# 13th IASS-AIS World Congress of Semiotics

## CROSS-INTER-MULTI-TRANS-

# PROGRAM AND ABSTRACTS

Kaunas, Lithuania, 26-30 June 2017

International Semiotics Institute
Kaunas University of Technology

# 13th IASS-AIS World Congress of Semiotics
# CROSS-INTER-MULTI-TRANS-

THE CONGRESS IS ORGANIZED BY
International Association for Semiotic Studies (IASS-AIS)
International Semiotics Institute (ISI)
Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology (KTU)

IN COOPERATION WITH
Baltic Conference Partners
A. J. Greimas Centre of Semiotics and Literary Theory, Faculty of Philology, Vilnius University
Nordic Association for Semiotic Studies (NASS)

WITH THE SUPPORT OF
Baltic Conference Partners
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# WELCOME TO IASS-AIS 2017

Dear friends and colleagues,

Welcome to the 13th IASS-AIS World Congress of Semiotics.

What you are attending is the most important scientific event for the international semiotic community. Organized since 1974 (in Milan), it has been hosted in years by Italy (twice), Austria, Spain (twice), US, Mexico, Germany, France, Finland, China and Bulgaria. This is the first year the congress is organized in Lithuania, and in the whole Baltic region. We are of course very proud of this, but most of all we see it as an opportunity to expand the semiotic map, and add another significant pin to it. It is a process that our institution, Kaunas University of Technology (KTU), has commenced already in 2014, with the establishment of the International Semiotics Institute (ISI) within the Faculty of Social Sciences, Arts and Humanities, after about 25 years of activity in Finland. Curiously, this is the second time that ISI organizes a World Congress, the 2007 edition having taken place exactly in Finland, in Helsinki and Imatra.

Along with the congress as such, and the related activities pertaining to the functioning of IASS-AIS, we are very happy to host important events like the 10th Conference of the Nordic Association for Semiotic Studies (NASS), the 13th Symposium on Semiotics and Translation SemTra2017, and, in cooperation with A. J. Greimas Centre of Semiotics and Literary Theory (Vilnius University), the celebrations of the 100th anniversary of Algirdas Julius Greimas, one of the crucial theoreticians of the whole discipline. And we have also tried to provide a few "extras", in form of social program and other activities, that would make your experience here pleasant and memorable.

On this note, I wish to express my gratitude to the colleagues in these associations and institutions, starting of course from Paul Cobley and Kristian Bankov, President and General Secretary of IASS-AIS. My most sincere thanks go to KTU, in particular my Faculty, and even more in particular my wonderful and beloved staff at ISI. Thank you also to those companies and institutions that have supported the congress (you may see their names and logos on the back cover of this abstract book), and thank you to each and every member of our organizing, scientific and artistic committees.

Thanks to the commitment of all these, and more, people, the response to our call for papers has been great, and very much in line with the last few editions of the congress, where ca. 500 participants from all over the world joined the event. There are nearly 50 countries represented, here, from every continent of the world, except - well - Antarctica, whose 5000 residents we evidently failed to attract.

Jokes aside, such variety and diversity could not be more welcome, as the theme we chose for this edition of the congress is "CROSS-INTER-MULTI-TRANS-". There is hardly a way to face any challenge or any opportunity in today's world, without having to address the question of "relations". Regardless of modes, times and places, the keywords of nowadays all imply the importance to establish/nurture/understand/reinforce relations: CROSSculturality, INTERfacing, MULTImedia, TRANSgender, CROSSover, INTERspecies, MULTIethnic, TRANSdisciplinary… Via these keywords we describe social changes as well as explain technological innovations, we implement our research paradigms as well as hope for a better world.

Due to its very epistemological identity, semiotics seems to be naturally-inclined to be in the frontline of such discussions. This is why our mascot is a platypus, the "Cross-Inter-Multi-Trans" species by definition.

By welcoming you to the 13th World Congress of Semiotics, we welcome you to a celebration of interactions, contaminations and relations.

Enjoy your time in Kaunas!

Dario Martinelli, Scientific Director

# CONGRESS PROGRAM

**USEFUL INFORMATION**

The Congress events will be held at (for the map of the Congress venues, see Annex 1):

| | |
|---|---|
| **Master lectures and parallel sessions** – | KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37; |
| **Keynote lectures/plenary roundtables** – | The National Kaunas Drama Theatre, Laisvės av. 71 / KTU Centre of Cultural Activities and Events, Laisvės av. 13; |
| **Social program events** – | Contemporary Art Gallery "POST Gallery", Laisvės av. 51A, KTU Centre of Cultural Activities and Events, Laisvės av. 13. |

**Map of the Faculty premises:**

At the end of this abstract book you will find a map of the Faculty (Annex 2) where to locate the most important areas of the congress.

**Registration and information point (see map):**

Registration and information services will be provided on the upper floor throughout the whole duration of the congress.

**Session rooms (see map):**

They are distributed on three floors: basement, ground and upper floor. Check the map for locating your session.

**Lounge areas/Corridors (see map):**

Both corridors at ground and upper floors are multifunctional areas that can be used for relaxing, socializing, and for various congress activities (journals fair, poster exhibition, sales, etc.).

**Coffee break spots (see map):**

There will be two: on the ground floor (right outside the International Semiotics Institute) and on the upper floor (Room 203).

**Smart boards/monitors:**

On the ground floor, you will find a monitor displaying general information about the congress. On the upper floor, you will find a smart board with real time updates on the congress program.

| **Wi-Fi:** | **Login for PCs in each session room:** |
|---|---|
| *Login* KTU guest | *User name* iass2017 |
| *Password* 107653-247447 | *Password* iass2017 |

**Emergency number in Lithuania:** 112

**PLENARY EVENTS**

*Keynote lectures*

**Towards an Interspecific Understanding: Ecology, Psychology and Symbolic Communication in Great Apes, Specifically Orangutans**

GALDIKAS, BIRUTĖ MARY; Simon Fraser University, Canada

Anthropologist, ethologist, environmentalist and writer, prof. Galdikas is a world leading authority in interspecific communication, after her groundbreaking field study in primatology. Among her many recognitions and awards: the Officer of the Order of Canada, the Tyler Prize for Environmental Achievement, the Indonesia's Hero for the Earth Award, the United Nations Global 500 Award, the Elizabeth II Commemorative Medal, the Eddie Bauer Hero of the Earth, the PETA Humanitarian Award, the Sierra Club Chico Mendes Award, and the key to the city of Las Vegas, Nevada.

**Transdisciplinarity as Solution to the Challenges of Contemporary World**

NICOLESCU, BASARAB; Université Pierre et Marie Curie, Paris, France

Physicist, semiotician and leading figure in transdisciplinary studies, prof. Nicolescu, among his many affiliations, is also president and founder of the International Center for Transdisciplinary Research and Studies (CIRET) and co-founder of the Study Group on Transdisciplinarity at UNESCO (1992). Among his many awards and recognition: membership of the Romanian Academy, Doctorate Honoris Causa in five different universities and the Honorary citizenship of the cities of Cluj-Napoca, Iaşi and Ploieşti, Romania.

*Plenary roundtables*

**Semiotics Today: Witness or Actor?** Plenary roundtable in honor of A.J.Greimas's 100th anniversary

FONTANILLE, JACQUES; Université de Limoges, France

LANDOWSKI, ERIC; Institut d'études politiques de Paris, France

LEONE, MASSIMO; University of Turin, Italy

**The State of the Art of Semiotics.** Plenary roundtable to wrap up the congress and plan the near future

BRUNI, LUIS EMILIO; President of NASS, Nordic Association for Semiotic Studies

COBLEY, PAUL; President of IASS-AIS, International Association for Semiotic Studies

FINOL, JOSE ENRIQUE; Vice-president of IASS-AIS, International Association for Semiotic Studies

MARTINELLI, DARIO; Director of ISI, International Semiotics Institute; Scientific director of this IASS-AIS World Congress

# MONDAY, June 26

| 8:00-9:00 | |
|---|---|
| **REGISTRATION** | *KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37* |

| 9:00-10:30 | *MONDAY* |
|---|---|
| **MASTER LECTURES** <br> *Room 202 (Aula)* | 9:00-9:45 Y.LEE Intermedial narrative as communication media |
| | 9:45-10:30 S.BRIER Cybersemiotics: integrating Peircean semiotics with Luhmanian system theory to a transdisciplinary framework |
| **10th Conference of NASS** <br> *Moderators:* A.SEMENENKO, I.SAHAKYAN, L.E.BRUNI, M.TØNNESSEN <br> *Room 213* | L.E.BRUNI Narrative identity in cultural dynamics: a heterarchical entanglement |
| | D.SEGAL Tracing the pictorial memory: the "welcoming scene" from Gotlands stones |
| | L.LINASK Lev Vygotsky's concepts of signs |
| **13th Symposium SemTra2017** <br> *Moderators:* P.KUKKONEN, R.HARTAMA-HEINONEN <br> *Room 113* | P.KUKKONEN Signs of childhood in fiction: childsphere and translation |
| | R.HARTAMA-HEINONEN Paradoxes of translating and translation research |
| | R.KASPERAVIČIENĖ-J.MOTIEJŪNIENĖ Is pre-translation text analysis a must for translation trainees? |
| *PARALLEL SESSIONS* | |
| **Digital Age in Semiotics & Communication** <br> *Moderator:* K.BANKOV <br> *Room 112* | K.BANKOV Language, money and time: how writing made them good for thinking and how do we think them now |
| | S.Y.YANG Interactive interface for toys: about Youtube video "Carrie and Toys" |
| | M.VUZHAROV Personalization algorithms – limiting the scope of discovery? |
| **Geo- Carto- and Atlas-Semiotics** <br> *Moderators:* G.BECONYTĖ, M.HUCH, A.WOLODTSCHENKO <br> *Room 017* | M.HUCH-A.WOLODTSCHENKO Eine struktur-semiotishe Analyse der Geologischen Kalender 2002-2014 |
| | I.MERKOULOVA A semiotic map: Lev Vygotsky, Juri Lotman and Algirdas J. Greimas |
| **Greimasian Semiotics and Current Affairs** | J.LEVINA The private semiotics of Greimas: sense and signification in the Lithuanian letters |

| | |
|---|---|
| *Moderators:* J.FONTANILLE, D.GLUŠČEVSKIJ, P.JEVSEJEVAS, N.KERŠYTĖ, E.LANDOWSKI, J.LEVINA, J.KATKUVIENĖ, A.ZINNA *Room 208* | I.ROSA FARIAS  Semiotics is… the interviews with Algirdas Julius Greimas |
| | A.SVERDIOLAS  A. J. Greimas: Lithuanian culture in the making |
| **Learning as Adaptation** *Moderators:* A.STABLES, A.OLTEANU *Room 016* | A.STABLES  Semiotic learning theory: convention and significant change |
| | K.KULL  Semiosis is learning |
| | Y.MARTINAVICHENE  Post-Soviet academy and the institutionalisation of semiotics in the 1990s: conceptual and didactic strategies of university semiotic courses |
| **(La) Producción Circulación y Consumo de la Semiótica en América Latina y España** *Moderator:* R.DEL VILLAR *Room 003* | R.DEL VILLAR  La Semiótica en Chile: desequilibrios de funcionamiento entre producción, circulación y consumo |
| | E.PARRA, J.OTAZO, S.MEZA, G.GUAJARDO, A.M.CAMBLOG  Presupuestos epistemológicos y metodológicos de la semiótica en Chile: un mapa desde actors claves |
| | B.CAÑADA RANGEL  Escenosfera |
| **(The) Role of Semiotics in the Animation of Cultural Heritages** *Moderators:* E.TARASTI, J.-M.JACONO, P.KUKKONEN, R.MONTEIRO *Room 106* | J.M.JACONO  Héritage culturel, sémiotique et société : les opéras de Moussorgski |
| | A.HÉNAULT  Qu'est-ce que le Saussurisme? Qu'est-ce que l'héritage légué par F. de Saussure? |
| | F.ACHILI  Le discours sémiotique dans le mond arabe |
| **Semiotics and Semiotics** *Moderator:* D.TETERS *Room 209* | D.TETERS  Meta-disciplinary approach to singularity: ἴδιος |
| | M.-L.MADISSON-A.VENTSEL  Post-fact rhetoric and autocommunicative meaning-making |
| | A.RANDVIIR  Manipulation of 'culture' by culture |
| **Semiotics and Theory of Forms: Tribute to Martin Krampen** *Moderators:* P.BOUISSAC, P.PELLEGRINO, L.TCHERTOV *Room 018* | P.PELLEGRINO  Semiotics of space and theories of forms |
| | P.BOUISSAC  The semiotics of hybrid spaces |
| | J.MUNTAÑOLA THORNBERG, M.SAURA CARULLA, J.BELTRAN BORRÀS, M.T.TREJO GUZMÀN, J.N.MARTINEZ GÓMEZ  Semiotics and architecture: how can it become a fruitful coactive relationship? |
| **To Think, To Speak, To Write** *Moderator:* S.PETRONIENĖ *Room 002* | D.BURBIENĖ-S.PETRONIENĖ  Relative tenses, linguistic relativism and media language |
| | M.KIOSE  Multi-level interpretation of discourse reference |
| | K.KROÓ  Semiotic and semantic dynamics of the literary text |

**10:30-11:00**

**Coffee break**

**11:00-12:30** *MONDAY*

| | |
|---|---|
| **MASTER LECTURES** *Room 202 (Aula)* | 11:00-11:45  J.OJALA  Development of agency as semiotic empowerment: a Peircean analysis |
| | 11:45-12:30  Discussion |
| **10th Conference of NASS** *Room 213* | V.TUMĖNAS  The intercultural contextuality of Nordic-Baltic deer image symbolism |
| | G.SONESSON  The conquest of the painted book: The relation of pictorial to verbal resources in Sahagún's Codex Florentino and Primeros Memoriales |
| | M.THIBAULT  Encyclopedia and semiosphere: a bridge between Italian semiotics and the Tartu-Moskow school |
| **13th Symposium SemTra2017** *Room 113* | D.L.GORLÉE  Science in translation: the memorial to Professor Solomon Marcus (d. 2016) |
| | G.DAMASKINIDIS  Intersemiotic explication of nonverbals in funsubbing |
| | T.DIMITROULIA-E.KOURDIS  Transcreation: a kind of translation or more than translation? |

*PARALLEL SESSIONS*

| | |
|---|---|
| **Art Therapy and Narrative Tools** *Moderators:* R.CATERINA, U.VARANKAITĖ | R.CATERINA  The role of innovation and tradition in art therapy narration |
| | A.GEDŽIŪTĖ  Stories of/for relief |
| | D.MARTINELLI Disabilities, narrativity and popular music: what kind of "fool" is the |

| Room 004 | fool on the hill? |
|---|---|
| **Digital Age in Semiotics & Communication**<br>*Room 112* | J.A.CONDE  Mosaics of time: the spatial metaphors of time in Tomasula's TOC: a New Media Novel |
| | V.LANKAUSKAITĖ-V.LIUBINIENĖ  A shift from "Me" to "We" in the social media |
| | I.MELLO  Practices of relationship and citizenship in appropriating Facebook |
| **Geo- Carto- and Atlas-Semiotics**<br>*Room 017* | H.SCHLICHTMANN  Background to the semiotic study of maps |
| | G.BECONYTĖ, D.GUDELIS, D.VASILIAUSKAS  Some semiological aspects of socio-demographic maps |
| **Greimasian Semiotics and Current Affairs**<br>*Room 208* | D.TSALA EFFA  Read Greimas in minor mode: unexpected of meaning |
| | D.GLUŠČEVSKIJ  Methodological issues and prospects of semiotics of humour |
| | G.SMOLSKAITĖ  The musico-literary field: forms of music in literature |
| **Learning as Adaptation**<br>*Room 016* | G.SHANK  Semiosis and the species-specific nature of education |
| | A.OLTEANU  Learning as adaptation: the educational implications of ecosemiotics |
| | T.MARAN  From multispecies semiosis to "environments that learn" |
| **(La) Producción Circulación y Consumo de la Semiótica en América Latina y España**<br>*Room 003* | I.RUIZ  ¿Hacer o no hacer un teatro cuasi ritual? |
| | T.VELÁZQUEZ GARCÍA-TALAVERA  Comunicación e interacciones semióticas. Miradas interdisciplinarias y producción de conocimiento |
| | E.COLÓN-ZAYAS  Hacia una *cartografía* semiótica *de Signis* |
| **(The) Role of Semiotics in the Animation of Cultural Heritages**<br>*Room 106* | M.PRIETO  El *Xochitlalis*: práctica semiótico-discursiva ritual sagrada entre los ofrendadores de flores parra la Tierra |
| | D.ÖZDEN  Feyhaman Duran's House and its surroundings |
| | T.SHERSTINOVA, G.MARTYNENKO, S.CHEBANOV  Numbers in the women's and men's spontaneous speech |
| **Semiotics and Semiotics**<br>*Moderator: X.MA*<br>*Room 209* | X.MA  Three signs about the weather in the Russian language |
| | M.WANG-J.LI  On the historic mission of Chinese semiotic scholars |
| | H.TIAN  Understanding sign in another context: a model of recontextualization |
| **Semiotics and Theory of Forms: Tribute to Martin Krampen**<br>*Room 018* | J.FONTANILLE  Ecrire sur la ville : des pratiques d'inscription aux formes de vie inscrites |
| | M.E.FUCHS  L'espace peint au temps romain |
| **To Think, To Speak, To Write**<br>*Moderator: P.RESTANEO*<br>*Room 002* | P.RESTANEO  From linguistics to semiotics: Antonio Gramsci and the politics of language |
| | A.NALIVAIKĖ  Language and social order in Ursula Le Guin's "The Dispossessed" |
| | W.SCHÄFKE  Medieval Icelandic legal treatises as tools for external scaffolding of legal cognition |

| **12:30-14:00** | |
|---|---|
| **Lunch** *(lunch bags provided at the Faculty)* | |

| **14:00-15:00** | *MONDAY* |
|---|---|
| **KEYNOTE LECTURE** | *KTU Centre of Cultural Activities and Events, Laisvės av. 13*<br><br>**Transdisciplinarity as Solution to the Challenges of Contemporary World**<br>B.NICOLESCU |

| **15:30-16:00** | |
|---|---|
| **Coffee break** | *KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37* |

| **16:00-17:30** | *MONDAY* |
|---|---|
| **10th Conference of NASS**<br>*Room 213* | P.VANG  Shifting frames: the subversion of the semiotic resources employed in advertisements for the purpose of propaganda |
| | D.E.WEST  Index as gatekeeper toward dialogic reasoning: Peirce and beyond |
| **13th Symposium SemTra2017**<br>*Room 113* | S.STANO  Glocal food and transnational identities: the case of the Mediterranean diet |
| | V.CELIEŠIENĖ-S.JUZELĖNIENĖ  Metaphoric nomination in Lithuanian and English IT terms |
| | P.TOROP  New ontology of translation: from seriality to intersemioticity and transmediality |

| *PARALLEL SESSIONS* | |
|---|---|
| **Art Therapy and Narrative Tools** <br> *Room 004* | U.VARANKAITĖ  Music listening as experience of personal narratives: a case study |
| | B.BUBLYTĖ  The process of transcultural communication in artistic research: the concept of Indian rasa in the performance "Circle of rasas" |
| **Digital Age in Semiotics & Communication** <br> *Room 112* | M.OJAMAA  Is this a cross-, inter-, multi-, or transmedia text? |
| | S.V.POULSEN  Constructing the Instagram discourse – a critical multimodal approach |
| | F.MANGIAPANE  Post-truth and fake news. A compared analysis of a few websites of hoaxes in Italy |
| **Learning as Adaptation** <br> *Room 016* | J.TREDINNICK-ROWE  Subjectivity and adaptation in medical education and assessment – is there a role for semiotics? |
| | M.CERRONE  The role of iconicity in the inter-specific communication experiments |
| | A.GEDŽIŪTĖ  Romanticism in education: when an individual meets the state |
| **Modelling in Digital Humanities** <br> *Moderators: A.CIULA, A.OLTEANU* <br> *Room 017* | A.OLTEANU  Iconic modelling as multimodal epistemology: worlds in a penstroke |
| | L.KLIMEŠ  Photography and video between fiction and document: authenticity, transduction, multiplicity and watermarking |
| | G.STAMPOULIDIS  A cognitive semiotics approach to the analysis of graffiti implementing GIS technique. The case of Athens 2014-2017 |
| **(La) Producción Circulación y Consumo de la Semiótica en América Latina y España** <br> *Room 003* | N.G.PARDO ABRIL  La Semiótica Latinoamericana. Un eje multidisciplinar |
| | J.RUIZ CELIS  Narrativas de justicia transicional en Colombia y semióticas de la emoción |
| | L.ESCUDERO CHAUVEL  La Semiótica Latinoamericana: de la practica a la teoría |
| **(The) Role of Semiotics in the Animation of Cultural Heritages** <br> *Room 106* | V.N.BURLA  Significance of spatial transformation: the semiotic study of ritual performance of *Kolupulu* |
| | J.LIN  [HUMAN] [BODY] [SPIRIT][SOUL] in Russian and Chinese language picture of the world |
| | J.ZAPRUCKI  The strange heritage: the relation between German cultural heritage in Polish Silesia and its regional identity |
| **Semiotics and Semiotics** <br> *Moderator: O.LESICKA* <br> *Room 209* | O.LESICKA  Transformation of verbal signs as a result of interactions between language systems |
| | L.YOKA  Culture industry vs semiosphere: crossing in critical theory and media analysis |
| | M.AFAF  Umberto Eco's compositional analysis, model reader and possible worlds in Roald Dahl's short story: *The Landlady* |
| **Semiotics and Theory of Forms: Tribute to Martin Krampen** <br> *Room 018* | M.PANICO  Semiotics, memory, space: an interdisciplinary approach to the study of memory in urban space |
| | N.-I.TERZOGLOU  Semiotic articulations between literature and architecture: spatial meaning, place and narrativity |
| | L.TCHERTOV  Form as a category of spatial semiotics |
| **Table-ronde: La sémiotique structurale dans le concert des sciences** <br> *Room 208* | D.BERTRAND  Sémiotique, science politique et sociologie des médias |
| | I.KLOCK-FONTANILLE  La recherche sur les écritures : un mariage à trois entre linguistique, sémiotique et anthropologie |
| | F.MARSCIANI  Ethnosémiotique et physique. Catégorisations du monde naturel |
| **To Think, To Speak, To Write** <br> *Moderator: S.PETRILLI* <br> *Room 002* | S.PETRILLI  Global semiotics and Levinas' humanism of otherness |
| | A.PONZIO  Les signs de l'alterité dans l'ouvrage d'Emmanuel Levinas |
| | G.TATARŪNAITĖ  The other as an existential sign: on the possibility of semiotic Levinas |

## SOCIAL PROGRAM

| **19:00** | *MONDAY* |
|---|---|

*Contemporary Art Gallery "POST Gallery", Laisvės av. 51A*

**The World as a Semiotician Sees It**
Openning of the exhibition dedicated to the 100th birth anniversary of A.J.Greimas

