the cultural identity of a city (Danesi, 2006). Coffee, being part of food, is included, according to Danesi (2017), in a social code which defines how people prepare their food, where, how and when they eat and what the meanings behind specific eating habits are (Danesi, 2017).

The purpose of this study is to demonstrate through the semiotic analysis of the coffee advertisements, such as Lavazza with Andre Agassi and Illy with Andea Bocelli, the way that the spatial field of the square and the food code of the coffee interact in a symbolic level, re-signifying the connotation meaning of the square and establishing new links between square and coffee. As a matter of fact, they form, as Stano suggests, a system of interconnected semiospheres, each of which triggers dialogue and translation processes. Consequently, “coffee in the square” defines as a space of inward dialogue and interpretation, being a semiosphere as a whole (Stano (2015).

The analysis of audiovisual advertising is based on Kress and Van Leeuwen’s multimodal communication model.

SPECIAL INTEREST GROUP

Food and foodways in the lifeworld

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Food is far more than a collection of products or nutrients. As Roland Barthes (1961) effectively remarked, it is a “system of differences in signification” (1961 [ET 1975: 510]), through which meanings and values are created, shared, and transformed. In this respect, *foodways*—namely “the traditional activities, attitudes, beliefs and behaviors associated with the food in [our] daily life” (MacDowell et al. 2015: 2)—are of particular interest. Producing, preserving, preparing, gathering, marketing and consuming food products are acts through which such meanings and values can be circulated, promoted, and even transgressed. As such, foodways represent key components of our culture, which are central to our sense of (our own and others’) identity and the way this is unceasingly re-constructed. Therefore, they do not simply entail variations in daily habits, thus purely concerning the level of expression; on the contrary, they encompass the level of content, as they involve tensions between different systems of values, transmutations between different systems of signification, translations between different “forms of life”.

The panel explores these crucial issues by analysing significant case studies related to foodways and their representations (in myth, folklore, media discourses, etc.), ranging from ancient societies to the extreme richness and variety characterising contemporary gastrospheres.

PAPER ABSTRACTS

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Casa do Porco e a construção da cozinha caipira enquanto experiência gastronômica

A Casa do Porco, restaurante situado no centro da cidade de São Paulo, é hoje o único estabelecimento brasileiro a aparecer na lista do Worlds 50 Best. O restaurante apresenta em seu menu pratos inspirados na culinária regional originária do interior dos estados de São Paulo e Minas Gerais, chamada de cozinha caipira. O que é comum a todos os pratos servidos neste restaurante é a utilização da carne de porco como ingrediente principal. Entende-se que a construção da experiência gastronômica se dá a partir das escolhas de um chef destinador que articula em cada prato elementos da expressão de um enunciado em que está plasmado o conteúdo e suas qualidades estéticas, plásticas e rítmicas que afetam o sujeito da degustação. Este trabalho continua nossas pesquisas em relação à semiótica, estética e estesia, analisando os pratos que compõem o menu degustação da Casa do Porco, com o objetivo de compreender os elementos da construção da experiência gastronômica neste restaurante e suas relações com o contexto atual do centro da cidade, que passa por um processo de revitalização. Esta análise está fundamentada na teoria semiótica de Greimas (1987), nos estudos das interações sensíveis de Landowski (1997 2004, 2005), buscando compreender a relação entre gosto, estética e estesia.

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A taste for distaste: Emerging foodways between aesthetics and ethics

Distaste is one of the strongest and most immediate aversions (Darwin 1872; Rozin 1976; Rozin & Fallon 1987). Yet disgusting objects can sometimes provoke a grisly attraction, and this emotion can lead to an appreciative aesthetic response (Korsmeyer 2011; see also Mazzocut-Mis 2015). This has become particularly evident in contemporary foodspheres (see, for instance, Stano 2018; 2019; 2020), where the number of museums, exhibitions, TV programmes and social networks hosting disgusting foods has largely increased, investing food and foodways with new meanings and values. The semiotic analysis of relevant case studies will allow us to identify and describe the main aspects of such a “taste for distaste”, relating to the interesting reflection on the gustatory experience at the intersection between the aesthetic and the ethical dimension.