# TUESDAY, June 27

| 9:00-10:30 | *TUESDAY* |
|---|---|
| **MASTER LECTURES**<br>*Room 202 (Aula)* | 9:00-9:45  M.NEŢ  Icons of modernity in *Belle Epoque* Bucharest. An intermedial semiotic approach |
| | 9:45-10:30  D.E.WEST  Glimpses into Peircean event imaging: episode-simulation as a scaffold for right-guessing |
| **13th Symposium SemTra2017**<br>*Room 113* | J.M.JACONO  Traduction, sémiotique et société: Boris Godounov de Moussorgski, du russe russe au français |
| | S.C.WU  Retranslation as recollection: a semiotic investigation of retranslation |
| | I.JANAVIČIENĖ  Translating narrative identity |
| *PARALLEL SESSIONS* | |
| **Cybersemiotics**<br>*Moderators:* C.VIDALES, S.BRIER<br>*Room 004* | S.BRIER  The need of the autopoietic cybernetics for biosemiotics to become embodied |
| | B.NICOLESCU  Transdisciplinary realism |
| | C.JACQUES  Visualizing the cybersemiotic experience |
| **Digital Age in Semiotics & Communication**<br>*Room 112* | V.IDONE CASSONE  "It's over 9.000!!!" A cross-textual, multi-medial, trans-cultural generative approach |
| | A.SANTANGELO  Against post-mediality |
| | S.HONG  Symmetry and asymmetry of representation: interrelationship between letter, non-letter and speech sound |
| **Learning as Adaptation**<br>*Room 016* | E.PIKKARAINEN  From Evolution to *Bildung*: theory of learning and control of perception |
| | A.OTT  Transforming education for sustainable development: investigating new approaches |
| **Modelling in Digital Humanities**<br>*Room 017* | C.MARRAS  The relational nature of digital humanities: pragmatics and metaphorical modelling |
| | M.TARDELLA  *Modulus exprimit machinam*. The emergence and the polysemy of *model* and *modelling* |
| | A.CIULA  Translating objects: the role of modelling in digital humanities |
| **(La) Producción Circulación y Consumo de la Semiótica en América Latina y España**<br>*Room 003* | J.E.FINOL  Andrés Bello, precursor de la Semiótica en América Latina |
| | M.T.DALMASSO  Los estudios semióticos en la Argentina de hoy |
| | S.A.RODRÍGUEZ JEREZ  La semiótica de la aspectualidad en la Nueva Gramática de la Lengua Española: aproximaciones teóricas de la aspectualidad, a partir de la semiótica cognitiva, en la lengua hispánica |
| **(The) Role of Semiotics in the Animation of Cultural Heritages**<br>*Room 106* | E.TARASTI  The role of semiotics in the animation and cultural heritages |
| | S.KHANWALKAR-S.MITHAL  Discovering the abandoned and the living: a material semiotic reading of heritage textile mills in Ahmedabad |
| | S.HELKALA-KOIVISTO  Unspoken signification on the border of language and the art |
| **Semiotics and Semiotics**<br>*Moderator:* T.LATES<br>*Room 209* | T.LATES  Transdisciplinarity and recessivity: a semiotic approach to cyberspace |
| | V.GVOŽDIAK  Similarity between existential and token:token model |
| | C.SQUILLACE Dialogue in translation as a fundamental device in crossculturality |
| **Semiotics and Theory of Forms: Tribute to Martin Krampen**<br>*Room 018* | E.P.JEANNERET  Forms and architectural codes |
| | C.GUERRI  Graphic Language TSD: towards a grammar of form |
| | I.TAKAHASHI  Peircean interpretation of digital geometric architecture |
| **Table-ronde: La sémiotique structurale dans le concert des sciences**<br>*Room 208* | A.ZINNA  La sémiotique du vivant |
| | W.BEIVIDAS  Sémiotique et psychanalyse. L'univers thymique et ses enjeux |
| | I.DARRAULT  Greimas et l'éthologie humaine |
| **To Think, To Speak, To Write**<br>*Moderator:* M.LOTMAN<br>*Room 002* | M.LOTMAN  Poetry as secondary modelling system |
| | M.ALMALECH  The man becomes Adam |
| | S.VOLKOVA  Semiotics of butterfly in modern prosaic texts |
| **10:30-11:00** | |
| **Coffee break** | |

| 11:00-12:30 | *TUESDAY* |
|---|---|
| **MASTER LECTURES** <br> *Room 202 (Aula)* | 11:00-11:45  A.STABLES  Notes towards a semiotic theory of learning |
| | 11:45-12:30 Discussion |
| **1st Roundtable NASS** <br> *Room 213* | |
| **13th Symposium SemTra2017** <br> *Room 113* | Y.GAMBIER, J.HORBAČAUSKIENĖ, S.JUZELĖNIENĖ, R.KASPERAVIČIENĖ, J.MAKSVYTYTĖ, D.MAUMEVIČIENĖ, S.PETRONIENĖ  Translation, nation-building process and beyond |
| | E.SÜTISTE  The notion of the 'world' in application to literary translation from the perspective of translation semiotics |
| | E.ZAMPRONHA  Semiotic procedures for translating sound spectra into musical pitch organizations |
| ***PARALLEL SESSIONS*** | |
| **Cybersemiotics** <br> *Room 004* | C.VIDALES  Building communication theory from cybersemiotics |
| | Z.LIQIAN  Why cybersemiotics star is necessary for information studies? |
| | P.COBLEY Observership, 'knowing' and semiosis |
| **Digital Age in Semiotics & Communication** <br> *Room 112* | Y.KARTUNOVA  Artificial intelligence and customer experience: living the brand story or being excluded from the story |
| | C.SHACKELL  Finite semiotics: a new theoretical basis for the information age |
| | I.ZHODANI  Cross-, inter-, multi- or trans-? Problems of creating and using terms to describe the interaction of arts |
| **Modelling in Digital Humanities** <br> *Room 017* | C.LATTMANN  Modelling Icons in the digital humanities |
| | Ø.EIDE  Modelling as media transformations |
| | A.CAMPAGNOLO  Challenges of picturing meaning: automated visualizations of material object descriptions |
| **Poster Session** <br> *Ground floor corridor* | G.BECONYTĖ  Use of entity-relationship models for cartographic modeling |
| | G.DANILAVIČIENĖ-J.HORBAČAUSKIENĖ  Elements of formulaic language in subtitle translation |
| | A.ČESNULEVIČIUS, A.BAUTRĖNAS, L.BEVAINIS  Analysis of semantic-syntactic structure of thematic map symbols in the legends |
| | F.HRUBY-A.WOLODTSCHENKO  10 years/10 volumes *meta-carto-semiotics* (2008-2017) |
| | I.JANKAUSKIENĖ  Greimas. Semiotics. Lithuanian fairy tale, mythology |
| | P.KUKKONEN-R.HARTAMA-HEINONEN  Fiction and non-fiction. The Swedish Translation History in Finland 1800–2000 |
| | S.PETRILLI-A.WOLODTSCHENKO  Semiotic-related bibliographic collection of photoatlases |
| | H.SCHLICHTMANN-A.WOLODTSCHENKO  25 years international cartosemiotic seminars (1991-2016) |
| | A.WOLODTSCHENKO  Der Kartenhistoriker Leo Bagrow: eine Bildatlas-Serie für Smartphones und Tablets |
| **(La) Producción Circulación y Consumo de la Semiótica en América Latina y España** <br> *Room 003* | R.GONZÁLEZ-M.SERRA  Estrategias de autenticación y funciones documentales en el cómic |
| | M.I.FILINICH  El lugar del *creer* en el proceso de significación: actualidad del pensamiento de Greimas |
| **(The) Role of Semiotics in the Animation of Cultural Heritages** <br> *Room 106* | P.KUKKONEN  Semiotics and cultural heritages: valuable words, valuable literature |
| | N.-S.DRĂGAN-I.CORDUNEANU  *Replica* and *Invention*: a new lecture of modes of sign production regarding the Romanian traditional blouse, IA |
| | I.VELINOV  Ideals in cultural heritages |
| **Semióticas de las Mediatizaciones** <br> *Moderator:* N.G.PARDO ABRIL <br> *Room 016* | N.G.PARDO ABRIL  Las narrativas neoliberals en la producción semiótico-discursiva de la pobreza y el miedo |
| | M.DAGATTI  Para una semiótica del discurso politico: interpenetración, heteronomía de campo y transdisciplina |
| | H.G.VALDERRAMA MANTILLA  Los procesos pasionales en la construcción de lo público |
| **Semiotics and Semiotics** <br> *Moderator:* H.YU | H.YU  Yuen Ren Chao: the one true founding father of Chinese semiotics |
| | G.MARTYNENKO, N.BOGDANOVA-BEGLARIAN, S.CHEBANOV, T.SHERSTINOVA, |

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| Room 209 | O.BLINOVA  Semiotics studies of everyday speech communication based on the ORD corpus of spoken Russian |
| | T.J.BENNETT  Schematic intersection of post-structuralism and cognitive semiotics |
| **Semiotics and Theory of Forms: Tribute to Martin Krampen** <br> *Room 018* | A.LAGOPOULOS  Space as social communication: Hébrard's plan for Thessaloniki |
| | F.BELLENTANI  The interpretative interplay between designers, users and the built environment: the case of Estonia |
| **Table-ronde: La sémiotique structurale dans le concert des sciences** <br> *Room 208* | M.DENI  La sémiotique générative dans la construction des sciences du design |
| | S.D.KIM  L'actualité de la sémiotique de Greimas pour les sciences de l'urbanisme |
| | E.TARASTI  Musicologie et sémiotique |
| **To Think, To Speak, To Write** <br> *Moderator:* R.DAYLIGHT <br> *Room 002* | R.DAYLIGHT  The origin of the schism between semiotics and semiology |
| | R.FLORES  Fin du récit et événement |
| | J.JONUŠAS  Conception of time and cultural values in L. Karsavin's treatise *On Time* |

| 12:30-14:00 | |
|---|---|
| **Lunch** | *The National Kaunas Drama Theatre, Laisvės av. 71* |

| 14:00 | *TUESDAY* |
|---|---|
| **OPENING CEREMONY AND RECEPTION** | |

# WEDNESDAY, June 28

| 9:00-10:30 | *WEDNESDAY* |
|---|---|
| **MASTER LECTURES** <br> *Room 202 (Aula)* | 9:00-9:45  G.MARRONE  Critique de la culture… et de la nature |
| | 9:45-10:30  J.FONTANILLE  The anthropological dimension of Greimas narrative semiotics |
| *PARALLEL SESSIONS* | |
| **Biosemiotics in Dialogue** <br> *Moderators:* K. KULL, M.TØNNESSEN, T.MARAN <br> *Room 004* | T.MARAN  Deep ecosemiotics: forest as a semiotic model |
| | A.FUERLINGER  Only semioticians can (teach to) draw a line |
| | S.BRIER  The consequences of the foundational nature of autopoisemiotic agency |
| **Homage to John Deely** <br> *Moderator:* G.SONESSON <br> *Room 112* | G.SONESSON  John Deely the scholastic philosopher: from mind-independent being to semiotic sediments by way of extended mind |
| | P.COBLEY  Sign, object, thing |
| | K.KULL  John Deely and Umberto Eco |
| **In Memory of Michel Arrivé** <br> *Moderator:* A.HÉNAULT <br> *Room 113* | The session, meant to commemorate the life and the work of Michel Arrivé, with E.TARASTI, W.BEIVIDAS, S.D.KIM and others |
| **Reconceptualizing Cultural Heritage in the Semiosphere** <br> *Moderators:* H.S.LEE-NIINIOJA, M.HAŁADEWICZ-GRZELAK <br> *Room 018* | H.S.LEE-NIINIOJA  Medieval hidden heritages through semiotic texts and images in Eco's "The name of the rose" |
| | P.BODOR  Remembering/memory discourse |
| | P.POLIDORO  The battle of Montecassino and its memory: a semiotic analysis of Commonwealth, German and Polish war cemeteries |
| **(The) Role of Semiotics in the Animation of Cultural Heritages** <br> *Room 106* | R.MONTEIRO  Paradigmatic, syntagmatic and syntactical invariances in the semiosphere: sociohistorical and structural approaches to the study of cultural heritage |
| | D.SULEIMEN  Axiology of culture as a theory of reconciling inner conflicts: the case of the Kazakh culture in its history and contemporaneity |
| | C.MELO  Saudade: cultural heritage through existential semiotics, sentiment, expression, and phenomenon |
| **Semióticas de las Mediatizaciones** <br> *Room 016* | B.A.RODRÍGUEZ VÁZQUEZ  Hacia una ética del borde |
| | L.F.ARÉVALO VIVEROS  Identidad discursiva y la violencia en la novela negra colombiana, una persepctiva semiótica |
| | I.LEÓN  Aportes de la semiótica de la cultura para la comprensión de la Resitencia |

| | de los pueblos mayas en la Península de Yucatán |
|---|---|
| **Semiotics and Semiotics**<br>*Moderator*: M.AFAF<br>*Room 209* | M.AFAF Umberto Eco's theory of aesthetic textual interpretation |
| | E.I.CHÁVEZ BARRETO On *Substance*: from Hjelmsev to Prieto |
| | S.RATTASEPP Transactional semiotics or Arthur Bentley's metaphysical behaviourism |
| **Sociosemiótica, Interdisciplina y Transdisciplina**<br>*Moderator:* M.T.DALMASSO<br>*Room 002* | N.FATALA Interdiscursividad socio-semiótica |
| | M.SOTO-O.STEIMBERG Sobre ver y leer en las exhibiciones del arte |
| | E.COLÓN-ZAYAS Hábito, conocimiento y producción simbólica: el caso Netflix |
| **To Listen, To Play, To Dance**<br>*Moderator*: J.GRIMALT<br>*Room 017* | J.GRIMALT Modernity and Ancien Régime in the topical world of Beethoven's music |
| | E.VILJANEN Musical semiotic theory in context: Boris Asafiev as a cultural theoretician |
| | S.KRUK Pragmatics of Dmitri Shostakovich's String Quartet No 8 |
| **To See, To Design, To Build**<br>*Moderator*: R.FULLER<br>*Room 003* | R.FULLER Rick Griffin, grammatologist adventurer |
| | D.ARKHIPOVA Phenomenon of museum space as a prognostication methodology |
| | D.MARTINELLI The visual identities of speciesism |
| **(A) Transdisciplinary Study on the Contagion of Cultures**<br>*Moderators:* S.D.KIM, P.LARDELLIER, G.S.PARK<br>*Room 208* | S.D.KIM Les fondations épistémologiques pour une sémio-anthrolopologie de la contagion |
| | P.LARDELLIER La propagation numérique virale de quelques « mythes » en communication non verbale. Le cas des « 7% » du Professeur Albert Merhabian |
| | S.H.KANG-G.S.PARK The diffusion of localized manufacturing creativity: the case of K-pop |

| **10:30-11:00** | |
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| **Coffee break** | |
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| **11:00-12:30** | *WEDNESDAY* |
|---|---|
| **MASTER LECTURES**<br>*Room 202 (Aula)* | 11:00-11:45 E.LANDOWSKI Une heuristique risquée |
| | 11:45-12:30 F.MARSCIANI Ethnosémiotique : rapprochement de disciplines ou synthèse théorique ? |
| **10th Conference of NASS**<br>*Room 213* | N.ZAJC Roman O. Jakobson and his Slavic studies as inter-cross universum |
| | Y.MARTINAVICHENE Semiotics' didactics in the era of hypermodality: teaching the science of signs to digital aborigines |
| | J.ISSAJEVA Sign theoretical approach towards the investigation of mental imagery |

*PARALLEL SESSIONS*

| **Biosemiotics in Dialogue**<br>*Room 004* | C.BRENTARI Hiatus theories in philosophical anthropology as models for thinking about semiotic discontinuity |
|---|---|
| | D.NIÑO The development of conceptual blending in children: a proposal |
| | M.CLEMENTS Signs and environments, borders and channels |
| **Homage to John Deely**<br>*Room 112* | D.E.WEST Peirce's legacy to living and non-living systems: Deely's last word |
| | J.PELKEY Anatomical planes and the ground of meaning: some causes and consequences of Deely's semiotic animal |
| | R.GRAMIGNA Signs of signs of signs |
| **Humanism and Humanists without Borders**<br>*Moderators:* P.KUKKONEN, R.HARTAMA-HEINONEN<br>*Room 113* | P.KUKKONEN Semiotics of cultivating humanity and humanism: a renaissance of virtues? |
| | S.HELKALA-KOIVISTO Transcendence within human sound and silence |
| | R.HARTAMA-HEINONEN Equality in and through translating and translations: a case of culture-free culture-boundedness |
| **(The) New Paradigm of Existential Semiotics**<br>*Moderators:* E.TARASTI, K.BANKOV, E.M.WĄSIK<br>*Room 106* | E.TARASTI The new paradigm of existential semiotics: between continental philosophy and semiotic tradition |
| | P.HEIMONEN Mozart's personal style and periodization: performance, culture, and temporal distance |
| | M.THIBAULT Urban semiocrisis. Resemantising cities: boundaries, practices and playfulness |
| **Reconceptualizing Cultural Heritage in the Semiosphere**<br>*Room 018* | M.HAŁADEWICZ-GRZELAK Centripetal and centrifugal forces in the sacrosphere of Judaism |
| | E.CHRZANOWSKA-KLUCZEWSKA Female portrait in Polish painting 1897-1956: |

| | heritage as context for interpretation |
|---|---|
| | H.S.LEE-NIINIOJA  The Sami worldview through shaman drums as intangible cultural manifestation and communication |
| **Semióticas de las Mediatizaciones** *Room 016* | O.PARDO MARTÍNEZ-J.H.ROSALES CUEVA  Forma de vida y la dignidad en el discurso jurídico en Colombia |
| | J.H.ROSALES CUEVA-L.URIBE GÓMEZ  El sentido de los aromas florals y la forma de vida en la cultura de Bucaramanga, Colombia |
| **Semiotics and Semiotics** *Moderator*: J.G.GRIFFIN *Room 209* | J.G.GRIFFIN  Semiotics of Kenneth Burke: an overview |
| | S.IVANYK  On methodological significance of semiotic research in the Lvov-Warsaw School |
| | M.VAN MECHELEN  From connotation to association and back again |
| **Sociosemiótica, Interdisciplina y Transdisciplina** *Room 002* | S.S.SAVOINI  Memorias de la Guerra: el humor como estrategia. De intertextualidades e interdiscursividades. |
| | M.T.DALMASSO  Sociosemiótica: Interdisciplina y proyección transdisciplinar |
| | S.GASTALDI  Trauma, memoria y discurso social. Un análisis de 'La asombrosa excursion de Zamba'. Una mirada transdisciplinar |
| **To Listen, To Play, To Dance** *Moderator*: R.CATERINA *Room 017* | R.CATERINA, F.REGAZZI, L.TORDI, M.BARONI  Sound gestures and body gestures in 18th century opera |
| | A.C.MEDELLÍN GÓMEZ  La danza con significado |
| | E.BATTISTINI  How wine sounds good: intersemiotic translation between hearing and taste, music and wine |
| **To See, To Design, To Build** *Moderator*: T.REMM *Room 003* | T.REMM  Sociosemiotics space – institutionalised interactions |
| | S.CHI  An anthropological study of the line |
| | S.NIKULA  Negotiating meanings in visual representations |
| **(A) Transdisciplinary Study on the Contagion of Cultures** *Room 208* | S.KANG  The contagious aspects of medium changes within contemporary art practice in perspective of Gabriel Tarde's social theory |
| | J.Y.LEE  How do people become fans? |
| | M.KIM  Understanding Hallyu fandom from a perspective of cultural contagion |

| 12:30-14:00 | |
|---|---|
| **Lunch** | *The National Kaunas Drama Theatre, Laisvės av. 71* |

| 14:00-15:00 | *WEDNESDAY* |
|---|---|
| **KEYNOTE LECTURE** | **Towards an Interspecific Understanding: Ecology, Psychology and Symbolic Communication in Great Apes, Specifically Orangutans** B.M.GALDIKAS |

| 15:30-16:00 | |
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| **Coffee break** | *KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37* |

| 16:00-17:30 | *WEDNESDAY* |
|---|---|
| **MASTER LECTURES** *Room 202 (Aula)* | 16:00-16:45  K.NASTOPKA  La mythologie sémiotique d'Algirdas Julien Greimas |
| | 16:45-17:30  Discussion |
| **10th Conference of NASS** *Room 213* | G.SANDIN  An architectural construction of Scandinavia: on the cultural semiotics of dialogic image-making |
| | K.PÄRN  Survival of the fittest: a semiotic probe for threshold testing |
| | I.SAHAKYAN  How information interacts with knowledge: an attempt to explain the virtuous circle of cognition |

| *PARALLEL SESSIONS* | |
|---|---|
| **Biosemiotics in Dialogue** *Room 004* | K.KULL  Semiotics and theory of evolution |
| | A.Ph.LAGOPOULOS  A transcultural approach to proprioceptive concepts |
| | M.KIM  Animation representation and trans-iconicity: a Japanese case |
| **Homage to John Deely** *Room 112* | S.BRIER  Deely on consequences of semiotic ontology of science, and religion |
| | S.PETRILLI-A.PONZIO  Travels in semio-philosophical research. On the problem of the other with John Deely and beyond |
| **Humanism and Humanists** | E.-L.MYLLYMÄKI  The semiotic sphere and its demarcation |

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| **without Borders**<br>*Room 113* | V.STORLUND  What obstructs humanism, humanity and a good life? Could utopias offer some perceptual rescue? |
| **(The) New Paradigm of Existential Semiotics**<br>*Room 106* | Z.WĄSIK  Being in the world and being for the world in existential models of reality |
| | S.SALMI  Invigorating the art of clinical examination. Diagnosis determination and doctor-patient encounter from a semiotic perspective |
| | M.SORMUNEN  Culture and Zemic |
| **Reconceptualizing Cultural Heritage in the Semiosphere**<br>*Room 018* | J.E.FINOL  Semiotics of culture: cross, inter, multi, trans |
| | J.K.LUBOS-KOZIEŁ-M.HAŁADEWICZ-GRZELAK  Manufacturing tradition in Karpacz (Poland): glocalisation as privativity |
| | M.BOGUSŁAWSKA-TAFELSKA  Scientific thinking as being founded on the paradigmatic heritage. From the Newtonian paradigm to the post-Newtonian paradigm: on the example of the paradigm shift in the contemporary language studies |
| **Semiotics and Semiotics**<br>*Moderator*: A.BROŻEK<br>*Room 209* | A.BROŻEK  Semiotics: an interdisciplinary field or a transdisciplinary conceptual scheme |
| | A.VARLAMOV  Semiotics of gentle touch: haptic communication in view of recent neuroscience discoveries |
| | T.D.STANCIULESCU-S.NILAYA  Towards a transdisciplinary semiotics of the living light: "ARITHEA" project |
| **Sociosemiótica, Interdisciplina y Transdisciplina**<br>*Room 002* | Y.A.QUINTANA TORRES  Configuración del civismo en el discurso de los informants duitamenses desde el quehacer del conductor de  transporte de servicio público |
| | S.A.RODRÍGUEZ JEREZ  La metodología semiótica como herramienta para el análisis de la calidad educative en Colombia |
| | M.SANTILLAN TRUJILLO  Semiosphere of the Ecuadorian cinema: reality vs expectation |
| **To Coexist, To Participate, To Change**<br>*Moderator*: B.CHEREGI<br>*Room 016* | D.BORŢUN-B.CHEREGI  Structures of signification in 2017 Romanian protests: two perspectives on reality expressed in discursive formulas |
| | A.MAKARYCHEV-A.YATSYK  Political semiotics of the Post-Soviet: self-referentiality, autocommunication and regimes of signification |
| | G.RADZIVILOVICZ  The First Lady: an impact on American and European politics |
| **To Listen, To Play, To Dance**<br>*Moderator*: D.RÖHE<br>*Room 017* | D.RÖHE  Music as mirror: a transdisciplinary theory of psychoanalysis, musical semiotics and rhetoric |
| | A.TUNCER  Solitude and togetherness in musical performance: a multidisciplinary approach |
| | E.ZAMPRONHA  A semiotic view of meaning making in postmodern music |
| **To See, To Design, To Build**<br>*Moderator*: M.L.SOLÍS ZEPEDA<br>*Room 003* | M.L.SOLÍS ZEPEDA  El reto en la enseñanza de semiótica en el ámbito de las artes plásticas |
| | H.KIM  Korea and Taiwan artistic specificity: focus on the exhibition titled *Mille-feuille de Camélia* |
| | S.TASHEVA  The Bulgarian National Palace of Culture: contemporary images |
| **(A) Transdisciplinary Study on the Contagion of Cultures**<br>*Room 208* | H.KIM  Hansen's disease and Government policy |
| | S.HONG  Contagion of atmosphere by repetition of visual sign |
| | A.FRAME  Cultural contagion from micro to macro: a semiopragmatics approach |