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The operation of culinary utensils: the knife revisited

The kitchen is a privileged place to observe culinary processes: the delimitation and small extension of the space, the elementary morphology of the basic utensils and the possibility of making inventories based on kitchen recipes help to facilitate obtaining a corpus of observation. The case of knives is exemplary, since it constantly intervenes in the kitchen and presents a typological diversity that, based on a number of basic operations—essentially cutting—allows specialized operations to be carried out. The paper analyzes cutting operations from a syntax of operations based on conceptual graphs that rework the actantial structure, in a kinematics of moving objects and in a dynamic of forces between agonists. The analysis is based on the works of Floch (1995) and Landowski (2009) and adds a cognitive approach to the syntax of culinary operations. The work is carried out within the framework of a broad project that addresses the utensils and instruments of everyday life from an archaeo-semiotic and ethnosemiotic perspective.

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Appealing charms and hidden challenges of plant-based foods: A biosemiotic reading of a vegan burger

Food understanding is an interpretative act enabling to align metabolic requirements to the necessary components contained in environmental matter. More indicatively, food understanding is a biological routine of semiosis that relates a subject-organism to its object-food, and it is functional to eating, the physical act allowing the transfer and transformation of the useful components from inert matter into organised life (Chavalarias 2020). In the most basic life forms, food understanding occurs through biochemical signalling. In animals, it is facilitated by sensory signs. In humans, it is augmented by cultural symbols. At all levels, though, understanding is susceptible to misunderstanding, due to the presence of confounding factors, such as disrupting chemicals, sensory adulterants or intricacies emerging in abstract-symbolic reasoning, all active at the human level of semiosis. Breaking down, semiotically, the plant-based burger, a food with immense cultural significance, both in its recognisable traditional format (associated with America, its European roots—as “the Hamburg steak”, modern history and its models of consumption, plus with an increasing awareness of ethical and environmental issues in factory farming-Ozersky 2009), and in its innovative proposition format (linked to an emphasis on vegetarian diets, the promotion of animal welfare, and the offset of industrial livestock impact on climate change), this paper will present and analyse the semiotic activities within and below cognition, advancing the overall complexity of significance, and aggravating the very understanding (and confusion) of this food item.

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Confort food and discomfort signs: Decolonizing gastro-semiotics

Eating is not only a matter of history but also one of geography, not only of meaning but also of power. Since time immemorial, foods have not only embodied tastes and disgusts but also manifested, in the complex space of signs between the kitchen and the taste buds, the inclination of the world, its slope, the possibility for some, a minority, to use it as a larder, while the necessity for others, a majority, to live in scarcity, or to see their best resources exported elsewhere. Argentine meat is better in Argentine restaurants in Milan than in supermarkets in Buenos Aires; Cuban lobsters are no longer consumed on the island except in upscale restaurants for tourists; Chilean avocados, which have always been a local food and a traditional source of calories, touch prohibitively high prices for the great mass of natives, while they can be found on the menus of gourmet cafes around the world. Meanwhile, as resources, calories, but also tastes and recipes continue to slide along the same direction from the economic bottom of the world to the top, propelled by the energy of the global food trade, semiotics fiddles with gastro-semiotics, discussing sophisticated systems of culinary meaning, unbothered by the need to grasp the colonial violence that often inhabits kitchens and restaurants, and of the moral obligation to decolonize not only the global circulation of food, but also the semiotic word, with its arrogance of being able to speak on anything and everything without ever questioning the legitimacy of this speech-taking, its situation, its social status.

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Time to cook, time to share: identity, diversity and community in a traditional Peruvian ritual called Pachamanca

Pachamanca is a gastronomic ritual practice that extends throughout the Peruvian Andes and is performed collectively within the framework of a religious, family and community celebration. From the approach of Greimassian semiotics, spatiality and temporality will be studied in relation to the process of preparation and food consumption. This ritual requires an outdoor space to drill the earth in which an oven made from hot stones is conditioned. No one is in a hurry for this celebration. Everyone respects the times of the process: from the eve with the preparation of food, the cleaning of the earth, the selection of stones, the closing and opening of the oven. From Landowski's socio-semiotic approach, the identity aspects of this Andean ritual (religious gestures in honor of the mother earth and the diversity of the food products) will be studied. In a society like Peru where many social situations of exclusion are experienced; the Pachamanca has the ability to bring together locals and visitors, to admit the difference, to enjoy the social exchange of the guest.