**17:30-19:00**

**1st Edition of the Fair of Semiotic Journals**       *Ground floor corridor*

**SOCIAL PROGRAM**

**20:00**                                                                                       *WEDNESDAY*

*KTU Centre of Cultural Activities and Events, Laisvės av. 13*

**Cross-Inter-Multi-Trans Explorations in Piano Music – A Recital of Crossovers and Contaminations**

# THURSDAY, June 29

| 9:00-10:30 | *THURSDAY* |
|---|---|
| **MASTER LECTURES**<br>*Room 202 (Aula)* | 9:00-9:45  E.TARASTI  The Greimassian roots of existential semiotics |
| | 9:45-10:30  G.SHANK  The semiotic inquirer and the practice of empirical inquiry |
| **10th Conference of NASS**<br>*Room 213* | A.SEMENENKO  Hamlet the Jedi: on collective memory and text survival |
| | P.RESTANEO  Lotman's dialogues in time and space: Leibniz and the semiotic monad |
| *PARALLEL SESSIONS* | |
| **Biosemiotics in Dialogue**<br>*Room 004* | M.TØNNESSEN  Uexküllian phenomenology |
| | D.SCHILLER  Animal face/human soul: the zoomorphic syllogism of Aristotelianist physiognomics in Disney-Pixar digital animation |
| | A.OLTEANU  A biosemiotics approach to sexuality: sex as metaphor and argument |
| **Greimasian Semiotics and Current Affairs**<br>*Room 208* | P.JEVSEJEVAS  The problem of understanding in Greimasian semiotics |
| | S.ŽUKAS  Algirdas Julien Greimas and a Lithuanian fairy tale about a serpent |
| | M.LEONE  Cultural meaning and natural meaning: a critical reassessment of A. J. Greimas' semiotic theory |
| **John Deely in Review**<br>*Moderator:* D.FAVAREAU<br>*Room 112* | M.ANDERSON-P.COBLEY-D.FAVAREAU  The bearing of John Deely's work |
| | A.PONZIO  John Poinsot Immer Wieder: *Tractatus De Signis* in the interpretative arrangement of John Deely |
| | S.PETRILLI  Synchronicity and responsibility in semiotics |
| **(The) New Paradigm of Existential Semiotics**<br>*Room 106* | E.M.WĄSIK  Modelling the multiple self in transdisciplinary investigative approaches |
| | M.-K.VIENOLA  Husserl's *Noema* and transcendental reduction, revealing the meaning itself |
| | T.BRUNILA  Irony as uncertainty; an existential semiotic study of Socratic irony |
| **Reconceptualizing Cultural Heritage in the Semiosphere**<br>*Room 018* | M.NEŢ  *Progressive* New York and *Belle Epoque* Bucharest: a few grounds for comparing two cities |
| | W.MUSIALIK  The selective transfer of ideological content for places of worship in intertransformational message: a case study based on the example of the Opole Silesia |
| | J.GORZELANA  Axiological system as intangible heritage transferred in Polish legends of Bukovina dwellers |
| **Semiotics and Semiotics**<br>*Moderator:* V.V.FESHCHENKO<br>*Room 209* | V.V.FESHCHENKO  Iconicity as a challenge in translating experimental poetry |
| | C.R.SÎRGHEA  The symbolic system between tradition and modernity |
| | S.NILAYA-T.D.STANCIULESCU  The poetic language between mimesis and catharsis: a semiotic approach |
| **To Coexist, To Participate, To Change**<br>*Moderator:* C.GRECO<br>*Room 016* | C.GRECO  The creative city. Urban space, periphery and collective memory: an interdisciplinary perspective interpretation |
| | M.NAKTAN-H.KILIÇ  La creation du sentiment national à travers les textes d'histoire de la revolution turque |
| | R.PELLEREY  Dans les mouvements sociaux: l'intervention sur le territoire come texte |
| **To First, To Second, To Third**<br>*Moderator:* I.MLADENOV<br>*Room 113* | I.MLADENOV  The thing-ness |
| | I.CAPELLER  Sounds, signs and hearing: a Peircean assessment of the audible field |
| | M.ALKSNIS  The weird indexicality of climage change: sign interpretation from inside a hyperobject |
| **To Listen, To Play, To Dance**<br>*Moderator:* S.KIM<br>*Room 017* | S.KIM  Happening: when communication means enchanting – piano masterclass and its phenomenological horizon |
| | R.BRŪZGIENĖ  Rhetoric in Lithuanian homilectics: musical aspects |
| | S.GUERRA LISI-G.STEFANI  Prenatal styles in arts and in life |
| **To See, To Design, To Build**<br>*Moderator:* M.THIBAULT<br>*Room 003* | M.THIBAULT  Objects from the future: a semiotic approach to design fiction |
| | T.SATO  Rei Kawakubo and the color black: Mana, mimesis, and transformation of meaning |
| **To Watch, To Act, To Direct**<br>*Moderator:* G.WITHALM | G.WITHALM  "Tom's gone. He left the film.": when film characters from both sides of the screen start to interact |
| | F.ANDACHT  A Peircean perspective on the controversial relation between reality and |

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| Room 002 | its representation in documentary films |
| | B.SURACE  Semiotics (of cinema)'s not dead |

| 10:30-11:00 |
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| Coffee break |
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| 11:00-12:30 | THURSDAY |
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| **MASTER LECTURES** <br> *Room 202 (Aula)* | 11:00-11:45  H.MUROI  Semiotics in a marginal island – 37 years of semiotics in Japan and myself |
| | 11:45-12:30  K.BANKOV  Scarcity and meaning: A new approach to bridge semiotics and economy |

| **2nd Roundtable NASS** <br> *Room 213* |
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| *PARALLEL SESSIONS* |
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| **Biosemiotics in Dialogue** <br> *Room 004* | O.PUUMEISTER-A.VENTSEL  Biopolitics and normalisation from the (bio)semiotic perspective |
| | J.C.SCALIA  Mimesis, embodiment and the evolution of semiotic agency: a mimetic account of language evolution in biosemiotic perspective |
| | A.SHAROV  Evaluating the likelihood of goal-directedness |
| **East Meets West** <br> *Moderator: J.ZHANG* <br> *Room 003* | J.ZHANG  Reception and application of Sebeok's modelling systems theory in the Chinese cultural context |
| | Y.WANG  "Language" & "Discourse": two perspectives of linguistic philosophy |
| | H.YU  Space and power revisited |
| **Greimasian Semiotics and Current Affairs** <br> *Room 208* | N.KERŠYTĖ  Sémiotique et critique de l'idéologie |
| | I.PEZZINI  Sémiotique, nouvelles technologies et "digital studies" |
| | A.PERUSSET  L'éthique en sémiotique : une affaire de styles et de forms de vie |
| **Image and Social Inclusion** <br> *Moderators: R.CHIACHIRI,* <br> *S.PERSICHETTI, M.SANTOS* <br> *Room 017* | R.CHIACHIRI  Semiotic power of image |
| | S.PERSICHETTI  The image of the President |
| | M.SANTOS, R.BERNARDO, C.COELHO  Proposal of a collaborative network for poetic audiodescription of visual and audiovisual art |
| **John Deely in Review** <br> *Room 112* | K.KULL  Opus Magnum: semiotics uncovers an order in the history of philosophy |
| | J.HOFFMEYER  Scholasticism: there and back |
| | S.CANNIZZARO  Archaeology of concepts' as research method |
| **(The) New Paradigm of Existential Semiotics** <br> *Room 106* | C.MELO  Existential semiotics as an interface to musical analysis |
| | K.KESKIIVARI  The ethical implications of existential semiotics as revealed by the semiogeneses of the transcendental acts |
| | M.ATHARI NIKAZM  La crise du sens et de la comprehension des discours mystiques : un nouveau phénomène dans le monde contemporain |
| **Reconceptualizing Cultural Heritage in the Semiosphere** <br> *Room 018* | D.KURPIERS, E.KARAS, R.SMIETANSKI  Symbolism of the Corpus Christi feast, and its understanding by young people (under 25) in Upper Silesia |
| | W.PSKIT  Transmitting Roman Catholic tradition through liturgical language. The Roman Missal in translation |
| | I.SAHAKYAN  The Voynich Manuscript: a transdisciplinary approach to the analysis of a yet undeciphered manuscript |
| **Semiotics and Consumption** <br> *Moderators: C.PEREZ,* <br> *P.HELLÍN, P.GOMEZ* <br> *Room 209* | C.PEREZ  Advertising as an overflowing sign: research and praxis |
| | M.O.DRIGO  Cinematographic image and thought at the confluence of Peirce's and Deleuze's theories: affection image and iconicity in focus |
| | J.Y.LEE  The relationship between object and users: a restraint or an interaction? |
| **To Coexist, To Participate, To Change** <br> *Moderator: V.K.ZHANG* <br> *Room 016* | V.K.ZHANG  Reversible yet not dividable: a semiotic study on Chinese women's character-pairing fan culture |
| | B.CHEREGI  Interactive media campaigns on Romanian migration. A multimodal perspective |
| | P.SELG  What are wicked problems of governance? A political-semiotic response with a special emphasis on Yuri Lotman's later work |
| **To First, To Second, To Third** <br> *Moderator: P.BORGES* <br> *Room 113* | P.BORGES  Are signs reliable in a world of social media? |
| | K.GFESSER  Gestalt and Verschränkung in neurosemiosis |
| | A.BUDREVIČIUS  The challenge of the ontological semiotics: an attempt to systemize the diversity of the modern semiotic research |

| To Watch, To Act, To Direct<br>*Moderator:* M.KŘÍŽ<br>*Room 002* | M.KŘÍŽ  Human body as a sound object (object sonore): interpretative excursion to the film anti-realism |
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| | H.İLKDOGAN  Tree times and three rooms, reading the story of movie by space |
| | M.KATSARIDOU  Transhumanism and post-humanism in 21$^{st}$ century films: a semiotic approach |

| **12:30-14:00** | |
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| Lunch | *The National Kaunas Drama Theatre, Laisvės av. 71* |

| **14:00-15:00** | ***THURSDAY*** |
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| **PLENARY ROUNDTABLE** | **Semiotics Today: Witness or Actor?**<br>Plenary roundtable in honor of A.J.Greimas's 100th anniversary<br><br>J.FONTANILLE-E.LANDOWSKI-M.LEONE |

| **15:30-16:00** | |
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| Coffee break | *KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37* |

| **16:00-17:30** | ***THURSDAY*** |
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| **10th Conference of NASS**<br>*Room 213* | C.S.BATRA  Semiotic square and primordial time |
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| | L.SCHROEDER  Signs of design in the field of maritime spatial planning |
| | S.LENNINGER  Inverting cultures: the pictorial ceremonial of a suicide bomber and the "unhomeliness" of the photographic picture |

*PARALLEL SESSIONS*

| **Biosemiotics in Dialogue**<br>*Room 004* | S.MÄNTY  Bestiaries between art and science |
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| | M.ANDERSON  The legacy of Thomas A. Sebeok's Research Center for Language and Semiotics Studies |
| | L.CREMIER  (Meta)Metaphor: abduction, affect, and scientific conclusions |
| **East Meets West**<br>*Room 003* | B.XIN-P.XING  An analysis of the intertextuality of news titles from a memetic perspective |
| **Greimasian Semiotics and Current Affairs**<br>*Room 208* | J.KATKUVIENĖ  Why was Greimas afraid to be a philosopher? |
| | P.CERVELLI  Interaction spaces: semiotics and urban peripheries |
| | Y.JIANG  The logic of legal narrative: Greimassian semiotic analysis of a case report |
| **Image and Social Inclusion**<br>*Room 017* | J.L.VALENCIA GONZÁLEZ-G.SÁNCHEZ BORZANI  Psycho-socio-political alienation of the cosplayer semiospheres of Mexican freaky-Otaku youth |
| | R.MORAIS  The process of representation in the construction of avatars for the treatment of schizophrenia in Avatar Therapy |
| | F.MANTOVANI  Peirce's phenomenology as understanding tool for neuromarketing |
| **(The) New Paradigm of Existential Semiotics**<br>*Room 106* | B.HOXHA- S.HELKALA-KOIVISTO  Towards a semiotics of disabilities: exemplifying autism spectrum disorder syndrome |
| | K.MACHTYL  In the semiotic network: signs, objects and all in between |
| **Reconceptualizing Cultural Heritage in the Semiosphere**<br>*Room 018* | K.HUDSON Semiotic intersections in iconographic analysis: disembodied posture in the imagery of ancient Teotihuacán |
| | A.GRANAT-JANKI  Surconvetionalists' intertextual poetics |
| | H.POCIECHINA  Code-switching in the texts of the old believers |
| **Semiotics and Consumption**<br>*Room 209* | E.ZANTIDES  Interrelations and multi-semiosis of national identity and cultural meanings in print advertisments of Cyprus airways: our destination is us |
| | C.SUURMOND  Sign Systems, IT systems, translation process |
| | E.VAZOU-E.ZANTIDES  Branding Greece as a destination across the world: multimodal metaphor and metonymy interactions between image, text, and typography |
| **Semiotics from the Viewpoint of Transdisciplinarity and Complexity Theory**<br>*Moderators:* E.CHÁVEZ HERRERA, J.HAIDAR<br>*Room 112* | E.CHÁVEZ HERRERA, K.MIGUEL LARA Protesting the intolerable. Affective dimension from a transdisciplinary perspective |
| | J.HAIDAR  The field of semiotics from the perspective of complexity and transdisciplinarity |
| | H.İMENDIZÁBAL-C.I.GÁLVEZ  The subjective construction of resistance: teachers |

| | and non-immigrant young people in Mexico |
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| **To Algirdas, To Julius, To Greimas**<br>*Moderator*: A.SANTANGELO<br>*Room 002* | A.SANTANGELO Reconsidering Greimas' narrative theory: themes, values, canonical scheme… and the sense of stories – *Part 1: a system of values that makes sense* |
| | S.STANO Reconsidering Greimas' narrative theory: themes, values, canonical scheme… and the sense of stories – *Part 2: differences that make a difference* |
| | J.PELKEY Sources of structuralism in upright posture |
| **To Coexist, To Participate, To Change**<br>*Moderator*: M.MATUS RUIZ<br>*Room 016* | M.MATUS RUIZ Mexican street food: seduction and cruelty in foodscape representations |
| | J.PODZIMEK News Framing: Semiotic Approach |
| | J.BARYNIENĖ, Ž.PAUŽAITĖ Lithuanian cooperation in the Nordic-Baltic region: old-new trends or possible balance for currently challenged European integration processes? |
| **To First, To Second, To Third**<br>*Moderator*: M.ŠVANTNER<br>*Room 113* | M.ŠVANTNER Critique of the perspective of structural semantics on theory of mind: Peircean lesson |
| | A.ŠČERBAK Towards the synthesis of pragma-dialectics and theory of critical argumentation through the prism of semiotics |
| | M.SZIVOS Semiotic approach to the ontology of singularity. How a result of the philosophy of sign can highlight bridges and boundaries between the semiotic subdisciplines and areas? |
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| **19:00** | *THURSDAY* |
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| **General Assembly of IASS-AIS** | *Room 202 (Aula)* |
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# FRIDAY, June 30

| **9:00-10:30** | *FRIDAY* |
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| **MASTER LECTURES**<br>*Room 202 (Aula)* | 9:00-9:45 D.FAVAREAU Beyond teleonomy: towards a biology of semiotic realism |
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| | 9:45-10:30 T.MARAN Environmental semiotics: to make semiotics matter again |
| **10th Conference of NASS**<br>*Room 213* | M.TØNNESSEN Umwelt theory revisited – contemporary Uexküllian thought in 10 points |
| | A.RAHMANOVA The novelistic force according to Lotman: from chronotope to semiosphere |
| *PARALLEL SESSIONS* | |
| **Greimasian Semiotics and Current Affairs**<br>*Room 208* | H.TAMMINEN-S.SALUPERE Square dreaming |
| | K.BOKLUND-LAGOPOULOU Narrative coherence: interaction between verbal and visual in Game of Thrones |
| | J.L.FERNÁNDEZ Greimas and the semiotic triangle of history |
| **Image and Social Inclusion**<br>*Room 017* | A.ALMADA The effects of sound images as cultural representation |
| | L.ULIANA The expression of the document: an analysis of the Farm Security Administration production |
| | M.OKUBO Significations and utilities of artistic expressions in medical purposes |
| **Performativity / Iconicity**<br>*Moderator:* V.V.FESHCHENKO<br>*Room 018* | V.V.FESHCHENKO Iconicity/deixis in translating avant-garde poetry |
| | A.V.VDOVICHENKO Sense production in verbal data: author's performativity *vs* signs' self-reference (iconicity) |
| | A.PROSKURINA Iconicity in the Old English Physiologus |
| **Semiotics and Consumption**<br>*Room 209* | L.KOO Semiotics, mediatization in startups: the perspective of entrepreneurs |
| | A.DOS SANTOS PETRY The abduction at your fingertips: a preliminary study on the decision-making while playing |
| | B.POMPEU Semiotics, design and branding: analysis and project approaches |
| **Semiotics from the Viewpoint of Transdisciplinarity and Complexity Theory**<br>*Room 112* | O.OCHOA FLORES Time of gods and time of men. The chronotopic representation from visual semiotics in the amate paper of Alto Balsas Guerrero, Mexico |
| | G.SYKES Squaring off the semiotic project |
| | I.RAMOS BELTRÁN Semiosis of humour: other epiphanies and other epistemes |
| **Semiotics of Multimodal Digital Texts** | M.LEBEDEVA Multimodality as a new literacy: language learning in the age of multimodal semiotics |

| Moderators: M.LEBEDEVA, I.MERKOULOVA<br><br>Room 106 | I.MERKOULOVA  Graphics and enunciation in the multimodal literary text: issues in teaching and learning |
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|  | R.SHAMSUTDINOVA  Semiotics of animated images as a new way to present grammar semantics |
| **Sign, Systems and Transmedia Storytelling**<br>Moderator: C.ALMEIDA<br>Room 003 | C.ALMEIDA  Virtual memorials: the semiosis of the Facebook newsfeed into transmedia storytelling upon one's death |
|  | R.YAMAGA  New formats of broadcast: Is it radio, podcast, TV, online radio or non of the above? |
|  | R.SCHMIDT  The entanglement between fashion and broadcast television in Brazil |
| **To Algirdas, To Julius, To Greimas**<br>Moderator: W.BEIVIDAS<br>Room 002 | W.BEIVIDAS  Greimas: une épistémologie (discursive) immanente pour la connaissance humaine |
|  | E.REYES  A distant reading of Greimas' *Dictionnaire* |
|  | D.MARTINELLI  Radical/non-radical, popular/non-popular: on the crisis of the Italian political left |
| **To Coexist, To Participate, To Change**<br>Moderator: T.BOYKO<br>Room 016 | T.BOYKO  A few remarks on how 'Soviet semiotics' found its way to the 'West' |
|  | E.VELMEZOVA  Rozalija Shor (1894-1939): a woman-linguist at the origins of semiotics in the USSR in the 1920s-1930s |
|  | K.DAVIDSON  Is the Americanisation of the Internet a form of semiotic colonialism? |
| **To First, To Second, To Third**<br>Moderator: G.GOMES<br>Room 113 | G.GOMES  Heidegger and Peirce: interpretation, semiosis and the use of things |
|  | M.KARĽA  Peirce's theory of representation before semiotic |
|  | D.LOŠŤÁK  C.S. Peirce and J. L. Borges: the fully degenerate thirdness as a literary theme |

### 10:30-11:00

### Coffee break

### 11:00-12:30                                                                                     *FRIDAY*

| **MASTER LECTURES**<br>Room 202 (Aula) | 11:00-11:45  Z.WĄSIK  Natural and cultural layers in the semiotic becoming of language(s) |
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|  | 11:45-12:30  Discussion |

### Conclusions and General Assembly of NASS
Room 213

### *PARALLEL SESSIONS*

| **Convergence Technologique, Usagers et Conflit Cognitif**<br>Moderator: R.DEL VILLAR<br>Room 002 | R.DEL VILLAR  Convergence technologique et conflit cognitif |
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|  | S.MEZA  Relation entre styles d'apprentissage et parcours de navigation |
|  | J.M.LABRÍN  Migration, conflit d'interfaces, convergence |
| **Greimasian Semiotics and Current Affairs**<br>Room 208 | H.TOELLE  Des exercises pratiques au service de la théorie : Le *Maupassant* de Greimas |
|  | M.RAMAKRISHNAN  Semiotics is inherently inter-disciplinary: Greimasian study of tribal narrative discourses of Jharkhand (India) |
|  | A.BASSILUA  La narrativité greimassienne comme élément d'organisation du sens dans le croisement du football et la publicité |
| **Performativity / Iconicity**<br>Room 018 | O.SOKOLOVA  Performative potential of the artistic avant-garde and political texts |
|  | T.SATO  Eiko Ishioka on aesthetic performativity, creativity, and mimesis |
|  | S.G.PROSKURIN  Performativity in earliest written texts |
| **Semiotics and Consumption**<br>Room 209 | F.VIDAL AULADELL  Brand shaping mechanisms: Camper and Moritz as case studies of signification advertising |
|  | K.E.RODRÍGUEZ  El análisis semiológico aplicado al marketing o cómo descifrar los códigos culturales: las metodologías culturales de la semiótica |
|  | L.C.P.SOUZA-M.O.DRIGO  The subversion of the signing nature of the *charge*: for an interpretation of the sense potentiality via Peirce's semiotics |
| **Semiotics from the Viewpoint of Transdisciplinarity and Complexity Theory**<br>Room 112 | G.ZÁRATE-O.N.ESTRADA  Of semiotic processes, meaning production and gender in politics: Mexican local congresswoman protest in 2015 |
|  | L.AGUILERA-E.DE LOS SANTOS  Emotional argumentation and semiotic-discursive practices in the teachers' formation of the bachelor degree in secondary education |
|  | A.GONZÁLEZ SALINAS  An introduction to linguistic/cultural semiotics: (un-)predictability in translating English and Spanish journalistic texts |
| **Semiotics of Multimodal** | K.PÄRN  Media convergence and emergence of new temporalities and spatialities in |

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| **Digital Texts**<br>*Room 106* | arts |
| | M.MERKULOVA  The laws of semiotics in the structure of TV channels: a cultural and educational focus |
| | G.SYKES  Transliteration and the multimodal display – an educative tool |
| **Semiotics of Pop Culture in the 21st Century of Japan**<br>*Moderator: H.MUROI*<br>*Room 113* | H.MUROI  Introduction: on semiosis in the pop culture world |
| | H.YOSHIOKA  Power of the absurd: use and abuse of 'harmless' buffoons |
| | I.WAKUGAWA  Mari Katayama: Self-portrait in between art and cos-play |
| **Sign, Systems and Transmedia Storytelling**<br>*Room 003* | L.C.PIRES NETO  Transmedia storytelling and heterotopias – the creation of "other spaces" |
| | R.MODZELEWSKI  Have you ever questioned the nature of your reality? How "Westworld" engages transhumanist thought |
| | S.D.KIM, D.Y.KIM, M.KIM  Semiotics and articifial intelligence: the post-narrativity in the era of 4th industrial revolution |

## 12:30-14:00

**Lunch** *(lunch bags provided at the Faculty)*

| 14:00-15:00 | *FRIDAY* |
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| | *KTU Centre of Cultural Activities and Events, Laisvės av. 13* |
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| **PLENARY ROUNDTABLE** | **The State of the Art of Semiotics**<br>Plenary roundtable to wrap up the congress and plan the near future<br><br>L.E.BRUNI-P.COBLEY-J.E.FINOL-D.MARTINELLI |

## 15:30-16:00

| **Coffee break** | *KTU Faculty of Social Sciences, Arts and Humanities, A. Mickevičiaus str. 37* |
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| 16:00-17:30 | *FRIDAY* |
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*PARALLEL SESSIONS*

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| **Convergence Technologique, Usagers et Conflit Cognitif**<br>*Room 002* | E.CORTÉS  Convergencia tecnológica, posicionamiento y Webmarketing |
| | C.LARGO  Metro space: description of the perceptive focus and typology of its passengers (Santiago, Chile) |
| | M.P.DONOSO  Culture populaire japonaise dans le Chili: contradictions d'une connexion entre le corps et les valeurs d'une société idéalisée |
| **Greimasian Semiotics and Current Affairs**<br>*Room 208* | I.MERKOULOVA  Algirdas Julien Greimas et la sémiotique russe: heritage et actualité |
| | D.VAITIEKŪNAS  Algirdas Julien Greimas par Algirdas Julien Greimas : conversations en lituanien comme la tentation de l'autobiographie intellectuelle |
| | E.PIKKARAINEN  Greimas and Education |
| **Semiotics and Consumption**<br>*Room 209* | F.ANDACHT  Towards a Peircean redefinition of the social imaginary in the realm of YouTube: how to redeem a popular and vague theoretical notion |
| | G.TRISTÃO-C.PEREZ  Semiotics, branding and consumption: street signs and diversity on the catwalk |
| | L.C.P.SOUZA-M.O.DRIGO  The subversion of the signing nature of the *charge*: for an interpretation of the sense potentiality via Peirce's semiotics |
| **Semiotics from the Viewpoint of Transdisciplinarity and Complexity Theory**<br>*Room 112* | M.E.FLORES TREVIÑO-J.M.INFANTE BONFIGLIO  Social reality and fiction through art: the predictable and unpredictable in *El Infierno*, a film by Luis Estrada |
| | M.CARDENAS OÑATE  The aesthetics of knowledge through the Afro-descendant ritual: a semiosphere of meanings, knowledge and eroticism in complexity and transdiscipline |
| | R.A.DE SOUZA  The construction of the complex subject in the networks: a semiotic analysis of the hackeractivist pages in Latin America |
| **Semiotics of Multimodal Digital Texts**<br>*Room 106* | A.PUCHKOVA  Avoiding things designed to attract: banner blindness in view of semiotics and signal detection theory |
| **Semiotics of Pop Culture in the 21st Century of Japan**<br>*Room 113* | M.SATOW  Street observation movements in Japanese popular culture |
| | F.AKIBA  *Yosakoi-Soran* as a site of semiosis: from its relation to Japanese pop culture |

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| **Sign, Systems and Transmedia Storytelling**<br>*Room 003* | R.R.GAMBARATO  Reflections on Peircean normative sciences and transmedia storytelling |
| | G.ALZAMORA  The role of Peircean pragmatism in the transmedia dynamics semiosis |
| | S.CARLUCCI  Physical movements and intangible flights |

| **17:30-18:00** | *FRIDAY* |
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**Farewell Toast** offered by the Embassy of Italy in Vilnius        *Room 202 (Aula)*

# 1ST EDITION OF THE FAIR OF SEMIOTIC JOURNALS

**DISCOVERING THE LANDSCAPE OF SEMIOTIC PUBLICATIONS**

The aim of the fair is to bring together journals/journal editors and potential contributors, especially early career researchers, providing extensive information on the activities and contents of these publications. Journals represented in this first edition of the fair shall be the following (in alphabetical order, with contact information and mission statement):

**Acta Semiotica Estica**

Silvi Salupere - silvi.salupere@ut.ee; Ott Puumeister - ott.puumeister@gmail.com; acta@semiootika.ee

http://www.semiootika.ee/acta/

*Acta Semiotica Estica is a journal published by the Estonian Semiotics Association; its main aim is to develop and further semiotics in Estonian and offer young scholars possibilities to publish their work. The journal publishes research from all areas of semiotics; in addition, it contains translations of classic texts and overviews of semiotic events.*

**Actes Sémiotiques**

Jacques Fontanille - jacques.fontanille@unilim.fr; Eric Landowski - eric.landowski@sciencespo.fr

http://epublications.unilim.fr/revues/as/

*The online journal Actes Sémiotiques, founded by Algirdas J. Greimas, is basically inspired by structural epistemology, a tradition of thought that it claims to renew and enrich. Against all forms of dogmatism, it seeks to propose an intellectually creative semiotics, open to other contemporary research trends and in tune with today's problems of social life and incorporating a special section for debates, called "Dialogue", it welcomes contributions from varied disciplinary fields and theoretical orientations.*

**The American Journal of Semiotics**

André De Tienne - adetienn@iupui.edu

https://semioticsocietyofamerica.org/the-american-journal-of-semiotics/

*The American Journal of Semiotics is a peer-reviewed interdisciplinary research publication produced by the Semiotic Society of America that welcomes original contributions in the form of topical articles, response articles, and critical reviews on any subject related to the science of signs and meaning, whether theoretical, methodological, or applied. Open to all semiotic traditions, the journal expects submissions to make advances in fundamental sign theory, or to leverage semiotic methodologies for rigorous interpretive exploration of communication processes throughout the semiotic sphere, whether physical, logical, biological, physiological, ecological, phenomenological, psychological, anthropological, sociological, political, philosophical, theological, cosmological, or any such modes in combination.*

**Biosemiotics**

Alexei Sharov - sharoval@mail.nih.gov

http://www.springer.com/life+sciences/evolutionary+%26+developmental+biology/journal/12304

*The mission of Biosemiotics (Springer, 5-year IF 0.527) is to facilitate the integration of biology with semiotics and to naturalize biological information and meaning. Topics of special issues include semiotic scaffolding, semiosis of evolution, origins of mind, multilevel and constructive biosemiosis.*

**Carte Semiotiche**

Tarcisio Lancioni - tarcisio.lancioni@unisi.it

http://www.media.unisi.it/css/

*Carte Semiotiche aims to develop a dialog between structural semiotics and image/art theory. Object (text) analysis is the focus of the journal, and the field of confrontation among methodologies and disciplines (semiotics, phenomenology, critical theory, etc.).*

**Chinese Semiotic Studies**

Hongbing Yu - njnubrandon@126.com; Yongxiang Wang - nshdyxwang@163.com

https://www.degruyter.com/view/j/css

*Chinese Semiotic Studies, published with De Gruyter Mouton, aims to bridge the differences between Chinese and non-Chinese semiotic phenomena, featuring cutting-edge original research into the robust Chinese ways of the sign, and promoting mutual understanding and meaningful communication between the East and the West as we know them.*

**Cognitive Semiotics**

Peer Bundgaard - sempb@hum.au.dk

https://www.degruyter.com/view/j/cogsem

*The first of its kind, the Journal of Cognitive Semiotics is a multidisciplinary journal devoted to high quality research, integrating methods and theories developed in the disciplines of cognitive science with methods and theories developed in*

*semiotics and the humanities, with the ultimate aim of providing new insights into the realm of human signification and its manifestation in cultural practices. We invite submissions from all domains of human meaning-making elaborated within this theoretical and methodological framework.*

### Cybernetics and Human Knowing

Søren Brier - sbr.msc@cbs.dk

http://chkjournal.com/

*Cybernetics & Human Knowing: A journal of Second Order Cybernetics, Autopoiesis and Cyber-semiotics is an interdisciplinary journal that brings views in cybernetics, systems and semiotics in dialogue across all disciplines through original research articles in a paper as well as electronic journal with art illustrations.*

### Cygne Noir – Revue d'exploration sémiotique

Simon Levesque - levesque.sim@gmail.com

http://www.revuecygnenoir.org/

*Cygne noir is an open access, peer reviewed journal of semiotics based in Université du Québec à Montréal (UQAM), Canada. Issued once a year, original papers in French and translations of papers or manuscripts in English, as well as book reviews (year-round), are published with the greatest care and attention throughout the editing process.*

### Degrés – revue de synthése á orientation sémiologique

André Helbo - Andre.Helbo@ulb.ac.be

*Since 1973, Degrés, of which 170 issues have been published to date, most in French, provides a constant and consistent outlet, and a forum of the highest scholarly standard. Some of the issues published can be considered to be landmarks in the history of modern semiotics, tackling topics such as signs, discourse, genres, media, or artistic activities.*

### deSigniS, la publicación de la Federación Latinoamericana de Semiótica

Lucrecia Escudero Chauvel - lescuderochauvel@gmail.com

http://www.designisfels.net/

*deSigniS is the bi-annual Journal of the Latin American Semiotics' Federation (FELS). Founded in 2000, it is dedicated to sociosemiotics in Iberoamerican research.*

### Digital Age in Semiotics and Communication

Kristian Bankov bankovk@gmail.com

*This journal represents the research programme of the Southeast European Center for Semiotic Studies, New Bulgarian University, aimed at the cultural transformations arising after the advent of the internet. We are interested in working with scholars from different research and applied fields, such as semiotics (both applied and theoretical), communication studies, marketing and advertising, linguistics and literature studies, anthropology and ethnography, cognitive science and psychology, computer science.*

### E/C – Rivista dell'Associazione Italiana di studi semiotici

Gianfranco Marrone gianfranco.marrone@unipa.it

http://www.ec-aiss.it/index_nascosta.php

*E/C is one of the largest semiotics open access online magazines in the world. It contains more than 900 articles in Italian, English and French, each published after evaluation of the editorial committee. Periodically, monographic print issues on various semiotic topics are published. These issues are approved by the editorial committee and double blind peer reviewed.*

### International Journal of Marketing Semiotics

George Rossolatos - georgerossolatos123@gmail.com

https://ijmarketingsemiotics.com/

*The mission of the International Journal of Marketing Semiotics is to constitute a reference point in state-of-the-art academic research by enhancing the relevance of semiotic theories and methodologies across the entire marketing mix, with a dual orientation towards furthering existing theory, while safeguarding managerial saliency. The International Journal of Marketing Semiotics welcomes both conceptual and applied semiotic research, while being particularly open to cross-disciplinary approaches that combine semiotic perspectives with perspectives from the social sciences and the humanities, such as narrative analysis, psychoanalysis, anthropology, sociology.*

### Kodikas/Code. Ars Semeiotica

Ernest W.B. Hess-Lüttich - ernest.hess-luettich@germ.unibe.ch; hess-luettich@t-online.de

http://periodicals.narr.de/index.php/kodikas_code

*KODIKAS / CODE promotes multidisciplinary approaches to the study of sociocultural semiosis in German, English, and French. On a regular basis, KODIKAS / CODE also publishes special issues, collections of refereed articles on timely topics, solicited by guest editors.*

**Критика и семиотика [Kritika i semiotika]**

I.V. Silantev - silantev@philology.nsc.ru; silantev@post.nsu.ru

http://www.philology.nsc.ru/journals/kis/index.php

*The journal Critique and Semiotics publishes articles on the subject of semiotics of culture, theory of literature and language, and discourse analysis of communication in modern societies. The journal has been printed in Novosibirsk since 2000 and publishes articles of junior as well as renowned scholars.*


**Language and Semiotics**

Jun Wang - junwang@suda.edu.cn

http://www.szlass.com.cn/?cid=288

*LASS mainly explores semiotics in language studies and beyond. We are striving to strengthen the ties between Chinese and global semiotics, theoretical semiotics and semiotics in application, senior semioticians and promising devotees.*


**Lexia. Rivista internazionale di semiotica**

Massimo Leone - massimo.leone@unito.it

http://lexia.to.it/

*Lexia is an international journal of semiotics whose aim is to publish outstanding contributions in the field across linguistic and disciplinary frontiers. Lexia publishes in English (preferred), Chinese, French, German, Italian, Portuguese, and Spanish and welcomes contributions from authors of all semiotic schools.*


**Public Journal of Semiotics**

Jordan Zlatev - jordan.zlatev@ling.lu.se

http://pjos.org/

*Public Journal of Semiotics (PJOS) is a non-profit open access journal that publishes original research articles in semiotics: the systematic study of meaning, in any kind of modality such as speech, written text, gesture and pictures. Our intention is to help make semiotics relevant for current issues in the world.*


**Punctum**

Grigoris Paschalidis - paschagr@jour.auth.gr

http://punctum.gr/

*Punctum. International Journal of Semiotics addresses itself primarily to the international community of younger researchers who utilize semiotics, either exclusively or as part of an interdisciplinary perspective, to explore a wide range of issues and challenges caused by our rapidly changing socio-communicative contexts and processes. It aspires to promote the crucial relevance and contribution of semiotics to the scientific study of the distinctive cultural dynamics of contemporary worlds.*


**Recherches sémiotiques / Semiotic Inquiry**

Martin Lefevbre - martin.lefebvre@concordia.ca

https://www.erudit.org/fr/revues/rssi/

*Founded in 1981, RS•SI is a peer-reviewed journal that takes the field of semiotics in the broadest sense, to include both the theoretical and empirical study of signs, sign systems and processes, signaling and communicative behaviour, and their foundations: philosophical, psychological, biological, social, cultural, etc. Its aim is to encourage and disseminate the advancement of knowledge in these areas toward a better understanding of the processes of signification and communication by publishing original and substantial articles, in English or in French, on topics related to the above domains of research.*


**Semiotic Review**

Paul Manning - semioticreview@gmail.com; simperingpollyanna@gmail.com

http://www.semioticreview.com/

*Semiotic Review (formerly The Semiotic Review of Books, 1990-2012) is a multidisciplinary open-access online peer-reviewed journal publishing original essays in the Humanities, the Social and the Natural Sciences which bear upon symbolic and communicative behaviour, cognitive systems and processes, cultural transmission and innovations, and the study of information, meaning and signification in all forms. Semiotic Review publishes two kinds of issues: occasional thematic issues (often proposed and edited by guest editors) and a single non-thematic "open" issue which collects those contributions that are not submitted for thematic issues.*


**Semiotica**

Marcel Danesi - marcel.danesi@utoronto.ca; Marcia Schwartz - Marcia.Schwartz@degruyter.com

https://www.degruyter.com/view/j/semi

*Semiotica continues in the tradition of the late Thomas A. Sebeok to publish and request research and theoretical frameworks relevant to contemporary semiotics in both English and French. It will continue to provide a scholarly platform in which semioticians and researchers in cognate disciplines can publish relevant work in the humanities and the sciences.*

**Semiotique et Bible**

Georgios Vasilakis - cadir@univ-catholyon.fr

http://www.ucly.fr/publications/semiotique-et-bible/semiotique-et-bible-182108.kjsp

*Semiotique et Bible specialises in the field of textual semiotics along the lines of A. J. Greimas' works. It encourages articles which develop a figurative theory of texts in the perspective of enunciation.*


**SemiotiX – A global information bulletin**

Paul Bouissac - paul.bouissac@gmail.com

http://semioticon.com/semiotix/

*A global information magazine. Its aim is to provide periodic snapshots of the situation of semiotic research in the world, with photos, editorials by, and profiles of, active semioticians, mini-reviews of books, state-of-the-arts at a glance, and selective publicizing of scholarly events.*


**Sign Systems Studies**

Kalevi Kull - kalevi.kull@ut.ee

http://www.sss.ut.ee/index.php/sss

*The mission of Sign Systems Studies, as the oldest journal in semiotics, is to be in symbiosis with all other centres and journals of semiotics in the world, publishing professional top quality articles in all areas of semiotics and to promote new ideas in semiotics.*


**Signa. Revista de la Asociación Española de Semiótica**

José Romera Castillo - jromera@flog.uned.es; signa@flog.uned.es

http://revistas.uned.es/index.php/signa

*Signa, founded in 1992, is a yearly academic journal devoted to semiotics in any of its fields (literature, drama, linguistics, film, communication, etc.). It is published at UNED (Universidad Nacional de Educación a Distancia) in Madrid (Spain).*


**Signs. International journal of semiotics**

Torkild Thellefsen - thellefsen@gmail.com

https://tidsskrift.dk/index.php/signs/

*Signs is an international peer-reviewed electronic journal on the semiotics of mind, consciousness, language and culture, as well as living and inanimate nature, and possible connections between them. The stance of the journal is interdisciplinary due to the nature of the subject and explores all processes of cognition, communication, meaning and information interchange, in which signs feature. The journal is also transdisciplinary in that it has an interest in the philosophical frameworks forming the specific semiotic outlook on cognitive, communicative and social processes.*


**Signs and Media**

Jia Peng - pj8024@163.com; Zhao Xingzhi - snnjkk@163.com

http://www.semiotics.net.cn/index.php/isms

*Signs & Media is a bilingual (English-Chinese), peer-reviewed academic journal, founded in 2008 by the Institute of Semiotics & Media Studies (ISMS), Sichuan University. Under the editorship of Professor Henry Yiheng Zhao, the journal endeavors to systematically expand semiotics to all fields of human sciences, covering, notably, communication and media studies, and to reinterpret the Chinese traditional semiotic heritage and, thereby, to develop the philosophical side of semiotics.*


**Signs and Society**

Asif Agha - asifagha@sas.upenn.edu; Linda Koh - knkoh@hufs.ac.kr

http://www.journals.uchicago.edu/loi/sas

*Signs and Society is a multidisciplinary journal in the humanities and social sciences focusing on the study of sign process (or semiosis) in the realms of social action, cognition, and cultural form. Taking as its broad mission <http://www.journals.uchicago.edu/journals/sas/mission> the study of "signs and society," the journal publishes articles that analyze sign processes in some specifiable or generalizable social circumstance, historical period, or textual artifact.*


**Social Semiotics**

Paul Cobley - P.Cobley@mdx.ac.uk; David Machin - david.machin@orebro.se

http://www.tandfonline.com/toc/csos20/current

*Social Semiotics invites contributions which provide a semiotic analysis of any phenomenon but, in particular, we welcome analyses of quotidian or neglected phenomena. All contributions must exemplify critique, exposing the ways in which the phenomenon under analysis embodies or facilitates some meanings whilst excluding others.*


**Transactions of the Charles Peirce Society**

Cornelis de Waal - cdwaal@iupui.edu

http://www.iupress.indiana.edu/pages.php?pID=94&CDpath=4

*Transactions of the Charles S. Peirce Society has been the premier peer-reviewed journal specializing in the history of American philosophy since its founding in 1965. Although it is named for the founder of American pragmatism, American philosophers of all schools and periods, from the colonial to the recent past, are extensively discussed. The journal regularly includes essays, and every significant book published in the field is discussed in a review essay.*

**Versus: Quaderni di studi semiotici**

Maria Patrizia Violi - patrizia.violi@unibo.it

http://versus.dfc.unibo.it/riv1.php

*VS (Versus) was founded in 1971 by Umberto Eco as the first international journal of Semiotics in Europe and since its first beginnings has published articles in three languages (English, French, Italian) by the most important scholars in the field (from Jakobson to Searle, Hintikka, Goodwin, Bertrand, Landowski, Fontanille, Tarasti, the Groupe Mu, and many others).*

**Zeitschrift für Semiotik**

Martin Siefkes - martin@siefkes.de

http://www.semiotik.eu/Zeitschrift-fuer-Semiotik

*This peer-reviewed journal of semiotics publishes excellent research in German and English from all fields of semiotics, primarily in thematic issues, but thematically independent submissions are also welcome. It selects contributions according to innovativeness, depth of engagement with semiotic traditions and theories, and analytical precision, and is similarly interested in theoretical articles and in studies that include empirical and experimental approaches.*

# ABSTRACTS

# THE "SEMIOTICS AND ITS MASTERS" LECTURES

BANKOV, KRISTIAN; New Bulgarian University, Bulgaria (kbankov@nbu.bg)
**Scarcity and Meaning: New Approach to Bridge Semiotics and Economy**

Abstract: As an axiomatic definition of Economy goes, "Scarcity is the fundamental economic problem of having seemingly unlimited human wants in a world of limited resources". Scarcity, in economy logic, is not only poverty or insufficiency, but also a formal principle regulating sign systems that transmit economic value. The two major currents of semiotics overlook this dimension of the semiotic phenomena. The sign model where the value of the sign is based on the difference from the other signs in the system ignores the number of emitted signs. The same with the fundamental tripartition of the types of signs and the advancement of the human cognition on reality – there the infinite semiosis rules over the semiotic phenomena. Contrary to both cases, when signs are presupposed to accumulate and transmit economic value their number and quantity are limited in respect of the performance of the economic system. In other words in order to maintain their value the signs of economic transaction need to be controlled and not to be reproducible in arbitrary way. Such perspective on the economic signification opens the possibility to develop a semiotic view not only on the standard economic exchanges, made with the intermediation of currency, but also on an infinity of new forms of business, emerged with the advent of the internet. I finish the review with some reflections on the scarcity of time as the major drive of the New economy.

Keywords: Semiotics, Economic signification, New economy, Currency.

Bionote: Kristian Bankov (1970) is Professor of semiotics at New Bulgarian University and Department Chair of the Southeast European Center for Semiotic Studies. His interest in semiotics dates back to the 1990s when, as a student in Bologna, he attended the courses of Ugo Volli and Umberto Eco. Bankov graduated in 1995 and has since taught semiotics at NBU. In 2000, he defended his PhD at Helsinki University with Prof. Eero Tarasti. In 2006, he became associate professor in semiotics and in 2011 he became full professor of semiotics. Currently, Professor Bankov is the Secretary General of the International Association for Semiotic Studies, elected at the 12th Congress of the Association held at NBU, Sofia in 2014. The scientific interests of Prof. Bankov were initially in the field of continental philosophy of language, philosophy of Bergson and existential semiotics. He then focused his research on sociosemiotics and issues of identity. Since 2005, he has been exploring consumer culture, while recently his interest has been directed to the new media and digital culture.

BRIER, SØREN; Copenhagen Business School (CBS), Denmark (sb.ibc@cbs.dk)
**Cybersemiotics: integrating Peircean semiotics with Luhmanian system theory to a transdisciplinary framework**

Abstract: Cyber(bio)semiotics is devoted to establishing a paradigmatic background for research on how can we integrate a first-person view with the type of knowledge on cognition produced in the natural, life and social sciences. My major claim is that combining Luhmann's system theory with Peircean phaneroscopically-based semiotics gives a new transdisciplinary framework, which is an alternative to "the unity science" of positivism on one hand, and post-modernism on the other. I advocate Cybersemiotics as a multidimensional semiotic constructive realism, the point of which is that signs as concepts and classifications arise in our embodied biological and social life forms. For our understanding of meaning production a concept has to have a phenomenological and emotional constitution, there is therefore no good reason why the inner world of cognition, emotions, and volition should not be accepted as just as real as the physical world as well as our cultural world of signs and meaning. It is the cultural and linguistic pertubated experiential body that matters in the production of a personal as well as an interpersonal cultural significations sphere permeated with signs. It is only theoretically possible to model signification, if we recognize the experiential body-mind as a complex, phenomenologically dynamic system. But this view is beyond "science". We therefore need to engage in the construction of a transdisciplinary framework.

Keywords: transdisciplinarity, phaneroscophy, experiential body, system theory.

Bionote: Søren Brier is Professor in the Semiotics of Information, Cognition and Communication Sciences at Copenhagen Business School. He is MSc in biology focusing on ethology from University of Copenhagen, PhD in philosophy of information science at University of Roskilde and Doctor (Habil) of transdisciplinary philosophy of science at CBS with the book "Cybersemiotics: Why information is not enough", Toronto U. P. He is founder and editor in Chief of the interdisciplinary quarterly Cybernetics & Human Knowing, a fellow of the American Society for Cybernetics; one founder of International Association for Biosemiotic Studies and on the editorial board of its Journal Biosemiotics as well as the scientific board of the Science of Information Institute and the Foundation of Information Science and of several scientific journals.

FAVAREAU, DONALD; University Scholars Programme, National University of Singapore (favareau@gmail.com)
**Beyond teleonomy: towards a biology of semiotic realism**

Abstract: "Only a sufficiently rich concept of semiosis can provide the conceptual tools necessary to explanatorily re-integrate living creatures (including, of course, human beings) into the natural world from which they came" wrote pioneering biosemiotician Jesper Hoffmeyer in 2008. In this talk, I shall briefly review Hoffmeyer and other biosemioticians' argument for a naturalistic understanding of the discovery, use, and growth of end-directed sign relations in the biological world, with particular focus on how living systems – both as individuals and in aggregate (i.e., as co-actors, communities and lineages) – "capture" relevant aspects of their relations with the immediately given set of physical constraints and possibilities, and preserve those recipes for future interaction possibilities as biologically instantiated signs. Via such process, not only are "successful survival strategies" within a given possibility space captured within a lineage (as in traditional accounts of Natural Selection), but, following Peirce, captured as well within those sign relations are the entire complement of previously untaken but still veridical real-world possibility spaces that are inseparably 'entangled' with that sign, and are still awaiting exploration in the moment-to-moment negotiation with the environment constituting the semiosic life of organisms.

Bionote: Donald Favareau is an Associate Professor at the University Scholars Programme at the National University of Singapore. A co-founder and current Vice-President of the International Society for Biosemiotic Studies, he is the author of numerous publications on biosemiotics, including the 2011 anthology with commentary *Essential Readings in Biosemiotics*.

**FONTANILLE, JACQUES**; Université de Limoges, Centre de Recherches Sémiotiques (CeReS), France (jacques.fontanille@unilim.fr)

**The anthropological dimension of Greimas narrative semiotics**

Abstract: Greimas' semiotics was built on three pillars: structural linguistics, phenomenology, anthropology. Thus, updating his semiotic theory requires, half a century later, a review of its relations at least with these three disciplines as they appear to us today. I shall here focus on the relations with the anthropology of nature, particularly the question of practical integrative schemes, styles and forms of life and collective modes of existence. This will lead to re-examine Greimas' narrative semiotics and reconfigure it in the light of the typology of anthropological practical schemes. The first was conceived at a time (that of Levi-Strauss' structural anthropology), when the scheme of exchange seemed alone to be able, on the one hand, to support the social bond and to found the collectives, and, on the other hand, to explain narrative dynamics. The second scheme proposes today a greater diversity of practical schemes, showing especially that each of them may configure a type of social bond, specific to a type of anthropological collective. The goal is to show the potential for diversification already found in Greimas and also the nature of the complementary contributions coming from the anthropology of nature.

Bionote: Jacques Fontanille, professeur de sémiotique à l'Université de Limoges, est membre honoraire de l'Institut Universitaire de France. Il est également président honoraire de l'Association Internationale de Sémiotique Visuelle, et de l'Association Française de Sémiotique. Il a été Président de l'Université de Limoges de 2005 à 2012, et Directeur de cabinet de la Ministre de l'enseignement supérieur et de la recherche en 2013-2014. Il est actuellement Président de la Fédération Romane de Sémiotique. Jacques Fontanille est l'auteur de plus de deux cent soixante publications dans les domaines de la sémiotique théorique, de la sémiotique littéraire et de la sémiotique visuelle, de la rhétorique et de la linguistique générale. Il a publié quatorze livres à titre personnel, notamment : Les espaces subjectifs ; Sémiotique des passions, avec A. J. Greimas ; Sémiotique du visible ; Tension et signification, avec Cl. Zilberberg ; Sémiotique et littérature ; Sémiotique du discours ; Pratiques Sémiotiques ; Corps et Sens ; Des images à problèmes. Le sens du visuel à l'épreuve de l'imagerie scientifique, avec Maria Giulia Dondero ; et Formes de vie.