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Downtown cafés around the world: Sharing work and healthy food

My talk will focus on innovative coffee shops around the world where people spend long hours of their days working and enjoying special roasted coffees. These places are characterized not only by precious coffees and by a multitude of coffee preparations (moka, machine, V60, Aeropress, etc.), but also by special cakes and bowls superfoods that are gluten free, free from white sugar, raw, and so on. In these places, people may spend time together, but the most widespread activity is working on one's laptop.

To analyze this kind of coffee shop, I will use notably two corpora: the photos I took in such places, for instance in Sao Paulo's Vila Madalena neighborhood, in the medina of Tunis, and in Montmartre in Paris, and photos taken by other coffee shop goers that are available on Google. My analysis has the objective of understanding the close relationship between the disposition of space inside the coffee shops (large tables to be shared, boxes of fresh fruits and vegetables, etc.), the activities that it is possible to conduct within (co-working, work meetings), and the menus offered to patrons.

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Gastronationalism: A semiotic approach to the country-nation relationship on Maido and Central

The purpose of this investigation is to analyse how the country-nation relationship is declared by using the gastronomic discourse of peruvian signature cuisine. For this, we use qualitative methodology based on post-greimassian semiotic theory. The methodological design is based on ethnography and text collecting (the restaurant's menu and advertisements) at two restaurants: Central and Maido. The relevance of both restaurants relies on their worldwide exposure, since both are included, placing 4th and 7th, in the "The World's 50 best restaurants" list. This investigation's contribution is based on a double gesture. The first one is from an external examination (in relation to contemporary social culture) and internal (in relation to current semiotic investigation), which goes beyond natural necessity, considering it as a cultural denotation.

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"Grandma Went in the Blueberries".

Foodways, pathways and playful gastronomic wayfinding in the Finnish forests

While foraging is increasingly becoming a world-wide trend, the practice of gathering berries or mushrooms from the forest is older than humanity itself. Far from being merely a matter of survival, however, this is an extremely cultural practice, that combines different systems of values and valorisations and acquires different forms in different semiospheres.

In this presentation, we will outline some of these dimensions in the specific case of berry and mushroom picking in Finland. This activity is very central to the Finnish semiosphere. In particular, we will engage with three key dimensions. First, foraging as a *foodway*—a specific way of relating to food that is strongly related to national identity and self-identification. Foraging can be linked to *sisu* the self-attributed quality of strength of will, determination and perseverance that is at the centre of Finnish identity. Second, foraging as a *pathway*—the practice is also a strategy of spatialisation and territorialisation of the immense forestry spaces of the Nordic country. It valorises specific objects and spaces of the woodlands and creates paths and directions within them. Third, foraging as a *playful practice*—far from being only related to values that are utopian (identity and *sisu*) or practical (gathering food), to put it in Floch terms, this activity also generates ludic valorisations. The excitement of the treasure hunt, the competition with other gatherers, the pleasure of the mastery and the thrill of the risk are all key components that are strongly connected with play. By illustrating these levels and the connections between them from a perspective of semiotics of culture, we will try to pose the basis for understating the multiplicity of cultural aspects related to this phenomenon.

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Country brand and culinary semiotics: from tradition to intangible cultural heritage.

Two spaces of semiotic configuration coincide when speaking of culinary semiotics and country branding. The traditions regulated by the use of semiotic systems constitute in their practices the so-called immaterial culture from which cultural semiosis derives. Some semiotic notions such as cultural unity (Eco 1975), cultural modeling systems (Lotman 1986) and the notion of culinary brand (Semprini 1984, Marrone 2014, 2020) allow us to bring together two universes of meaning to explain the cultural behavior of a country brand in food. The semiotic subsystems of the object, the culinary, the tasting, as well as the forms of ritual (Bankov 2020) and of the myth allow knowing the semiotic behaviors in the construction of meanings, their conservation and their transmission in order to strengthen the culinary identity. Observing the cases of culinary identity and country brand in a contrastive analysis between Colombian, Argentine and Mexican cuisines, recognize the elements with which a country brand is strengthened in the culinary field and in the marketing development of its own national products. The task is to explain the strength of the country brand in the protection of intangible cultural heritage.