**LANDOWSKI, ERIC**; Centre Greimas, Vilnius; CPS, PUC-São Paulo; CeReS, Limoges (eric.landowski@sciencespo.fr)

**Une heuristique risquée**

Abstract: Quel lien est-ce donc qui nous attache à la théorie sémiotique de Greimas ? La foi dans la validité d'une méthode qu'il suffirait d'appliquer ? Ou un intérêt raisonné, donc critique, face à un corps de propositions, d'hypothèses, d'intuitions qui demandent à être prolongées et nous incitent à inventer notre propre chemin en quête de sens ? Dans ce cadre, la vocation des modèles est de remplir, comme en optique, le rôle de lentilles aidant à démêler la complexité des objets. Mais si toute analyse requiert des distinctions conceptuellement tranchées, leur efficacité heuristique dépend de l'usage qu'on en fait. Les utiliser comme des cadres figés aboutirait à réduire au même tout ce qui se présente. En revanche, les pratiquer en leur permettant de jouer au gré de ce dont ils sont censés rendre compte mais dont ils ne peuvent rendre compte qu'en s'y ajustant, c'est leur permettre de déployer leurs potentialités en termes de compréhension et parfois même d'invention.

Bionote: Eric Landowski, chercheur associé au Centre de Recherche Sémiotiques de l'Université de Limoges (CeReS). Co-directeur du Centro de Pesquisas Sociossemióticas (São Paulo, PUC-SP). Professeur associé à l'Université de Vilnius (chaire de sémiotique). Co-directeur de la revue Nouveaux Actes Sémiotiques (université de Limoges). Publications principales: *La Société réfléchie. Essais de sociosémiotique*, Paris, Seuil, 1989; *Présences de l'autre. Essais de sociosémiotique II*, Paris, P.U.F., 1997; Passions sans nom. Essais de sociosémiotique III, Paris, P.U.F., 2004; *Les interactions risquées*, Limoges, PULIM, 2005; *Prasmė anapus teksto: sociosemiotinės esė*, (trad. P. Jevsejevas), Vilnius: Baltos lankos, 2015.

**LEE, YUNHEE**; Hankuk University of Foreign Studies, South Korea (yunheelee333@gmail.com)

**Intermedial narrative as communication media**

Abstract: Post-classical narratology has developed in two directions: contextualism and cognitivism. The former tends to represent the external world by a cultural and historical parameter, a type of ideological work, as in feminism or post-colonial narratives, while the latter represents the internal world of mental phenomena, emphasizing mindreading and empathy. Contextualist narratologies have a diachronic view where narrative becomes an instrument to contextualize or historicize, whereas cognitivist narratologies regard narrative as a cognitive mode, embodied in narrative medium specifics. In view of this, the paper examines the possibility of dialogical collaboration of the two directions by looking at intermediality of narrative between poetry and film for the purpose of communication. Narrative inquiry for communication media has two faces, that is, two doors of the poetic and the rhetoric within the Peircean semiotic perspective. Based on this premise I elaborate the relation between "narrative imagination" in poetry and "imagistic narrative" in film from a first-person perspective. In so doing, I will show how narrative form as an impregnator for sense-making is transmitted through medium specifics as entering at the door of poetics and coming out at the door of rhetoric after examining dialogical interaction between narrative imagination and imagistic narrative. Then I will conclude that the intermedial narrative amounts to communication media.

Bionote: Yunhee Lee holds a PhD in linguistics and semiotics from Korea University. She has been fully engaged in semiotic studies on various topics and themes and has published many papers in academic journals, both Korean and international. Particularly, she has explored applications of her theoretical model of activity semiotics in various domains of interpretative

activity. Her research interests include Peirce's semiotics, semiotic remediation, narrative, and film and media studies. Her published papers include "A semiotics of creativity and a poetic metaphor: towards a dialogical relation of expression and explanation" and "The Peircean semiotic approach to travel narrative: an analysis of 'The Art of Travel' by Alain de Botton. She is 'Humanities Korea' Professor at the Semiosis Research Center, Hankuk University of Foreign Studies, Seoul.

**MARAN, TIMO**; University of Tartu, Estonia (timo.maran@ut.ee)
**Environmental semiotics: to make semiotics matter again**

Abstract: The title of the conference "Cross-inter-multi-trans" reflects semiotics potential for interdisciplinary cooperation but it also exemplifies the ungroundedness of contemporary semiotics. If everything is possible, does anything matter? For addressing environmental problems, a different ontological stance is needed, where environmental processes are seen as both mediated and unmediated. Effects of global environmental change, animals coping with urbanised environments, human migration due to environmental causes – all these bond sign processes and the flows of matter and energy. In ecosemiotics or environmental semiotics, there are conceptual tools suitable for studying such topics: 1) semiotic pollution (breakdown of sign process due to internal or external disturbance); 2) ecological codes (distributed and environment-bound codes of interspecies communication; 3) meaning transfer (attribution of contextual meanings to environmental objects due to social or cultural causes); 4) semiocide (destruction of signs significant for someone because of someone else's malevolence or carelessness); and others. I will argue that the conceptual framework of environmental semiotics holds a potential to make semiotics matter in finding solutions for the crucial environmental problems of our time.

Keywords: environmental semiotics, ecosemiotics, ontology, semiotic analysis, environmental problems.

Bionote: Timo Maran is a Senior Research Fellow at the Department of Semiotics, University of Tartu, Estonia. Maran's research interests include theory and history of zoosemiotic, ecocriticism, Estonian nature writing and semiotic relations of nature and culture, and theory and semiotics of biological mimicry. His publications include "Mimikri semiootika" [Semiotics of mimicry] (2008), "Readings in Zoosemiotics" (co-edited, 2011), "Semiotics in the Wild" (co-edited, 2012), "Animal Umwelten in a Changing World. Zoosemiotic Perspectives" (co-authored, 2016).

**MARRONE, GIANFRANCO**; Université de Palerme, Italie (gianfranco.marrone@unipa.it)
**Critique de la culture… et de la nature**

Abstract: Mon hypothèse est que, aujourd'hui, la théorie sémiotique de Greimas peut jouer un double rôle de *critique de la culture*, conjuguant le slogan célèbre « hors du texte pas de salut » à l'exigence constante de « mordre sur le réel ». En particulier, mon intervention essayera de montrer : 1) l'apport méthodologique que la théorie structurale et générative de la sémiotique offre soit aux dites 'études culturels' soit aux recherches sociales sur les médias, la communication et le marketing ; il s'agira de reconstruire toute l'importance d'une socio-sémiotique en dialogue aux autres sciences humaines et sociales ; 2) les questions epistemologiques qui s'instaurent à partir de la problématisation de la dichotomie nature/culture, qui semble être à la base de la théorie greimassienne, et que certaines recherches récentes en anthropologie ont mis en discussion ; d'un coté, la fin du 'grand partage' /nature vs culture/ comme catégorie universelle pose à la sémiotique de corriger certains de ces formulations sur la sémantique profonde des cultures ; d'autre coté, les théories de la narrativité et de l'énonciation offrent aux anthropologues plusieurs dispositifs pour revoir l'hypothèse « multinaturaliste » des dites « quatre ontologies » proposées par Ph. Descola. A la critique de la culture, s'adjoint ainsi une critique de la nature.

Keywords: socio-sémiotique, critique, culture, nature, multinaturalisme.

Bionote: Gianfranco Marrone enseigne la Sémiotique depuis trente ans, à Palerme et dans plusieurs d'autres universités. Il travaille sur les médias, la ville, la nourriture, la vie quotidienne. Parmi ses livres : The Invention of the Text (2014), Principes de sémiotique du texte (2916), Sémiotique et critique de la culture (à paraître).

**MARSCIANI, FRANCESCO**; Università degli Studi di Bologna, Italy (francesco.marsciani@unibo.it)
**Ethnosémiotique : rapprochement de disciplines ou synthèse théorique ?**

Abstract: L'orientation ethnosémiotique, telle qu'elle se présente aujourd'hui dans les propositions de l'école greimassienne bolognaise, met en avant un défi d'innovation par rapport aux acquis dont fait état une lecture presque naturelle de son intitulation. Doit-on concevoir l'ethnosémiotique comme essentiellement un rapprochement entre la tradition ethnographique et l'appareil formel fourni par la sémiotique générative (dans la forme d'un décalage entre deux moment de travail : d'abord le recueil de données de la part de l'ethnographe et puis leur analyse de la part du sémioticien), où bien comme une synthèse entre les deux perspectives, synthèse dans laquelle l'ethnographie ne peut pas ne pas se reconnaître comme dèjà sémiotisée à tout moment, bien que souvent de façon implicite, et la sémiotique, à son tour, ne peut pas ne pas rendre compte de la façon dont le sens emerge dans toute situation vecue déterminée ? De cette manière, l'une se réfléterait dans l'autre pour composer une seule pratique d'analyse vouée à une plus générale élaboration sémiotique de l'attitude phénoménologique par rapport au sens de la vie.

Keywords: ethosémiotique, phénoménologie, monde-de-la-vie, signification.

Bionote: Francesco Marsciani (1952) est Professeur à l'Université de Bologne (Italie) en Sémiotique et Ethnosémiotique. Il s'intéresse à la théorie sémiotique générale, en particulier dans sa version structurale et générative (Greimas), et plus recemment à l'ethnosémiotique que lui meme a contribué a mettre en place à travers plusieures analyses de cas et des pubblications dédiées. Ses livres : Esercizi di semiotica generativa (Bologna 1999), Tracciati di etnosemiotica (Milano 2007), Ricerche Semiotiche I (Bologna 2012), Ricerche Semiotiche II (Bologna 2012), Minima semiotica (Milano 2012).

**MUROI, HISASHI**; Yokohama National University, Japan (hmuroi@ynu.ac.jp)
**Semiotics in a marginal island – 37 years of semiotics in Japan and myself**

Abstract: The Japanese Association of Semiotic Studies (JASS) was founded in 1980. At that time, in Japan, there was a kind of boom of contemporary thought especially focused on French thinkers like Barthes, Lévi-Strauss and others. Thus, for

several years, JASS got in the limelight but by the end of 80s became rapidly forgotten. During the society's early days, various types of people gathered, including linguists, anthropologists, philosophers, critics, architects, artists, film directors, computer scientists, biologists, etc. In Japan, semiotics has not succeeded to occupy any official departments in universities at last, so JASS has been a space for freelancers and a shelter for those who don't like to be bound by a specific discipline. In Japan, as the marginal island of East Asia, semiotic studies have survived as a peripheral and also marginal science, but I think that it has been playing a different and important role as a tool to connect different kinds of disciplines, areas and intellects. I would like to talk here about the 37-years' history of the JASS and some of the accomplishments that it brought.

Keywords: Semiotics, Japan, JASS, marginal.

Bionote: Hisashi Muroi is a professor of Yokohama National University and is teaching art theory and cultural semiotics. He has been a member of the executive committee of IASS/IAS since 1998. He has published many books including J*ohou to Seimei* (Information and Life - Brain, Computer and Universe), Shin'yosha, Tokyo, 1993 and *Tetsugaku mondai to shiteno Technology* (Technology as a philosophical problem), Kohdansha, Tokyo, 2000.

**NASTOPKA, KĘSTUTIS**; Université de Vilnius, Lithuanie (kestutaiciai@gmail.com)
**La mythologie sémiotique d'Algirdas Julien Greimas**

Abstract: Parallèlement à la rédaction de sa *Sémantique structurale*, Greimas s'est lancé dans les recherches en mythologie. Dans le premier volume de ses études mythologiques *Des dieux et des hommes* (1979), il a essayé de rétablir les coutumes et les rites propres à la communauté villageoise fermée. Le mythologue reconstruit les relations paradigmatiques des objets mythiques. La catégorie universelle *nature / culture* est homologable avec les structures élémentaires de la signification *cru* vs *cuit, nu* vs *habillé, eau* vs *feu, terre* vs *air*. Le deuxième volume A la recherche de la mémoire de la nation (1990), tout comme l'étude du mythe de la fondation de Vilnius et de celui de l'origine romaine de la noblesse lithuanienne, mettent en lumière la strate de mythologie lithuanienne qui est attestée dans des sources écrites des 13e–16e siècles et qui représente la religion pratiquée par la communauté unifiée lithuanienne avant l'adoption du christianisme. Greimas distingue plusieurs générations des dieux dans la mythologie lithuanienne. Les dieux de l'ancienne génération sont ensuite remplacés par une triade de dieux-seigneurs. En s'appuyant sur le matériel mythologique balte, Greimas reformule le schéma du modèle culturel trifonctionnel proposé par Georges Dumézil.

Keywords: mythologie, sémiotique, paradigmatique, modèle trifonctionnel.

Bionote: Kęstutis Nastopka est professeur affilié au Centre Greimas à l'université de Vilnius. Ses intérêts de recherche visent la sémiotique littéraire et l'histoire de la littérature lithuanienne. Il est le rédacteur de revue Semiotika (www.semiotika.lt). Il a publié en lithuanien, entre autres, quatre livres sur la sémiotique littéraire et la poésie lithuanienne : Poétique du poème lithuanien (1985), Le sens qui échappe (1991), Poétique du sens (2002), Sémiotique littéraire (2010, Prix national). Nastopka a traduit Sémantique structurale (2005) et Maupassant (2016) de Greimas, a édité un volume de ses recherches sur la mythologie lithuanienne (2005).

**NEŢ, MARIANA**; "Iorgu Iordan – Alexandru Rosetti" Institute of Linguistics, Romania (mariana_net15@yahoo.com)
**Icons of modernity in *Belle Epoque* Bucharest. An intermedial semiotic approach**

Abstract: A city can compare with other cities, but primarily it should compare with itself, its own past and present, ideals and realities, sources and outcomes. The era between ca. 1880 and 1914, usually known in Europe as *Belle Epoque*, was a turning point in the development of Bucharest city. It was the moment when Romania's capital irrevocably turned into a modern, Western European type of city. Histories and monographs, as well as foreign travellers' accounts, show its rapid progress and urban improvements. Many views and descriptions of the same spot are often available; in this case, the connotations of each and every view are different. The significance is in the eyes of the beholder. The plurality of city views is also a vivid sign of the plurality of lifestyles and world views in modern Bucharest. It is a token of aesthetic democracy, as well as of democracy *tout court*. Starting from the premise that the representation, the image of a city and of its inhabitants is the public interface of identity, and that the representations in various media are complementary, the lecture will discuss the semiotic aspects involved in a few bird's eye views of the city (or of parts thereof) as described in guidebooks and travel memoirs and as shown in films and on postcards issued in Bucharest during the *Belle Epoque*.

Keywords: Bucharest, *Belle Epoque*, icons, modernity, intermediality, semiotics.

Bionote: Mariana Neţ is Professor and Senior Researcher at the "Iorgu Iordan – Alexandru Rosetti" Institute of Linguistics of the Romanian Academy, in Bucharest, Romania. For the last three decades she has been a guest lecturer at many universities in Europe and the US. She was a guest professor at the University of Perpignan (1993) and at the Early-Fall School of Semiotics (1997, 2002). She has published 150-odd scholarly essays in Romanian and international journals and anthologies. She has also edited or co-edited 4 issues of international journals (S, Signa) and anthologies. Among her books: "Once upon Two Cities. A Parallel between New York City and Bucharest by 1900", Champaign, IL, 2016; "Capricci on Fairy-Tale Themes", Bucharest, 2016 (in Romanian); "Alexandre Dumas, écrivain du 21e siècle", Paris, 2008; "Literature, Strategies, and Metalanguage. A Semiotic Approach", Vienna, 2002; "Literature, Atmosphere, and Society. A Semiotic Approach", Vienna, 2000; Post-War Writers' Memoirs in Romania and France. A Study of Mentalities".

**OJALA, JUHA**; University of Oulu, Finland (juha. @oulu.fi)
**Development of agency as semiotic empowerment: a Peircean analysis**

Abstract: Action is central to Peirce's semiotics, *agency* to e.g. education, human and social sciences. What is the relation between agency, generally as the *capacity to act* and produce effects, and *habits of action – meanings* ("for what a thing means is simply what habits it involves", CP 5.400)? Whence subject's agency? The semiosis of a *sensorimotor agent* is a direct coupling between the dynamical object and the dynamical interpretant, the sign having only potential relations to its object and interpretant, i.e. icons and rhemes. As one of the objects in the world, an *instrumental agent* is affected and affects due to causality. The correlations of perceiving and acting in such situations allows the agent the use of and reliance on tools, as features of the situations are selected and bound together to indeces and dicents. *Ruptures* of that reliance

cause irritation of doubt and raise inquiry upon the relation of complying and non-complying objects, i.e. objects with agency, subjects. Since the inquiry involves the emerging subject as an object in the world, situations are correlated with object's own existence. This yields not only *emotions*, but also an understanding of the self versus world of objects, leading to a practical theory of mind. As inquiry continues, the subject becomes aware of the causes and ramifications of *own and joint actions*, and is empowered to *intentionally* act in the actual and social world. The sign now has full relations with its object and its interpretant, it stands for something, and yields meaning and habits of action.

Keywords: sensomotor system, instrumental action, experience, ten classes of signs, semiotic interaction.

Bionote: Juha Ojala (Ph.D., M.M.) is Professor of music education at the University of Oulu, Finland. His main research interests are Peircean semiotics; mind, meaning and music; music education, composing and technology. He is the editor-in-chief of the journal Musiikki (of the Finnish musicological society). His book *Space in musical semiosis. An abductive theory of musical signification* was published by the International Semiotics Institute in 2009. He is also active as musician.

SHANK, GARY; Duquesne University, USA (garyshank@comcast.net)
### The semiotic inquirer and the practice of empirical inquiry

Abstract: C.S. Peirce was well known for changing his ideas: models, terms, and architectonics, among others. But he never deviated from the model of the Postcartesian empirical inquirer that he introduced in his early work. He saw that the task of the empirical researcher was to pursue a search for meaning, most often in the face of genuine doubt, that would be ultimately validated through its application within the world of experience. Unlike Descartes, he turned away from the individual 'cogito' toward a collective model of understanding that leads to truth. In this paper, I shall build upon these aspects of semiotic inquiry to explore just how revolutionary Peirce's turn from Descartes can be. In particular, Descartes's project of reducing duality to unity is shifted in the exact opposite direction. Peirce showed the way to move from two to three. Peirce's ideas move us away from reductionism toward an expansive type of triadic understanding that, by its nature, provides stability. We can pull this together with a thought experiment. Descartes, whether he meant it or not, yielded the domain of 'objectivity' to empirical inquiry. This has been an ongoing disaster for the natural and human sciences. By moving away from this dead end, we can re-conceptualize the empirical inquirer as a semiotic being, and not, by taking Descartes to his logical end, an inquiry 'machine.' These thoughts will be applied to practical examples.

Keywords: Peirce, inquiry, Postcartesian models, empirical semiotics.

Bionote: Gary Shank is Professor in the School of Education for Duquesne University, USA. He has been active in semiotics and qualitative research for decades. He is the author of five books and numerous papers and presentations. His focus in semiotics has been concentrated of late on how Peirce's ten classes of signs and his implicit model of the semiotic inquirer can be integrated in such areas as biosemiotics and semiotics of culture.

STABLES, ANDREW; University of Roehampton, London; International Semiotics Institute, Kaunas
(andrew.stables@roehampton.ac.uk)
### Notes towards a semiotic theory of learning

Abstract: I will consider how conceptions of learning are dependent on conceptions of semiosis and of the sign itself. The first part of the lecture will deal with metaphysical and ontological assumptions underpinning semiosic models and argue for a process account according to which the sign can be understood as a feature of an event. The second part will consider how universal patterns of response as habitual behaviour modified by new circumstance can be understood as encounters of the familiar or recognised with the strange or new, analogous to the Subject-Predicate nature of language. The final part will consider the implications of this view for our understanding of learning and for the work of teaching.

Keywords: learning, semiosic models, teaching.

Bionote: Professor of education and philosophy and Deputy Director for Research in the School of Education at Roehampton University, Prof. Stables has been working for some years on a philosophically coherent account of semiosis that draws on both Peircean and Structuralist traditions and offers an explanatory framework for revised conceptions of learning and teaching. With others, he is working on Semiotic Learning Theory to be published by Routledge in 2017.

TARASTI, EERO; Helsinki University, Finland (eero.tarasti@helsinki.fi)
### The Greimassian roots of existential semiotics

Abstract: Existential semiotics is an approach between the continental German-French philosophy and the semiotic tradition established by A. J. Greimas. In its last phase this school transgressed the borders of linguistic discourse and text analysis and became an all-encompassing philosophical issue close to even some anglo-analytic ideas like modal logics. Nevertheless, existential semiotics remains faithful to Greimas in certain of its most relevant findings, like the notions of isotopies, shifters, modalities, aspectualisation, while on the other hand it rejects or transforms some of its theses, a.o. the generative trajectory and semiotic square. The latter becomes now the 'Zemic' model in which more important is the movement between four terms than their Cartesian categories as such. Hence, Greimas remains valid within this new theory albeit it is provided with new interpretations in a theoretical context which strives to be more 'surrounding' (englobant) and constituting a new 'configuration of knowledge' as Foucault said.

Keywords: A. J. Greimas, existential semiotics, semiotic square, Zemic model.

Bionote: Eero Tarasti (1948) is Professor of Musicology at Helsinki University, Honorary Director of the International Semiotics Institute, Founder and president of the Finnish Semiotic Society, co-founder and director of the Musical Signification Project, editor-in-chief of the Acta Semiotica Fennica series. He earned his PhD from Helsinki University (1978) after studies in Paris with Claude Lévi-Strauss and A.J. Greimas. He was made Honorary Doctor at Estonian Music Academy, New Bulgarian University and Indiana University; Honorary Fellow of Victoria College (Toronto University); and decorated with the White Rose Order, Finland, the Palmes Académique, France, and the Ordem Rio Branco, Brazil. He has published over 400 articles, dozens of edited anthologies and monographs, including: Myth and Music (1979), A Theory of

Musical Semiotics (1994), Heitor Villa-Lobos (1996), Existential Semiotics (2000), Le secret du professeur Amfortas (novel, 2002), Signs of Music (2003), and Semiotics of Classical Music (2012).

**WĄSIK, ZDZISŁAW**; Adam Mickiewicz University, Poland (zdzis.wasik@gmail.com)
**Natural and cultural layers in the semiotic becoming of language(s)**

Abstract: The paper focuses on a historical-evolutional approach to individual/collective dimensions of language as a property of its speakers/learners viewed from the perspective of its semiotic becoming in ecologically determined collectivities through transgenerational transmissions of inborn speech faculties and conventionally established verbal signs. Therefore, it will start, against the background of divergent evolutionism and convergent diffusionism, stating that languages have a mixed character while splitting up both into new branches, and while influencing each other through dissemination of changes, with an enumeration of observable/inferable modes in which language exists through signs. Human semiotic expressivity is manifest in intentional productions and utilizations of verbal signs, referring to virtual, or actual, things and states of affairs, which form the signified and communicated reality of everyday life. The natural and cultural layers of language(s) will be seen as potential owing to an innate speech faculty localized in the genetically specialized neuronal centers of human brains to communicate by verbal means of signification through the implementation of physiological techniques. Such layers might have emerged by evolutionary adaptations of animal/human organisms to their natural and artificial surroundings through the extension of their communicational abilities preexisting in their genetic memory.

Keywords: Umwelt, Lebenswelt, possible worlds, semiotic phenomenology, constructivism.

Bionote: Zdzisław Wąsik is Professor Ordinarius at the Philological School of Higher Education in Wrocław and Adam Mickiewicz University in Poznań. He was a (co)organizer of, inter alia, The Symposium on Human Understanding: The Matrix of Communication and Culture, Fifth International Communicology Institute Summer Conference, Jelenia Góra. He took part in several conferences at the International Summer School of Semiotic and Structural Studies (Imatra, Finland). As the author of recognized books, editorials and articles from general linguistics, comparative Indo-European, history and methodology of linguistics, as well as semiotics and communication theory. As a frequent participant of international conferences and guest lecturer, he became Fellow and Bureau Member of the International Communicology Institute, Nominated Member of the Romanian Association of Semiotics, Nominated Member of the Semiotic Society of America, and Honorary Member of the Semiotic Society of Finland, and Invited Member of the Academy of Cultural Heritages.

**WEST, DONNA E.**; State University of New York at Cortland, U.S.A. (westsimon@twcny.rr.com)
**Glimpses into Peircean event imaging: episode-simulation as a scaffold for right-guessing**

Abstract: Peirce's concept of virtual habit, established in his later manuscripts (1909: MS 620), constitutes a scaffold for abductive reasoning. Especially notable is how virtual habit (graphic pictures in the mind) compel the conduct which children ultimately employ to avert/hasten anticipated consequences. Virtual habits surface as vivid action-images, so specific that they qualify as determinations (1908: MS 611) soon to be enacted. Although they do not rise to the level of habit, in that repetition has not yet materialized, they, nonetheless, serve a higher calling, inciting novel hypotheses which propel habit-change. Episodic memories emerge at 3;0 (Hayne & Imuta, 2011) when index differentiates the where of event scenes. Vivid episodic memories are constructed when index hastens the application of logic to cause-effect scenarios, such that spatial relations suggest a logic for event frames/scenes, in line with Schacter & Addis' 2007 Constructive Episodic Simulation Hypothesis. The inquiry shows how Peirce's concept of virtual habit constitutes a most effective preparation to implement novel inferences; it demonstrates how specific, vivid imaging renovates the most plausible problem-solving behaviors.

Keywords: Peirce, virtual habit, episodic memory, inferencing.

Bionote: Donna E. West is Professor of modern languages and linguistics at the State University of New York at Cortland (USA). For over 25 years she has been presenting and publishing internationally in Semiotic studies using Peirce's sign system and comparing it to semiotic properties in the works of Karl Bühler, Lev Vygotskii and Jean Piaget. She is the first investigator to apply a developmental Psycholinguistic perspective (supplying fresh data) to Peirce's ten-fold division of signs; as such, her work offers empirical answers to phenomenological questions. Her book "Deictic Imaginings: Semiosis at Work and at Play" (2013) investigates the role of Index in the acquisition of demonstratives and personal pronouns. The impetus for the 2016 anthology "Consensus on Peirce's Concept of Habit: Before and Beyond Consciousness" (which she edited) derives from her fascination with how Peirce's habit relies chiefly upon index's role in establishing event profiles.

# 10TH CONFERENCE OF THE NORDIC ASSOCIATION FOR SEMIOTIC STUDIES (NASS X)
## NORDIC-BALTIC LINKS, NETWORKS AND DOMAINS IN SEMIOTICS AND BEYOND

**BRUNI, LUIS EMILIO (leb@create.aau.dk)**
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*The 10th conference of the Nordic Association for Semiotic Studies (NASS X) is held in conjunction with the 13th World Congress of Semiotics (see http://isisemiotics.eu/iass2017/) which is arranged by the International Association for Semiotic Studies (IASS-AIS), the International Semiotics Institute (ISI), and Kaunas University of Technology. Given that ISI is one of the semiotic centres of excellence in the Nordic-Baltic region, that Lithuania has recently become a member of NASS, and the fact that NASS has a long-standing relation with IASS, the choice of collaborating with the World Congress is very natural. The title of the 13th World Congress of Semiotics is "CROSS-INTER-MULTI-TRANS-", and relevant topics include "relations", "interactions", "contaminations" in semiotic theories as well as social and biological processes. NASS X will*

*overlap thematically with the theme of the 13th World Congress of Semiotics, with a special focus on Nordic-Baltic links, networks and relations. This includes an emphasis on semiotic clusters in the region and how they deal with the complexity of such overlapping issues. It is our conviction that the multifarious semiotic seminal ideas that have originated in our region have much to offer to the debate on current social changes, technological innovations and the relations between ecological, cognitive and techno-cultural systems. Additionally, NASS X will feature roundtables on Nordic semiotic clusters and centres (such as Tartu, Lund, Århus, Kaunas) highlighting educational programs and research agendas in light of the future.*

**BATRA, CHARANJEET SINGH**; University of Ontario Institute of Technology, Canada (charanjeet.batra@uoit.net)
**Semiotic square and primordial time**

Abstract: This paper is dedicated to Algirdas J. Greimas and his work on semiotic square. To search for complete meaning (that equals, no meaning, plus meaning), a reinforced collaboration among cross-cultural diverse communities is required. For example, building on inter-disciplinary knowledge and by placing time on semiotic square, the paper explores the "fourth time" - that grounds trimodal time: past, present and future. This "fourth time" or primordial time brings beneficial explanations on Greimas' "deep structure". Interestingly, the word primordial is universally understood to have a similar meaning in various scenarios: conducting a scholarly or scientific investigation, seeking serenity, sacredness, or a secular inquiry. Inspired by Hébert Louis agreement that "time itself can be put on a semiotic square." This argument is built upon considering "dyadic oppositions": past/future then present becomes: nor past nor future. Subsequently, primordial time is introduced and explored for further insights and discussions. The argument is further validated by a collaborative experiment by a study of time perceptions (Vohs & Schrneichel, 2003) after engaging in regulatory versus non regulatory tasks within the conceptual framework of the Semiotic Self (Wiley, 1996).

Keywords: semiotic square, primordial time, trimodal time.

Bionote: Charanjeet Singh Batra is a first year student of a MEd program of UOIT. He works as an educational researcher at Centennial College, Toronto, Canada. His research interests include mutual language(s) learning, and collaborative learning using technology.

**BRUNI, LUIS EMILIO**; Aalborg University, Denmark (leb@create.aau.dk)
**Narrative identity in cultural dynamics: a heterarchical entanglement**

Abstract: Having deep roots in psychology, the interdisciplinary field of Narrative Identity has mostly explored the level of individual narrative identity, and very little has been said about cultural narrative identity. The construction of Identities – or more precisely narratives of identities: "the sort of identity to which a human being has access thanks to the mediation of the narrative function" (Ricoeur, 1991) – has become a multidimensional and multilayer phenomenon which spans through a web of emerging intertwined spheres and domains encompassing inseparably the individual, the social and the cultural; in domains that go from private to public, from family to work, from local to national to regional to global, touching the many nuances of interest groups and stakeholders co-existing heterarchically in a globalized civil society. The vastness and interdisciplinary nature of "identity studies" make evident how the "problem of identity" is centrally linked to the most pressing issues of contemporary reflective society. In this presentation, I introduce a heterarchical perspective in order to make an approximation to cultural narratives of identities in the dynamic semiosphere.

Keywords: narrative identity, cultural dynamics, heterarchies, semiosphere, globalization.

Bionote: Luis Emilio Bruni is at Aalborg University (Denmark) since 2004 where he is Associate Professor at the Department of Architecture, Design and Media Technology and directs the "Augmented Cognition Lab", where he has been dedicated to the study of cognitive processes and affective states in relation to digital, interactive, immersive and representational technologies, and in a broader perspective to the relations between cognition, technology and culture with focus on sustainability. For 10 years, he was a guest lecturer in bioethics and sustainability at the Department of Biology of the University of Copenhagen. From 1987 to 1991 was researcher at the Communication Science and Artificial Intelligence Research Centre "Semeion" of Rome, Italy. From 1996 to 1999 was especial adviser on biodiversity, bioethics and sustainable development to the Amazonian Parliament. He was founder member of the International Society for Biosemiotic Studies (ISBS). In 2011 was elected president of the Nordic Association for Semiotic Studies (NASS) and seats in the Board of directors of the International Society for Information Studies (ISIS).

**ISSAJEVA, JELENA**; Tallinn University of Technology, Estonia (jelena.issajeva@gmail.com)
**Sign theoretical approach towards the investigation of mental imagery**

Abstract: What is a mental image? This question remains one of the most debated ones in cognitive psychology, cognitive sciences and philosophy of mind. The scientific project "Sign theoretical approach towards the investigation of mental imagery" aims at investigating the nature of mental imagery (MI) from the perspective of the sign theory. Contrary to the traditional representational paradigm, according to which MI has either propositional or pictorial format, I propose to account of mental imagery using the semiotic approach, i.e., in terms of signs and signifying relations. Thus, I claim that: 1) MI shares the same characteristics with a sign. In other words, it has an object, interpretant and representamen (following C. S. Peirce's theory of signs). 2) MI is formed in the semiotic process. Relations between MI's elements define the particular properties of an image produced. Hence, according to a sign-theoretical approach, mental imagery constitutes a complex sign system, which is defined by dynamic semiotic relations. Under closer investigation, the semiotic approach applied to explain the nature of mental images not just avoids the long-standing contradictions in the field, but also gives a novel perspective on the nature and function of mental images. All in all, a sign-theoretical approach, I believe, might give an exhaustive and unified account of mental images, as well as accommodate the growing body of divergent empirical evidence, thus getting closer to the solution of the long-debated question of the nature of mental imagery.

Keywords: mental imagery, mental representation, sign theory, semiotics of C. S. Peirce.

Bionote: Jelena Issajeva is a PhD candidate and a junior research fellow at Ragnar Nurkse School of Governance and Innovation, Tallinn University of Technology, Estonia. She graduated from Aarhus University (Denmark) in 2012 with a

Master's degree in philosophy and cognitive semiotics. Currently, she teaches philosophy in Tallinn University of Technology and conducts her own interdisciplinary research on mental imagery and sign theory. Her research interests lie mainly in the fields of philosophy of mind, experimental philosophy, cognitive science, and semiotics. Jelena Issajeva is also a member of the project "Abduction in the Age of Fundamental Uncertainty", which is supervised by Professor Ahti-Veikko Pietarinen (Tallinn University of Technology).

**LENNINGER, SARA**; Lund University, Sweden (sara.lenninger@semiotik.lu.se)
**Inverting cultures: the pictorial ceremonial of a suicide bomber and the "unhomeliness" off the photographic picture**

Abstract: On the 14th of January in 2004, Reem Raiyshi killed herself and four Israeli soldiers in a terrorist attack at a border crossing between Israel and Gaza. Soon after the pictures of deceased Reem and her young son were sent to media agencies in Europe, they started to circulate on the Internet. Although the picture of Reem is not unique, it forms a part of a subculture: the ceremonial of the suicide bombers seemed at that time to require the pictorial rendering of the perpetrator/victim in his or her declaration of the action before completing the act. Published on Internet, and circulating in the mass media, the picture addresses not only the Ego culture of the perpetrator /victim, but also that of the attacked culture. To come into speaking terms with the external culture or to alter between being "alien" or to be "one of ones own", one must submit to a meaning already known by the other culture (Lotman 2009). To insert "alien" elements, integrated with the meaning taken for granted, can be understood as a strategy in pictorial rhetoric in order to evade norm grounded predictability and invert cultural hierarchies. This case study adds the complication of the same picture confirming both to the status of Ego culture and as the "threat" of an intruding other-culture in the dynamics of regulating us and them.

Keywords: photographic picture, cultural encounters, media, norm.

Bionote: Sara Lenninger is a PhD in semiotics at the Department of Cognitive Semiotics, Lund university. She is also a lecturer in early childhood education at Kristianstad University.

**LINASK, LAURI**; University of Tartu, Estonia (lauri.linask@ut.ee)
**Lev Vygotsky's concepts of signs**

Abstract: Lev Vygotsky's research is well-known in semiotics for its understanding of children's development as a fundamentally sociocultural process. His work has sometimes been adopted in the semiotic research through his concept of sign as a psychological tool, which he introduced independently of other major theories of signs. Previously, it has been argued that concepts of signs as tools are not compatible with Peirce's doctrine of signs. Yet, Vygotsky's concept of symbolic activity is broader than his concept of sign, while lacking some of the downside which instrumental concepts might bring along. Furthermore, in his later works, Vygotsky himself abandons, to some extent, the instrumental concept of sign and adopts Husserl's terminology. By introducing to the discussion some lesser known writings by Vygotsky and his co-workers, it is argued that the concept of symbolic activity is fully acceptable in the conjunction of cognitive, socio- and cultural semiotics, as it brings together, on the symbolic threshold, cultural and cognitive development of the child both on the processual level and in ontogeny. In that, Vygotsky's work remains as essential in rooting the cultural semiotics in the individual and explaining how children become full participants within their cultures.

Keywords: Vygotsky, signs as tools, symbolic activity, symbolic threshold, child development.

Bionote: Lauri Linask is a PhD student of semiotics at the University of Tartu. His main area of research is general semiotics and semiotics used in approaches to child development, with more specific interest in the history of ideas in developmental research.

**MARTINAVICHENE, YULIYA**; European Humanities University, Lithuania (julia.martinavichene@ehu.lt)
**Semiotics' didactics in the era of hypermodality: teaching the science of signs to digital aborigines**

Abstract: Teaching semiotics has never been an easy task. The range of didactical instruments used by prominent semioticians (Saussure, Barthes, Lotman, Eco, Greimas, to name a few) is quite thoroughly documented, although this field of study still lacks integrative studies of semiotics' didactics. But, what is more important, semiotics didactics (yet an underdeveloped field) has not been updated to a current context when Web 2.0 technologies and the hypermodal mode of communication appeared to be tightly interwoven into teaching and learning practices. Distant learning and principles of life-long learning transform the pedagogical field to a considerable extent, and semiotics didactics has also been transfigured in order to be effective in this brave new educational world. The present paper aims at problematizing the methodology of teaching semiotics in the hypermodal era for the so-called digital aborigines, and to present the author's own didactical solutions for BA students.

Keywords: semiotics' didactics, digital aborigines, teaching methodology.

Bionote: Yuliya Martinavichene is a lecturer at the European Humanities University. Having obtained an MA in visual and cultural studies with a particular focus on visual semiotics, she has been teaching semiotics and the theory of advertising at the Department of Media (EHU) for six years. Her main research interests include visual social semiotics, semiotics didactics, semiotics of power and advertising.

**PÄRN, KATRE**; University of Tartu, Estonia (katre.parn@ut.ee)
**Survival of the fittest: a semiotic probe for threshold testing**

Abstract: One of the most special aspects of semiotics that sets it apart from many other academic disciplines is its extension across the biological, social and cultural spheres. This provides a privileged position for analysing the continuities between, growing complexities of, and differences in sign processes in these realms. As a result, we have a special viewpoint for analysing the boundaries or thresholds between the biological and cultural, the ways they are interrelated, intersected, and bridged. In my presentation, I will analyse the concept of the "survival of the fittest" as an example of the

relations and interactions between the biological and cultural spheres. As it traveled from the biological theory to culture, it has been used as a tool for explaining a variety of cultural processes from cognitive to techno-cultural. As such, it is a curious node in the networked relations between the biological and the cultural. Its relevance to explaining human behavior is justified in various ways – it can be interpreted as the most natural, unescapable mechanism, as a naturalizing mechanism, as well as a potent metaphorical model. Above all, it is a very interesting case for probing and questioning the semiotic relations and thresholds between the two spheres.

Keywords: cultural semiotics, biosemiotics, metaphorical modelling, semiotic threshold.

Bionote: Katre Pärn works as a junior researcher in Department of Semiotics, University of Tartu. Her main research fields are cultural, media and film semiotics, and current research interests concern the application of concept of modelling systems for analysis of cognitive and cultural effects of sign systems/media, as well as methodology of semiotic analysis. She gives courses on media semiotics, film semiotics, and research methods in semiotics. She has worked as an editor for documentary "The Measure of Man" (2011), writes reviews for the Black Nights Film Festival and knits.

**RAHMANOVA, AYNUR**; University of Tartu, Estonia (alcui1868@gmail.com)
**The novelistic force according to Lotman: from chronotope to semiosphere**

Abstract: Mikhail Bakhtin is well remembered mostly for introducing the concepts of dialogism, heteroglossia, and the carnivalesque. The combination of these concepts can be characterised as the "novelistic force", which Bakhtin first began to develop in his analysis of Dostoevsky's poetics, and later worked into a more general theory of culture. However, the ideas that worked well in the specific context of Dostoevsky's novels reflect less accurately in a different context, such as the medieval carnival, or even more broadly, the culture itself. Applied in these contexts, Bakhtin's novelistic force strikes as too naïve, or even inaccurate. This is not to say that the novelistic force is of little value in a cultural context; and in fact, when reading Juri Lotman's writings on the semiosphere, it is clear that Lotman draws inspiration from Bakhtin. My aim is to trace how Lotman's concept of the semiosphere developed from Bakhtin's writings on Dostoevsky's polyphonic novel, and how through Lotman, Bakhtin's ideas reach further beyond the comparatively narrow context of its origin. In order to be applicable to cultural semiotics, Bakhtin's novelistic force underwent cycles of refinement, interpretation and adaptation, first by Bakhtin himself, and later by Lotman, in a more general context.

Keywords: Bakhtin, Lotman, semiosphere, dialogism, heteroglossia.

Bionote: Aynur "Luke" Rahmanova studies at the University of Tartu, Estonia, and specialises in jokes, the grotesque and carnival.

**RESTANEO, PIETRO**; Sapienza University of Rome, Italy (pietro.restaneo@uniroma1.it)
**Lotman's dialogues in time and space: Leibniz and the semiotic monad**

Abstract: The proposed paper aims to contribute to the understanding of Lotman's theory and history by exploring those "relations" and "contaminations" in the author's ideas that are much less known and analysed, and whose importance has not been fully recognised yet. In the paper, I will explore one of the most important yet barely acknowledged influences on Lotman's theory of culture: German philosopher G. W. Leibniz. Through unpublished archival documents, the paper will explore Lotman's peculiar encounter with Leibniz's theory, mediated by Hegelian historian Kuno Fischer. Fischer's mediation will be the key to understand how Leibnitian metaphysics came to heavily influence Lotman's ideas. At the same time, I will try to show how Lotman's reading of Leibniz was an active reading: in the theory of the monad, Lotman was seeking an answer to a specific problem that he shared with other authors, such as Jakobson, Trubeckoj, Gukovskij and Marr: the question over what Sériot called "the structure and the whole". At the end of the paper, I will argue that by reconstructing the history of the question that Lotman was trying to answer to, it will be possible to better frame the author within a bigger network of intellectual relations, influences and contaminations.

Keywords: history of semiotics, Juri Lotman, cross-disciplinary, G. W. Leibniz.

Bionote: Pietro Restaneo defended his doctoral dissertation in philosophy of language at Sapienza University of Rome in 2016. His thesis was a reconstruction of Juri Lotman's ideas titled "Semiotics, philosophy and politics in the thinking of Jurij M. Lotman". His research interests revolve around the history of linguistic ideas, with a special focus on the interrelation of political and semiotic theories. To this purpose, beside Lotman and the Tartu-Moscow school, he is now researching the relationship between what linguistics, and especially Soviet linguistics, had on Antonio Gramsci's Prison Notebooks. He was researcher in the project "Biosphere and semiosphere. Towards a critical and theoretical reconstruction of the concept of space in V. I. Vernadskij e J. M. Lotman", and principal investigator in the project "The Soviet sociolinguistics: discovering de Courtenay's disciples in Leningrad" in 2015.

**SAHAKYAN, INESA**; University of Grenoble Alpes, France (inesa.sahakyan@univ-grenoble-alpes.fr)
**How information interacts with knowledge: an attempt to explain the virtuous circle of cognition**

Abstract: The purpose of this paper is to suggest a diagrammatic representation of the process of semiosis. Accounting for the way signs act and interact through semiosis to make cognition possible is the primary goal of our endeavour. My framework of analysis is based on the Peircean theory of information as logical quantity (doctrine of logical quantity 1867-1893). I will start with accounting for the way the Immediate Object and Interpretant of the sign result in and relate to the Dynamical Object and Interpretant, as well as the Final or Ultimate Interpretant of the sign. Next, I will examine the way signs process and vehicle information in order to construct knowledge. I argue that in the process of cognition knowledge and information interact constantly in a virtuous circle to construct knowledge on the one hand, and on the other, to use that knowledge to derive further information from outer representations. Furthermore, I will draw a distinction between the *cognitive value* of a representation and its *informative value*. Finally, I will attempt to develop a diagram that would represent the process of semiosis and account for its role in human cognition.

Keywords: knowledge, information, cognition, diagrammatic representation of semiosis.

**SANDIN, GUNNAR**; Lund University, Sweden (gunnar.sandin@arkitektur.lth.se)

**An architectural construction of Scandinavia: on the cultural semiotics of dialogic image-making**

Abstract: Semiotic models of cultural influence, such as those of Lotman, Sonesson, Posner and Cabak Redéi, as well as post-colonial views on cultural encounters, such as those of Bhabha and Spivak, emphasize relations to an appreciated and at the same time ignored, or detested "other". This paper discusses the construction of a Nordic identity in a design of a Scandinavian Theme Park made by three American consultants in co-operation with a local Swedish design team, through a study of the image production of houses, parks, roads, cities and landscapes in those designs. The presence of "American" as well as "Scandinavian" identity in this dialogic construction is addressed by looking at the adoption of ready-made identities, or cultural clichés as it were. Scandinavian (or Nordic) culture is represented in the visualised proposals by such stereotypes as Vikings, Trolls and Cars, while the material presence of Americanness is indicated by economic calculus, as well as by choice and style of images. In a semiotic account Americanness can here be seen as (the preferred) Alter, while Scandinavia is returned as symbolised matter, culturally alienated even if recognised. A semiotic approach thus supports an analysis of what is sacrificed and what is kept, as images of culture are created.

Keywords: design, culture, identity, dialogue, stereotype.

**SCHROEDER, LISE**; Aalborg University Copenhagen, Denmark (lisesch@plan.aau.dk)

**Signs of design in the field of maritime spatial planning**

Abstract: During the past decade, a number of projects on maritime spatial planning have been carried out in the Baltic Sea Region in order to facilitate the ongoing process of making national plans balancing the needs for safeguarding as well as the demands for exploitation of the marine environment. In general, spatial planning can be understood as design processes, where knowledge on existing conditions as well as values, interests, and needs is analysed and transformed into a plan for future use of an area, which can be communicated by various presentational means. This research takes its point of departure in the specific challenges related to cross-border interaction and collaboration within maritime spatial planning and the need for establishing shared understandings and ontologies across professional domains as well as across borders. Based on a conceptual understanding referring to the semiotics of Charles Sanders Peirce, three perspectives will be analysed: 1) a syntactic perspective including signs of actions and representations related to the substance of maritime spatial planning; 2) a semantic perspective exploring the signs of the ongoing collaboration projects on maritime spatial planning and their function as platforms enabling the creation of shared ontologies; 3) a pragmatic perspective taking into account the role of maritime spatial planning efforts as signs of a design process mediating collective learning and capacity building.

Keywords: Peirce, ontology, design, planning.

**SEGAL, DARIA**; University of Oslo, Norway (dariaseg@student.iln.uio.no)

**Tracing the pictorial memory: the "welcoming scene" from Gotlands stones**

Abstract: The Gotland picture stones offer unique evidence from the Iron Age and Viking period, playing a fundamental role in the formation of Gotlandic identity. Unfortunately, most scholars tend to utilise the iconology of these motifs as a supporting argument in nearly every discussion on Norse mythology and legendary material, neglecting by that the primacy of figurative interpretation. The interdisciplinary and comparative approaches within the Indo-European corpus could renew the interpretation of this exceptional phenomenon. In this paper I investigate the "welcoming scene", where a maiden with an object in her hands faces an incoming rider on a horse, by applying Yuri Lotman's anthropological idea of cultural semiotics, where culture functions as a mechanism for the society to store the information and to preserve memory. I also discuss Aby Warburg's art historical concept of cultural motif migration, where pictorial memory causes motifs and images of great symbolic value to reappear in art and cosmology throughout the ages. The paper offers an estimation of potential similarities in terms of visuality and iconology, in the mythological themes, and mortuary ritual practices attributed to the welcoming motif.

Keywords: welcoming, Gotlands stones, motif, liminality, rituality.

sagas, material culture, and representation of monstrosity in Medieval Scandinavia. In 2016, she presented her work on the perception of the "other world" and liminal spaces in the Icelandic sagas at the Student Symposium at the University of Aarhus. Her paper, to be presented at the symposium in the University of Berkeley in spring 2017, is a close examination of illuminations from the Flateyjarbók, influences on the Icelandic manuscript production and representation of monstrosity.

**SEMENENKO, ALEKSEI**; Stockholm University, Sweden (aleksei.semenenko@slav.su.se)
**Hamlet the Jedi: on collective memory and text survival**

Abstract: Culture can be defined as a collective non-hereditary memory (Lotman 1979, 1990; Lotman & Uspensky 1978, 1985) that rests on texts and functions as a self-preservation mechanism. Why some texts appear to be remembered for hundreds of years across many countries and some perish without a trace is a complicated problem that depends on several factors including the tension between the individual and collective memory, the unpredictability of cultural development, and the complex interplay of texts, contexts and discourses that may contribute to the text's survival in a given culture. One of the crucial factors that facilitates this process is the text's expansion into various semiotic modes and its reduction to different types of signs, the process that I have termed *hypersemiotization.* In this paper, I overview its main features on several examples including Shakespeare's Hamlet and the Star Wars film saga and discuss the close relationship between textual canons and the concepts of autocommunication and myth. I will also make an important distinction between the principle of hypersemiotization and Dawkins's (1976) memetic theory and Gronas's (2011) concept of microcanonicity.

Keywords: culture, text, collective memory, hypersemiotization, canon.

Bionote: Aleksei Semenenko is Associate Professor at the Slavic Department of Stockholm University. He holds a PhD in Russian literature from Stockholm University. He is the author of Russian Translations of "Hamlet and Literary Canon Formation" (Stockholm University, 2007), "The Texture of Culture: An Introduction to Yuri Lotman's Semiotic Theory" (Basingstoke: Palgrave Macmillan, 2012), and the editor of Aksenov and the Environs (with Lars Kleberg; Södertörns högskola, 2012). He has published works on translation, literature and semiotics and is currently working on a project on Russian satire and censorship.