Hellenic Semiotic Society

The Hellenic Semiotic Society (HSS, <https://hellenic-semiotics.gr/index.php/en/>) was founded in 1978 at the Aristotle University of Thessaloniki, with the aim to promote the growth of semiotic studies and research in Greece. Its multidisciplinary membership includes researchers from almost all the twenty-four public Greek Universities. HSS is a member of the International Association of Semiotic Societies (IASS-AIS) and collaborates closely with the Southeast European Centre for Semiotic Studies at the New Bulgarian University of Sofia and the Cyprus' Semiotic Circle.

HSS's members are active in a wide range of fields of semiotic theory and research: linguistics, translation, literature, visual and performative arts, political, intercultural and science communication, design, graphics and advertising, media and popular culture, education and anthropology, animal studies, archaeology, museum and memory studies, architecture, and urban planning.

HSS's regular conferences are held on a triennial basis and have international participation. The Proceedings volumes published so far include:

- *Semiotics and Society*
(in Greek; Athens: Odysseas, 1980)
- *Espace et sémiotique*
(special issue of the journal *Espaces et Sociétés*, 1985)
- *The Dynamics of Signs*
(in Greek; Thessaloniki: Paratiritis, 1986)
- *Man the Sign-Maker*
(in Greek; Thessaloniki, Paratiritis, 1996)
- *Semiotics and Education*
(in Greek; Thessaloniki, Paratiritis, 1996)
- *The Life of Signs*
(in Greek; Thessaloniki: Paratiritis, 1996)
- *Semiotics and Culture*
(in Greek; Thessaloniki: Paratiritis, 2001)
- *Semiotic Systems and Communication: Action, Reaction, Situation and Change*
(in Greek; Thessaloniki: Paratiritis, 2004)
- *Interculturalism, Globalization, and Identities*
(in Greek; Athens: Gutenberg, 2008)
- *Semiotics and (Ideo)logies: Borders, Regions, Diasporas*
(in Greek; Thessaloniki: University Studio Press, 2011)
- *Semiotics and Hermeneutics of the Everyday*
(Cambridge: Cambridge Scholars Publishing, 2015)
- *Changing Worlds and Signs of the Times*
(electronic edition, Thessaloniki: Hellenic Semiotic Society, 2015)
- *The Fugue of the Five Senses: The Semiotics of the Shifting Sensorium*
(electronic edition, Thessaloniki: Hellenic Semiotic Society, 2019)
- *Signs of Europe*
(electronic edition, Thessaloniki: Hellenic Semiotic Society, 2022, in publ.)

Since 2015, HSS publishes *Punctum-International Journal of Semiotics* (<http://punctum.gr>), a peer-reviewed, on-line, free access journal dedicated to the semiotic study of contemporary cultural texts, practices, and processes. Published twice a year (Summer & Winter issue), it has succeeded to attract both established and younger scholars and gain considerable readership internationally.

In 2021, in line with HSS's firm commitment to open science, a new free access publication series was launched, the *Punctum Semiotics Monographs* (<https://punctum.gr/punctum-semiotics-monographs/>), aimed to support the publication of long-form monographs and edited collections in all fields of semiotic research.

The *Semiotics Laboratory* (<http://semiolab.eu/index.php/en/>) was established in 2016, in Aristotle University of Thessaloniki. Amongst its major activities, is the organization of lectures by invited Greek and foreign semioticians, as well as of the week-long *Summer School of Semiotics* (organized in early July), especially designed for graduate and doctoral students.

Semiotics is taught in Greek universities at undergraduate and postgraduate level, mostly as part of study programs in humanities, education, media, and architecture. Since September 2018, the Faculty of Philosophy of Aristotle University of Thessaloniki offers an *MA in Semiotics, Culture and Communication* (<https://dpms-semiotics.frl.auth.gr/>).



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