**SONESSON, GÖRAN**; Lund University, Sweden (goran.sonesson@semiotik.lu.se)
**The conquest of the painted book. The relation of pictorial to verbal resources in Sahagún's Codex Florentino and Primeros Memoriales**

Abstract: Many travel accounts after Columbus and Cortez were richly illustrated, and so were those accounts written by representatives of the earlier dominant culture assimilated into the new occidental culture. In an ongoing study, I have analysed the work of the Franciscan friar Bernardino de Sahagún, who has often been said to be the first anthropologist because he collected descriptions of their ancient beliefs from members of the elite of Aztec culture. However, much less has been made of the fact that Sahagún also had native artists create illustrations for the books now known as Primeros Memoriales and Codex Florentino, and that he even let the elders use pictures as a way of answering the questionnaire which he distributed to them through the intermediary of his trilingual native students. Just as the text, these images are clearly the result of the encounter between two cultures, and the goal of the present paper is to discuss the similarities and differences between the mestization of cultures as it appears in two different semiotic resources. In realising this analysis, I will rely on the study of cultural encounters proposed in Dunér & Sonesson (2016), as well as on my recent paper about the difference between translation and transposition.

Keywords: cultural encounters, conquest, painted books, Aztec picture writing.

Bionote: Göran Sonesson is Professor of semiotics at the department for cognitive semiotics at Lund University. He was a member of Groupe de recherches sémio-linguistiques in the seventies and eighties of the last century, particularly dedicated to gestural studies. He has since then worked on Mayan language and culture in Mexico and been deeply concerned with the notions of iconicity and pictoriality. He was one of the founders of the International Association for Visual Semiotics, as well as of the International Association for Cognitive Semiotics.

**THIBAULT, MATTIA**; University of Turin, Italy (mattia.thibault@gmail.com)
**Encyclopedia and semiosphere: a bridge between Italian semiotics and the Tartu-Moscow school**

Abstract: Italy has been one of the most receptive countries to the innovations brought to semiotics by the Tartu-Moscow school and, especially, to the works of J. M. Lotman and B. Uspenskij. There are several Lotmanian semioticians in Italy and many works of the T-MS have been translated in Italian. This influence of Nordic semiotics led to an intense, and often productive, dialogue among the major semiotic schools in Italy, namely French-tradition semiotics, and in particular the works of A. Greimas (see Migliore 2010 and Sedda 2015) and the Italian branch of interpretative semiotics, established by the works of Eco. This presentation aims at drawing a link between echian and lotmanian semiotic theories and, in particular, between the concepts of encyclopedia and of semiosphere. If it has been argued that the link between the text (of the practice) and the semiosphere might be the life form (Fontanille 2015), we argue that, instead, it is the encyclopedia of the interpreter that bridges between text and semiosphere. This entails, on the one hand, that the semiosphere should be approached also from an interpretative perspective and, on the other hand, that the hierarchies and dynamics of the semiosphere described by Lotman apply also to collective and individual encyclopedias.

Keywords: Umberto Eco, Juri Lotman, encyclopedia, semiosphere, semiotic, synergy.

Bionote: Mattia Thibault is a PhD student at Turin University, Italy. He participates to SEMKNOW, the first pan-European doctoral program on semiotics and has been a visiting researcher at Tartu University (Estonia), The Strong Museum of Play (Rochester, NY, USA) and Helsinki University (Finland). His research interests revolve around semiotics of play, ranging from toys to digital games and from the ludicisation of culture to the playful practices of the peripheries of the Web. He has presented and organized numerous talks, conferences and activities dedicated to these topics and he has published several

peer-reviewed articles and an edited book: Gamification Urbana, letture e riscritture ludiche degli spazi cittadini (2016 Aracne).

**TØNNESSEN, MORTEN**; University of Stavanger, Norway (morten.tonnessen@uis.no)
**Umwelt theory revisited: contemporary Uexküllian thought in 10 points**

Abstract: Key elaborations of Jakob von Uexküll´s (1864–1944) Umwelt theory can be summarised in 10 points: 1) *Uexküllian phenomenology* represents a unique phenomenological perspective. 2) The *ontological niche* of a being can be defined as the set of contrapuntal relations it takes part in. 3) Not all Umwelten are species-specific. 4) Not all Umwelten can be meaningfully studied in isolation. 5) Umwelten undergo *Umwelt transitions*. 6) In many cases, it makes sense to refer to the Umwelten of different life stages, or to acknowledge that species-specific developmental patterns determine the character of the Umwelt. 7) An *Umwelt trajectory* represents an aggregate, collective equivalent of Uexküll's notion of the *Umwelt-tunnel*. 8) *Umwelt mapping* results in *ontological maps*. 9) The *tripartite Umwelt* model distinguishes between Umwelt objects as encountered, anticipated and conceptualized. 10) An *Umwelt ethics* rests heavily on fundamental features of the Umwelt theory.

Keywords: Jakob von Uexküll, Umwelt theory, biosemiotics, zoosemiotics, research program.

Bionote: Morten Tønnessen is Associate Professor of philosophy at University of Stavanger's Department of Social Studies. He is co-editor-in-chief of "Biosemiotics" and defended his PhD thesis "Umwelt transition: Uexküllian phenomenology" in 2011 at University of Tartu.

**TUMĖNAS, VYTAUTAS**; Lithuanian Institute of History, Lithuania (vytautui.vytui@gmail.com)
**The intercultural contextuality of Nordic-Baltic deer image symbolism**

Abstract: The presentation focuses on the Nordic-Baltic relations in the field of mentality: mythic-poetical images and their traditional symbolism. The reindeer and his binary horns' visual and poetical images are quite a popular element of Nordic contemporary popular cultures, related with the modern symbolism of national identity as well. A. J. Greimas's semiotical insights into the important Lithuanian mythic-folkloric image of deer brings an opportunity for further elaboration of complexical analysis, involving the attitudes and ideas of Moscow-Tartu school of semiotics, which are common for the Lithuanian ethnosemiotical research. The presentation aims to provide a multidimensional perception of the symbolism of deer image, based on a wider perspective: complexically, comparatively and interdisciplinary analysing the examples of folklore and historic narratives, the elements of visual culture (folk artefacts, folk art and archaeology) and expanding the regional geographical and time horizons. The interdisciplinary comparative semiosis of Baltic-Nordic folkloric deer image brings us to the archaic mythological background, what implicates to define a wider intercultural contextuality of this image. This helps to deconstruct some kind of simplified ethnocentric attitude to this traditional folkloric-artistic image and to develop a sophisticated complex binary perception of its national/intercultural, particular/universal, folkloric/mythological meaning.

Keywords: Deer symbolism, Greimas, Baltic and Nordic folklore images, Lithuanian ethnosemiotics, Moscow-Tartu school of semiotics.

Bionote: Tumėnas was born in 1965. In 1988, he graduated from Vilnius Academy of Arts, Department of Art Theory, History and Criticism. Since 1990, he has been working at the Lithuanian Institute of History, Department of Ethnology (Ethnology and Anthropology). In 1998, he defended his Doctoral thesis on ethnology at Vytautas Magnus University: "The ornament of Lithuanian traditional woven sashes: typology and semantics". Since 2013, he has been a member of NASS and SIEF. He has published 3 monographs and 4 collective studies, about 60 scientific articles; recently he has published an article in "Sign System Studies" 42 (2/3), 2014, p. 219−240. His interests lie in ethnosemiotics and semiotic, comparative sign studies.

**VANG, PAMELA**; Linköping University, Sweden (pamela.vang@liu.se)
**Shifting frames: the subversion of the semiotic resources employed in advertisements for the purposes of propaganda**

Abstract: We are surrounded by advertisements whose messages persuade us openly or subliminally to take a specific course of action or to entertain and adopt specific beliefs and attitudes. Taking a cognitive semiotic approach, this paper explores the ways in which protest groups and others not in accord with such messages appropriate and subvert the semiotic resources used in the advertisements to criticize those actions and attitudes and disseminate an alternative perception of the world. The advertisements and their subversive equivalents investigated here relate to the oil industry and to the food industry, where growing concerns about obesity and animal rights have sparked reactions. It is shown how the critics of these industries employ frame-shifting and conceptual blending techniques to challenge the affordances that have become commonly associated with the different types of signs used by these industries in their advertisements. This subversion and contamination of the familiar with the new leads to a questioning of conventional "truths" that have become a part of our lifeworlds. While this can illuminate problems in society, the question that it raises is how such perception changing techniques can also be used for political propaganda and to undermine social values.

Keywords: advertisements, subversion, propaganda, frame-shifting, semiotic resources.

Bionote: Pamela Vang is employed as senior lecturer in English in the Department of Languages for Specific Purposes, which is part of the Department of Management and Engineering, at Linköping University, Sweden. Most of her teaching is within the field of English for Academic Purposes, specifically academic writing in different contexts and at different levels ranging from first year undergraduate laboratory reports to the work of doctoral students. In direct connection to her teaching, she is interested in motivation, the impact of English as medium of instruction and intercultural communication. Her other research interests centre upon discourse analysis, and particularly cultural semiotics and the discourses of advertising. Her PhD thesis from 2014 was entitled "Good Guys: A Cultural Semiotic Study of the Print Advertising of the Oil Industry (1900-2000)".

**WEST, DONNA E.**; State University of New York at Cortland, U.S.A. (westsimon@twcny.rr.com)
**Index as gatekeeper toward dialogic reasoning: Peirce and beyond**

Abstract: This inquiry capitalizes on the relational character of Peirce's index. Its evolution from object finder in the physical world, to enhancer of communication between minds, to modal/perspectival coordinator is examined. Its relational character organizes events into episodes, and obviates perspectival alterations in dialogic reasoning. This shift demonstrates Peirce's last word regarding Index: a sign intrinsically dialogic, whose interpretants increase levels of consciousness, and advance communicational interaction by commanding self/others to believe/act in novel ways. Its power to coordinate specific, vivid images provides index with the means to suggest novel propositions, assertions, and arguments. Peirce memorializes this relational role by characterizing index as Dicisign, and afterward as Pheme (1904: 8.334-9; 1906: MS295: 26; 1908: EP2:489-90). Ultimately, index integrates the logical with the phenomenological and the empirical with the semiotic – when it deploys relational operators to trace event templates and to predict participant's perspectives. As such, interpreters restructure thought and action and recommend sound courses of action for diverse event participants (1909: MS 637).

Keywords: Peirce, index, event relations, Pheme, dialogic reasoning.

Bionote: Donna E. West is Professor of modern languages and linguistics at the State University of New York at Cortland (USA). For more than twenty-five years she has been presenting and publishing internationally in Semiotic studies using Peirce's sign system and comparing it to semiotic properties in the works of Karl Bühler, Lev Vygotskii and Jean Piaget. She is the first investigator to apply a developmental Psycholinguistic perspective (supplying fresh data) to Peirce's ten-fold division of signs; as such, her work offers empirical answers to phenomenological questions. Her book "Deictic Imaginings: Semiosis at Work and at Play" (2013) investigates the role of Index in the acquisition of demonstratives and personal pronouns. The impetus for the 2016 anthology "Consensus on Peirce's Concept of Habit: Before and Beyond Consciousness" (which she edited) derives from her fascination with how Peirce's habit relies chiefly upon index's role in establishing event profiles.


**ZAJC, NEŽA**; Institute of Cultural History, Slovenia (nzajc@zrc-sazu.si)
**Roman O. Jakobson and his Slavic studies as inter-cross universum**

Abstract: The paper will present some topics of Jakobson's studies, especially dedicated to the complexity and some other questions of the Old Church Slavonic language, literature, and especially the verse. The latter will be the focus for the followed observations about the inter- and cross- references that Slavic (Middle Ages) writer (and expression) experienced in order to gain not only the proper originality (freshness and creativeness) but also the level of the respected, already formatted traditional aspect of the normative of the poetic effect (of the verse). By such analyses will be investigated the key to the peculiarities of Slavic poetry with a strengthened self-preserving sense of endurance (in the continuity from the past to the modern times). The latter stated the values of permanence and universal significance. Jakobson believed that "true continuity unites the present not only with the past but also, and most importantly, with the future (Stephen Rudy, Preface, XXVII, in: R. Jakobson, Selected Writings, VI; Part I, Mouton, Amsterdam, 1985)".

Keywords: old church Slavonic (Western, Eastern, South), poetry, verse, rhyme, manuscripts.

Bionote: Neža Zajc (b. 1979) graduated in 2002, Faculty of Arts, Ljubljana, Russian language and literature – Slovene language and literature: F. M. Dostoievsky: The Brothers Karamazov: two chapters, as: text in the text; Passion Play of Škofja Loka. She wrote her Master's thesis in 2007: "Zhitie of the Protopope Avvakum in the Transitional Century in Russia". Zajc was awarded a PhD in 2011 for the thesis "The Thought and Spiritual Worldviews of Maksim Grek and Primož Trubar or the Trial of Renaissance Humanism: two theologians with personal Slavic language"; based on primary archival sources, i.e., manuscripts and firstprints. Zajc is the author of 6 monographies: The Hagiography of Protopope Avvakum, the Russian Tradition under the Trial", Ljubljana, 2009; The Slavic Wor(l)dscope, the Trial of Renaissance Humanism, Lj. 2011; The Image of Slavic Word, Lj. 2012; The Introduction to the Poetics of Anna Andreevna Akhmatova, Lj. 2015; The Linguistic Etudes, Variations, Rhymes of A. V. Issatchenko, Lj. 2015.


# 13TH SYMPOSIUM ON SEMIOTICS AND TRANSLATION SEMTRA2017
## TRANSLATIONS, TRANSLATING, AND TRANSLATORS: CREATING SIGNS AND SIGN SYSTEMS OF SIMILARITY AND DIFFERENCE

**HARTAMA-HEINONEN, RITVA (ritva.hartama-heinonen@helsinki.fi)**
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*The theme of the SemTra2017 symposium is the cross-, inter-, multi-, and trans-centered nature of translating and translation research as a semiotic activity: the intralingual, interlingual, and intersemiotic interpretation and translation of various text worlds offers us an insight into interpreting, transferring, and mediating signs between various sign systems in various texts, genres, and styles. Translation Studies creates an inter- and transdisciplinary network of positions, relations, and movements in time and space. As a field of knowledge, it focuses on texts that transfer human heritage and thereby, construct the collective memory of humankind and of a specific nation and its culture. These are texts that both preserve old meanings and generate new ones. Translation Studies lives in a dual textual world – the world of the source and the world of the target. Translating is a goal-oriented process of change. A translated text with its special purpose and its new semiotic and pragmatic situation context is characterized by ongoing interpretation, creation, and re-creation. In translations, every change reflects a more or less conscious translatorial choice, and reveals actual translational strategies, resulting in similarities between the source text and the target text. Strategic changes and choices become operative, exert their force in the translator's mind which is constantly seeking target elements, be they a part of a message or of a whole chain of*

*communication, to serve the original idea and intention of the source text writer. Yet differences between the source and the target represent hard facts and construe our reality, finding their manifestations in other verbal signs in another language which are to make sense to new receivers with new expectation horizons and needs within another socio-cultural environment and chronotopos. And the translator's role in this process of otherness is that of an agent of change, that is, to intervene and to intermediate between signs and sign systems.*

**CELIEŠIENĖ, VILIJA**; Kaunas University of Technology, Lithuania (vilija.celiesiene@ktu.lt)
**JUZELĖNIENĖ, SAULĖ**; Kaunas University of Technology, Lithuania (saulute.juzeleniene@ktu.lt)

**Metaphoric nomination in Lithuanian and English IT terms**

Abstract: Metaphors are often used in scientific language because their properties emotionally and logically connect the two concepts. This allows a feature of one object semantically transfer to another object, giving the latter the name of the new content. Although the metaphorical naming in each language is specific and relates to the perception of reality and worldview and reveals the mentality of the people of the features, on the other hand, some models of the metaphorical nomination are universal. It is often observed that some specific IT terms are conceptualised with its relation to the human body, its physiological and psychological characteristics, household, fauna, flora, natural world objects, and so on. The presentation aims to explore the similarities and differences of the metaphorical nomination of the Lithuanian and English IT terminology. The survey data show that many Lithuanian and English metaphorical terms are part of the semantic borrowings, so many of their metaphorical meanings are borrowed, but many of them are quite motivated and only some of the motivation is not very clear. Examination of various metaphorical transfer methods argue that one of the most versatile are the concepts related to the vegetation world and household items. It is noted that English and Lithuanian languages have similar conceptualization tendencies.

Keywords: metaphor, metaphor based terminology, nomination, semantic borrowing.

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Saulė Juzelėnienė holds a PhD in humanities and is Professor at Kaunas University of Technology, Department of Contemporary Languages and Intercultural Communication. She has experience in working in the regional and international projects. Her scientific interests are in semiotics of advertising, cognitive linguistics, semantics, pragmatics, language teaching methodology. She is a member of the Lithuanian Association of Applied Linguistics.

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**Intersemiotic explicitation of nonverbals in funsubbing**

Abstract: Generally, funsubbing is governed by norms that are considerably different to professional subtitling. Thus, it is possible for funsubs to grant much more attention to aspects of the film that do not use verbal language to address the audience, such as image, space, colour, sound and movement. Therefore, comparing the consideration given to these aspects in professional and non-professional subtitles seems quite promising, as evidence from previous studies suggests that the current semiotic status of interlingual subtitling does not provide a solid basis for an integrated approach to the peculiarities of audiovisual translation. This research uses an intersemiotic approach to analyze the effect of nonverbal semiotic elements on the interlingual subtitling of the films *Flawless, Django* and *Life of Pi* by Greek funsubbers. First, I identify the dialogues which demonstrate significant differences between funsubbing and professional subtitling in terms of wording and grammar. Second, I refer specifically to the way nonverbal semiotic elements seem to have affected the interlingual translation of the identified Greek funsubbed dialogues. Third, I relate these intersemiotic relations to the general assumptions about the way funsubbers translate the dialogue from socio-semiotic research. Ultimately, it is offered a semiotic description of the nonverbal signifying processes that allows for a creative reconceptualization of funsubbing in intersemiotic terms.

Keywords: English-Greek subtitling, funsubbing, intersemiotic translation, non-professional translation.

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**KOURDIS, EVANGELOS**; Aristotle University of Thessaloniki, Greece (ekourdis@frl.auth.gr)

**Transcreation: a kind of translation or more than translation?**

Abstract: The aim of this article is to examine the state of translation studies in the current "post-translation studies age" focusing, on the one hand, on the terminological proliferation concerning the notion of translation and, on the other hand, on the prevalence of multimodality in digital communication, including translation. Thus, we will attempt to consider the transgression and mediation process introduced by trans-, as a prefix defining either translation or a series of other signifiers, competitive to translation, by questioning the recently coined term of "transcreation" and its possible impact on translation studies. Based on semiotics, translation and communication studies, a) we will examine the function and reception of the term in the field of translation studies, with reference to intersemiotic translation and semiotic interpreting; b)

we will trace the trans- (and post-) in translation as a phenomenon and process, in its relation to the cultural practices of writing and rewriting, ensuring the constitution and transferring of meaning and (cultural) memory. Thus, we consider the epistemological aspects of the new terms' introduction in the field translation studies today and on the notion of translation itself.

Keywords: transcreation, translation studies, semiotics, rewriting, intersemiosis.

Bionotes: Titika Dimitroulia is Associate Professor of translation studies in the School of French at Aristotle University of Thessaloniki. She is the director of the Digital Humanities Lab in Aristotle University of Thessaloniki, a professional translator and literary critic and review editor of the journal Synthèses, editorial secretary of Comparaison and editor (with K. G. Papageorgiou) of the poetic journal Ta poiitika. Research interests include translation and communication theory and practice, literary translation, translation and language technologies, new reading and writing practices, new media, and challenges of digital humanities.

Evangelos Kourdis is Associate Professor of translation semiotics in the Department of French Language & Literature, Aristotle University of Thessaloniki. His scientific interests are mainly concentrated in the field of sociosemiotics, sociolinguistics, language ideology and cultural communication. He is vice president of the Hellenic Semiotic Society, founding member of the AUTH SemioLab, member of the Hellenic Society for Translation Studies, and Review Editor of Punctum-International Journal of Semiotics of the Hellenic Semiotic Society.

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**Translation, nation-building process and beyond**

Abstract: The research focuses on translation and translator status in a nation building and Lithuanian identity (re)presentation process. It is relevant for understanding of the position and the impact of translation and translators in the development of the Lithuanian language and history of the country. The research is subdivided into the following subtopics that focus and examine the role and status of translation in construction of identity and development of Lithuanianess; the role and status of Lithuanian translators in the 20th century; history and development of audiovisual translation in Lithuania; stereotyped representations, hetero- and self-images of Lithuanianess in contemporary public discourse. The research pays particular attention to the nation-building process and identity constructed by translators, translations and stereotyped representations of hetero- and self -images of Lithuanianess during the period of 100 years, 1918–2018. The indicated timeframe has been selected because during that period the modern state of Lithuania has developed. It is based on an assumption that translators and translations contributed to the development of Lithuanianess, Lithuanian identity, hetero- and self-image that has been changing. The objectives seek to examine the status of translation, institutionalization of translation and its contribution to the development and construction of identity and Lithuanianess during the period of 100 years, to determine the role of translators in the mid-war and post-war periods, its change and draw a comprehensive picture of translators through their roles, responsibilities, constraints and liberties; to explore and describe the impact of ideology and technology on the development of audiovisual translation in the historical perspective in Lithuania (1918–2004); and to discuss the construction of stereotyped representations of a national hetero- and self-image of Lithuanianess in public discourse.

Keywords: Lithuanian identity, translation status, audiovisual translation, translators, stereotyped representations.

Bionotes: Colleagues and researchers Jolita Horbačauskienė, Saulė Juzelėnienė, Ramunė Kasperavičienė, Jūratė Maksvytytė, Dainora Maumevičienė and Saulė Petronienė represent the Department of Modern Languages and Intercultural Communication at the Faculty of Social Sciences, Arts and Humanities. With the aim to boost and carry out high-level research in translation studies at KTU and under the leadership of Prof. Yves Gambier, who has become a member of KTU, the colleagues formed a research group TransNations. The group was founded in May 2016 and carries out research in relation to translation, translator status, Lithuanian identity, Lithuanianess, hetero- and self-image.

**GORLÉE, DINDA L.**; University of Bergen, Norway (gorlee@xs4all.nl)
**Science in translation: the memorial to Professor Solomon Marcus (d. 2016)**

Abstract: Thomas A. Sebeok introduced Solomon Marcus to me in Bloomington (1988). Marcus advised me to read his article "Eight types of translation in the scientific language" (1975) in *Revue Roumaine de Linguistique*. The Romanian journal was politically unknown in the West. Marcus, a passionate genius for mathematical language and mathematical poetics, contributed to the East-West discourses across global divides uniting science and culture. Concretely, Marcus constructed mathematical linguistics in natural and artificial languages, reshaping literary translation into the novelty of scientific languages and cybernetic systems, linguistics, literature and arts, and cultural patterns. The memory of Solomon Marcus's 1975 article speaks for his cultural friendship and multiple pedagogy. The translation of scientific language has synonymy as strategy. The battle from natural to artificial language and vice versa was violated by the "replacement" with "paraphrase" in deconstructive set of homonyms. Artificial or mathematical language is the algebraic notation for synonymy in scientific reasoning. Marcus' translation in eight different types points to semiosis and quasi-semiosis of semiotranslation anticipating the dynamics of Western cryptography, automatic language and computational linguistics.

Keywords: Solomon Marcus, translation, mathematical linguistics, natural language, artificial language.

Bionote: Dinda L. Gorlée (The Hague) is a semiotician and multilingual translation theoretician with research interests in interarts studies. Her most recent academic function was Visiting Professor at the University of Helsinki. Gorlée is Research

Associate of Wittgenstein Archives at the University of Bergen and Associate Editor of American Book Review at University of Houston, Victoria, TX. Gorlée is widely published internationally. Her recent books about translation include "Wittgenstein in Translation: Exploring Semiotic Signatures" (Berlin: De Gruyter Mouton, 2012) and "From Translation to Transduction: The Glassy Essence of Intersemiosis" (Tartu: University of Tartu Press, 2015).

**HARTAMA-HEINONEN, RITVA**; University of Helsinki, Finland (ritva.hartama-heinonen@helsinki.fi)
**Paradoxes of translating and translation research**

Abstract: Translation Studies is a field of knowledge that attests to the fact how researchers' relentless pursuit of new knowledge by disseminating practical and theoretical ideas and applying them to new, translational contexts can lead to fruitful results but admittedly, due to misinterpretations, also to unintended confrontations. In this respect, the interface and interaction between semiotics and translation studies does not make an exception: translation semioticians are in their interpretations and applications as fallible as any other scholars. In my paper, I will discuss the much-praised interdisciplinarity which characterizes translation research and argue that this much-needed interdisciplinary dialogue can lead to misunderstandings, contaminations and paradoxes. Whereas the representatives of translation practice, translators, are expected to create similarity and to show some amount of fidelity, accuracy and loyalty (reflected in the relation between the source text and the target text), the representatives of translation theory are expected to create difference, diversity and novelty (as to the relation between a new proposal and the old ones). In reality, the outcome can be quite the opposite: where we expect to find similarity, we find difference and *vice versa*.

Keywords: semiotics, semiotics of translation, Translation Studies, translating.

Bionote: Ritva Hartama-Heinonen, PhD, is Senior Lecturer in Swedish translation and interpreting studies at the University of Helsinki (at present, Acting Professor of Swedish translation studies). She also holds the title of Associate Professor in translation studies at the same university. Her research focuses on translation studies (general and semiotic translation theory, intracultural translation, translator training) and semiotics (semiotics of translation, semeiotic of Charles S. Peirce). Her recent publications include "Interlingual, intersemiotic, and intersystemic paths of trans¬lation" (2013) and "Herding together: On semiotic-translational branches, fields, and disciplines" (2016). She is also the co-editor of the journal "Acta Translatologica Helsingiensia" and an editor of the electronic journal of translation and interpreting studies "MikaEL" (2014–8). She is a member of the Board of the Finnish Association of Translators and Interpreters and the chair of the Teachers' and Researchers' Section of this association.

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**Traduction, sémiotique et société : Boris Godounov de Moussorgski, du russe au français**

Abstract: Quelle est la fonction de la traduction des livrets d'opéra ? Du XVIIIe au XXe siècles, celles-ci ne permettent pas seulement de comprendre la langue originale. Elles offrent la possibilité de représenter un opéra dans une autre langue : elles posent alors de gros problèmes. Le français a joué un rôle important pour la connaissance de l'opéra *Boris Godounov* de Moussorgski (1874). La traduction utilisée pour chanter l'opéra en français n'a pu respecter l'articulation de la langue et de la musique originales. Il est alors possible de montrer ses limites. Mais la traduction n'est-elle pas aussi le premier moyen d'adapter une œuvre pour d'autres usages et d'autres publics ? C'est l'élément premier d'une chaîne de significations dont Raymond Monelle (cf. *The Sense of Music*) a montré l'importance. C'est un élément dynamique qui agit avec d'autres transformations (celles de la musique, celles de l'action dramatique, celles de la conception des spectacles). L'étude d'une traduction ne peut être faite sans être replacée dans ses contextes de création, de diffusion et de réception. C'est particulièrement le cas pour les usages de la traduction de *Boris Godounov* en français.

Keywords: sémiotique, livrets d'opéra, signification, opéra russe, Moussorgski.

Bionote: Jean-Marie Jacono, docteur, est maître de conférences HC en musicologie à l'université d'Aix-Marseille (Laboratoire LESA), à Aix-en-Provence (France). Ses recherches ont pour cadre la sociologie de la musique et la sémiotique. Elles ont pour thème aussi bien l'opéra russe du XIXe siècle que les musiques populaires modernes (Popular music). Membre du réseau de recherches sur les héritages culturels, il a publié récemment (avec Lionel Pons, éds) Henri Tomasi – du lyrisme méditerranéen à la conscience révoltée, Aix-en-Provence, PUP, 2015, 564 p.

**JANAVIČIENĖ, INGA**; Kaunas University of Technology, Lithuania (inga.janaviciene@gmail.com)
**Translating narrative identity**

Abstract: The aim of this presentation is to discuss narrative identity in the translation of selected contemporary Lithuanian women writers into English. Narrative identity has been defined as an internal and constantly unfolding story of a person who tries to compose sense and meaning of his or her experience and life. This kind of narrative integrates autobiographical past, perceived present and imagined future as a mean of explanation of one's personal story. In constructing narrative identity, people are under influence of prevailing culture and its norms, social surroundings, discourse and even ideology that are present in social life. Exploring narrative identity in translation, language provides the main frame and functions as the primary means of representation of one's identity. Therefore, focusing on the narration's discourse, cultural setting and language, the study compares the re-creation of narrative identity in the selected short stories and their translations into English. Such comparison of identity through language may challenge the translator in rendering textual elements; the struggle to retain local specificity and identity in globalisation puts translators in the role of cultural mediators. Thus, the narrator's language may experience changes in meaning, so, the construction of identity in the target language may alter.

Keywords: narrative, narrative identity, fiction, translation.

Bionote: Inga Janavičienė holds an MA in applied English linguistics (2007) and a BA in English philology (2005) from Vytautas Magnus University in Lithuania. She has been working as a freelance English teacher and consultant for over 10

years. In addition, she also teaches English at Kaunas University of Technology. Her fields of interests include narrative, narrative identity and translation theory.

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**Is pre-translation text analysis a must for translation trainees?**

Abstract: Professional translators are used to performing pre-translation source text analysis as it is essential in the translation process. One of the earliest challenges that translation trainees face in their translation classroom activities is understanding the importance of pre-translation text analysis. Therefore, the challenge for translation educators is not to undermine the practice of pre-translation analysis. The study employs an experimental design where 2 groups of undergraduate students in translation were compared with a specific attention towards their pre-translation activities. One group was instructed by the translation teacher to read the text carefully before translating it, anticipate possible translation problems and observe the style, genre, tone, author's intention, etc.; meanwhile, the other group was given the text for translation with no additional instructions provided. All students were asked to fill in the questionnaire on their experiences and opinions about pre-translation text analysis: types of obstacles they faced, how they dealt with those problems and whether they found pre-translation text analysis beneficial for choosing the most acceptable variant. The results of the study provide implications on the importance of text analysis performed before the actual translation process. Studying these issues may provide helpful theoretical as well as pedagogical implications about the use and benefit of pre-translation activities in translation classes.

Keywords: pre-translation, text analysis, translation trainees, translation training.

Bionotes: Ramunė Kasperavičienė is Associate Professor at Kaunas University of Technology. Her research interests include translation studies, contrastive linguistics, studies in style and new media language. She is also a translator and language editor.

Jurgita Motiejūnienė is a lecturer at Kaunas University of Technology. She is a professional freelance interpreter and translator. Her research interests include technical translation, contrastive linguistics, studies in style and new media language.

**KUKKONEN, PIRJO**; University of Helsinki, Finland (pirjo.kukkonen@helsinki.fi)

**Signs of childhood in fiction: childsphere and translation**

Abstract: In the Finland-Swedish author Oscar Parland's (1912–1997) Swedish childhood novels, the 5–6 year old boy Riki (the author's alter ego) sees and experiences himself, other people, and the world and cosmos around him as images, or creative signs leading to other signs creating a semiotic childsphere (cf. semiosphere, biosphere) showing the modernist text and its creative and open character; the primitive images of cosmos and animals, the play of the language, the idea of homo ludens. I will discuss Parland's three Swedish childhood novels as childspheres in Finnish, English and German Translations from the viewpoint of semiotics and translation in order to show the differences and similarities in the translated versions. How do various translators as translating subjects create the "same other text", which are their solutions in these fictive texts, how does the voice of the 5–6 year old boy Riki sound in the various translations? What is relative equivalence in the dialogue between source and target text, and what is the translator's loyalty to the author's text?

Keywords: semiotics, translation, childsphere, childhood novel, Oscar Parland.

Bionote: Pirjo Kukkonen, PhD, is Professor of Swedish translation studies at Nordica/Department of Finnish, Finno-Ugrian and Scandinavian studies at the University of Helsinki, Finland. Her research interests include several studies in language, literature, translation studies, and semiotics. She has published several scientific articles and monographs. She is a national representative of IASS Executive Committee (2009–); Vice President of the Semiotic Society of Finland; member of the scientific board of the International Semiotics Institute at Kaunas, Lithuania; editorial board of Punctum. International Journal of Semiotics (Hellenic Semiotic Society, Aristotle University of Thessaloniki, and joint editor (2015–); editorial board of the Journal Synthesis, for research of interrelations among the art (2007–); co-editor of Act Translatologica Helsingiensia (ATH) at the University of Helsinki (2010–); editorial board of Peter Lang International Academic Publishers New Series Reflections on Signs and Language, Susan Petrilli & Augusto Ponzio (eds.) (2015–).

**STANO, SIMONA**; University of Turin, Italy; International Semiotics Institute (KTU), Lithuania (simona.stano@gmail.com)

**Glocal food and transnational identities: the case of the Mediterranean diet**

Abstract: In 1958, physiologist Ancel Keys discovered that a specific nutritional regime was associated with lower rates of coronary heart disease and mortality. This was the origin of the "Mediterranean diet", namely a dietary pattern defined by a high intake of vegetables, fruits, bread, legumes and unsaturated fats, a moderate intake of fish, and a low intake of dairy products and meat (Keys 1980; Nestle 1995). Since Keys' discovery, interest in the Mediterranean diet has increasingly grown, making it extend beyond the simple definition of healthy rules regulating nutrition and embrace the social and cultural implications of a specific "lifestyle" (UNESCO 2013; Moro 2014; Stano 2015a). Building on these premises, we aim to analyse the processes of "translation" (Stano 2015b) of the Mediterranean diet into different foodspheres: which changes affect the material and structural dimension of food? And what happens on the sociocultural and symbolic level? The analysis of relevant case studies will lead to general conclusions on the transition of the Mediterranean diet from a merely "scientific" to a predominantly "cultural" paradigm. Furthermore, it will help shade new light on the processes of identity-building and the ideological implications of food traditions and their transnational adaptations.

Keywords: food, identity, glocal, translation, Mediterranean diet.

Bionote: Simona Stano (http://www.simonastano.it/?lang=en) is a post-doctoral research fellow at the University of Turin and senior researcher at the International Semiotics Institute. She holds a PhD in sciences of language and communication from the University of Turin (UNITO, Italy) and a PhD in communication sciences from the University of Lugano (USI, Switzerland). Dr. Stano deals mainly with cultural semiotics, food semiotics, visual, urban and communication studies, and

has published several articles, chapters of books and edited volumes on these topics. Her recently-published monograph is entitled Eating the Other. She translated the Culinary Code (2015). She has presented many papers at national and international conferences, and organised and co-directed several scientific events and research projects. Furthermore, she has collaborated as an adjunct professor, lecturer, examiner and supervisor of undergraduate and graduate students with several universities in Italy and abroad.

**SÜTISTE, ELIN**; University of Tartu, Estonia (elin.sytiste@ut.ee)
**The notion of the 'world' in application to literary translation from the perspective of translation semiotics**

Abstract: This paper focuses on the notion of the 'world' as a common term in concepts like 'possible worlds', 'textual world', 'story world', 'fictional world' etc. from the perspective of translation semiotics. While the notions of 'world' and 'worldness' have received significant amount of attention in the context of philosophy and literary studies, as well as in more contemporary fields of research such as transmedial narratology, the more traditional strand of translation studies dealing with literary translation has made relatively modest use of this notion. However, especially in the more semiotically informed approaches to translation, including translation of literary works, some other notions focusing on similar problematic have been employed (e.g. the notion of chronotope). Thus, the aim of the paper is to inquire into the relevance and applicability of the notion of the 'world' especially in literary translation as well as to clarify the relations between the notion of the 'world' with other similar notions used in other disciplines from the viewpoint of translation semiotics.

Keywords: 'world', literature, translation.

Bionote: Elin Sütiste, PhD, works at the Department of Semiotics, University of Tartu. Her main research areas include semiotics of translation, translation history, cultural semiotics. Among other things, she has studied the legacy of Roman Jakobson for translation studies and semiotics; Estonian translation discourse and translation poetics. For several years, she served as editor of Acta Semiotica Estica, and has also edited works on semiotics and translation.

**TOROP, PEETER**; University of Tartu, Estonia (peeter.torop@ut.ee)
**New ontology of translation: from seriality to intersemioticity and transmediality**

Abstract: The translation semiotics is in tight connection with cultural semiotics. In the situation of intersemiosis, intertextuality, interdiscursivity and intermediality, it is not enough to take into account just the semiotic heterogeneity of texts. The mixing of texts and sign systems – like intertwining of boundaries – faces us with cultural problems that arise from text adaptation to culture, text subordination to enculturation, acculturation, multi- and transculturalism in educational systems and means of mass communication. The process of translation and the typology of the results of this process actualizes the mediational aspect of translation. The foundation of semiotics of mediation is a comparative analysis of the process of mediation, the typology of the forms of mediation and the complementary analysis of culture that stems from it. The analysis of culture within the framework of semiotics of mediation does not only stem from communicational processes but is also looking for possibilities of correlations between the notions of describability, analyzability and translatability. The main types of mediation are also simultaneously the parameters of cultural analysis. The typology of translation in the context of typology of mediation raises a problem of a new understanding of the nature of translation, new conceptualization of seriality and new holistic view to existence of the translation in a culture.

Keywords: seriality, intersemiotic translation, mediation, transmediality.

Bionote: Peeter Torop is Head of the Institute of Philosophy and Semiotics (University of Tartu), Professor of cultural semiotics (Department of Semiotics), co-editor of "Sign Systems Studies" and "Tartu Semiotics Library". His academic activity embraces semiotics of translation and methodology of translation studies, intersemiosis and intersemiotical processes in culture, semiotics of Tartu-Moscow School, semiospherical understanding of culture and methodology of semiotics of culture, theory of culture, and history of Russian literature and Dostoevsky studies. Recent publications include: Torop, Peeter (2015). Тотальний переклад. Вінниця; Tõlge ja kultuur (=Translation and culture). Tartu, 2011; La traduzione totale. Tipi di processo traduttivo nella cultura. Milano; 2010; Ricoeur, Paul, Torop, Peeter. O tłumaczeniu. Gdansk, 2008; Torop, Peeter. Cultural Semiotics. Sharifian, Farzad (Ed.). The Routledge Handbook of Language and Culture. London, New York: Routledge, 2015, 170−180; Ojamaa, M.; Torop, P. Transmediality of cultural autocommunication. International Journal of Cultural Studies, 2015, 18(1), 61–78.

**WU, SHUOYU CHARLOTTE**; Chung Yuan Christian University, Taiwan (charlotte718@gmail.com)
**Retranslation as recollection: a semiotic investigation of retranslation**

Abstract: The project aims to investigate the semiotic nature of a unique kind of inter-systemic contact—retranslation. Retranslation, the translation of works that had been introduced to a particular system, differs from translation in the sense that retranslation facilitates not so much of a direct contact with a foreign system, but more of a reconsideration of a previous contact. If translation is reading The Other through the eye of the Self, then retranslation would be the meta-reading of such a reading, which brings the present project to the questions: Why do we need retranslations when there is already one? Or to put it in another way, why do we need a meta-reading of a previous inter-systemic contact? What does it signify? The present project proposes that the underlying mechanisms of translation and retranslation are two modes of Knowing. While the former is built on a simple model of knowing (i.e. bringing in new information), the latter reflects different modalities of knowing (i.e. wanting-to-know; being-able-to-know, etc.). It is suggested that retranslation, by re-presenting the memory traces of the foreign, functions as recollection where such traces are re-modeled and hence remembered/re-membered by the collective and individual memories of the receiving system.

Keywords: Greimas, modalities of knowing, retranslation, recollection.

Bionote: Shuoyu Charlotte Wu is Assistant Professor at the Department of Applied Linguistics and Language Studies at Chung Yuan Christian University, Taiwan. Her past and current research has focused on the interface between translation studies and semiotics.

ZAMPRONHA, EDSON; University of Oviedo, Spain (edsonzampronha@gmail.com)
**Semiotic procedures for translating sound spectra into musical pitch organizations**

Abstract: Spectral music has offered outstanding contributions to contemporary music since the 1970s. Its translations of sound spectra into pitches is a powerful method that opens new paths for pitch organizations. However, the standard method used for this translation is usually a direct one: each harmonic of a sound spectrum becomes one pitch. In spite of the importance of the sound source and its spectrum, the focus on the translation method in itself is the key point for improving both the translation technique and the results that can be obtained. In this sense, semiotics becomes a powerful tool for the production of new and creative kinds of translation, offering some solutions not considered until now in this case. In this paper I use a peircean perspective to offer three other alternatives for translating complex sound sources into musically interesting pitch organizations. Considering sound spectra as signs of sound sources, the translations I mention are based on the sound quality, the sound source recognition, and the harmonic series law. I explain each kind of translation in detail. I include real examples for the sake of illustrations. I compare the outcomes and analyze the results. Eventually, I conclude evaluating the potential of this technique in music.

Keywords: translation, spectrum, pitch organizations, music, Peirce.

Bionote: Edson Zampronha (Rio de Janeiro) is a composer and a researcher. He has a PhD in communication and semiotics – music – by the Pontifical Catholic University of São Paulo. His main researches focus the meaning making in music, particularly in contemporary, experimental and multimedia works. Some results of his research are published in his book "Notation, Representation and Composition - a new paradigm in musical writing" (in Portuguese), in more than 30 papers and in his creative outputs as a composer which includes more than 100 works for orchestra, sound installations, electroacoustic and interactive music, performances and film. He is a Professor at the University of Oviedo, Spain and he has collaborated with the Valentian International University, Spain (Consulting Professor); the University of Valladolid, Spain (Visiting Professor) and the Higher Conservatory of Music of Asturias (Senior Professor). He is a former Professor (tenure) at the São Paulo State University, Brazil.

# SESSIONS/ROUNDTABLES

## ART THERAPY AND NARRATIVE TOOLS

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*Art Therapy is a well-known therapeutic approach towards communicative difficulties of children and adult patients: by using artistic materials emotions can be shared and regulated in a healing process. No interpretations are made in expressive art therapy models but patients can express themselves with the help of therapists. Narration in art therapy follows the patient-therapist relationship. Often narration is created by images as in phototherapy, performing arts and video dreams programs. In some music therapy approaches, such as the GIM (Guided Imagery in Music), sound images may elicit visual images. Another aspect of narration may be found in art therapy insofar as a contact with artistic materials is a way for patients to get in touch with their cultural traditions and roots that are often in danger to be lost. On the basis of tradition also innovation can be found in the here and now of the therapeutic relation where variations in a well-known expressive pattern can be gradually proposed together with therapeutic solutions found by both therapists and patients.*

BUBLYTĖ, BRIGITA; Lithuanian Academy of Music and Theatre, Lithuania (brigita.bublyte@lmta.lt)
**The process of transcultural communication in artistic research: the concept of Indian *rasa* in the performance "Circle of rasas"**

Abstract: The present paper demonstrates how the transcultural hybridation becomes, in the process of globalization, the key to the communication and space between modernization and innovation, "purity" and "fusion". The author's original interdisciplinary artistic performance – research "Circle of rasas" combines Lithuanian, Indian, Spanish cultural traditions, that lend inspiration for live improvisation and are used to facilitate the portrayal of certain human feelings or contemplative states that are embraced in the Indian concept of *rasa*. Universal art doctrine of rasa became the common ground among disciplines used in the performance, including contemporary improvised singing and playing wind instruments, folk singing, dancing, video projection, costumes and lighting. Aspects of reception and perception between art and spectator, artists of different disciplines, artist and his emotions, therapist and patient were revealed.

Keywords: artistic research, rasa, emotions.

Bionote: Brigita Bublytė is a singer, actress, artistic director and educator. She works as a teacher of singing, as well as a coach for the coordination of voice and movement. She has participated in many international music and theatre projects in Japan, Spain, Germany, Finland, Russia through which she had developed the way of her individual creativity. She has in-depth knowledge of different ethnic singing traditions: cante jondo, canto difonico, drhupad de cante, Lithuanian traditional polyphonic songs sutartinės. While discovering ethnic singing traditions, she is researching and practising voice expression of the contemporary artist that is the basis of her latter creative and academic activities.

CATERINA, ROBERTO; University of Bologna, Italy (roberto.caterina@unibo.it)
**The role of innovation and tradition in art therapy narration**

Abstract: In art therapy innovation comes in the here and now aspects of the patient-therapist relationship and in sharing some artistic material. It is a creative growth process achieved by finding and recognizing unexpected (as in humour)

solutions on the basis of what we already know. In other words, innovation in art therapy can be a pleasant surprise to those creating and to others. This surprise often comes from cultural tradition and it is important not to consider creativity as irrational (Popper) but as a new key to understand universal and specific elements of our cultural environment.

Keywords: art, therapy, tradition, innovation.

Bionote: Roberto Caterina is an associate professor of Psychology of Perception, Psychology of Music and Psychology of Communication in Bologna University.

**GEDŽIŪTĖ, AUDRONĖ**; Kaunas University of Technology, Lithuania (gedziute@gmail.com)
**Stories of/for relief**

Abstract: Story-telling is undoubtedly one of the most ancient means to bring people together for the sake of entertainment to make long evenings amusing as well as for communication when the listening folks are taught some important lesson about the community, life, moral values and their distribution that are relevant to that particular group of people. Thus, the story is both a container of information and a tool to carry out certain functions. Moreover, a story may become a part of larger discourse when it is inscribed into some ritualistic narrative. The present paper aims at the exploration of the multimodality of story-telling within the framework of therapy. It seeks to examine the ways how ancient stories, especially mythical stories and folktales, served for the purposes of psychological management, dealing with tensions, preparation for possible critical situations in the future. The attention will be brought on the content, instrumentality and contexts of the stories. Some insights as to what forms story-telling has acquired in the modern way of life to serve the above-mentioned purposes will be offered.

Keywords: story-telling, myths, folktales, modern way of life.

Bionote: Audronė Gedžiūtė holds a PhD degree in humanities; she is currently working as a teacher and a junior researcher at Kaunas University of Technology. Audronė has acquired experience in intercultural communication while working as an international coordinator. At the same time, she was involved in projects on higher education development. A diverse background encouraged Audronė to look for new and innovative ways of teaching, adding non-formal methods in delivering curricula and, thus, mold different fields together. The fields of her interests include semiotics (Paris and Tartu-Moscow schools), processes of culture, comparative religion, Indo-European heritage, folklore, medieval literature and culture, intercultural communication, change and formation of national mentality and its reflection in verbal and non-verbal narratives, higher education.

*\*\*\*NOTE: THE FOLLOWING PAPER WAS MOVED TO THE SESSION "TO LISTEN, TO PLAY, TO DANCE"\*\*\**

**GUERRA LISI, STEFANIA**; University of Roma Tor Vergata, Italy
**STEFANI, GINO**; University of Roma Tor Vergata, Italy (gino.stefani@libero.it)
**Prenatal styles in arts and in life**

Abstract: The theory of Prenatal Styles (PS) is a systemic correlation of states, expressions, everyday behaviors, artistic patterns with the development of prenatal life. Observing and comparing this development with many behaviors and expressions of human beings - especially children, handicapped persons and artists - the development is divided into 7 phases, formulated in 7 models. As an instrument of observation of behavior as evidence (trait) of a psychophysical condition, the theory of PS is a semiotic and diagnostic tool, and can be of support for educational and therapeutic processes.

Keywords: art therapy, prenatal development, children, persons with disabilities

Bionotes: Stefania Guerra Lisi, researcher, artist and therapist, has graduated at the Academy of Fine Arts in Roma, and specialized in Dance Therapy Methods and Educational Techniques and Expressive Disciplines at University "La Sapienza", in Rome. After establishing the discipline "Globality of Languages", her activity of research, teaching, publishing and therapy has been conducted within this realm, with a particular focus on the processes of social inclusion of Persons with Disabilities. Gino Stefani, musicologist, musician, teacher and animator, holds diplomas in composition, vocal polyphony, clarinet, and of course a doctoral degree in philosophy. Credited as the founder of musical semiotics, author or co-author of about 20 monographs, during his career he has been affiliated to the Catholique Institute in Paris, the Conservatories of L'Aquila and Pesaro, and the Universities of Macerata, Bologna and Roma Tor Vergata (where he is currently active).

**MARTINELLI, DARIO**; International Semiotics Institute (ISI), Kaunas University of Technology, Lithuania (dario.martinelli@ktu.lt)
**Disabilities, narrativity and popular music: what kind of "fool" is the fool on the hill?**

Abstract: The Beatles' song "The Fool on the Hill" was written in late 1967 and conceived for The Magical Mystery Tour project. Considered one of Paul McCartney's finest examples of songwriting from that period, the song is at the same time a variation on the topos of the "village idiot", a reference to the "alternative culture" of those days (hippies, freak-outs, mystical figures like the Maharishi Mahesh Yogi whom The Beatles had just met, and was about to become their spiritual guide in 1968…), and another example of McCartney's "character study" around the themes of loneliness and marginalization (much like "Eleonor Rigby" or "She's Leaving Home"). Still, metaphorical aspects aside, the songwriting choice was that of focusing on a PWD, including specific references that may allude to particular conditions (intellectual disability and autism, especially). The paper intends to explore the modes of representation, narrativity and characterization of this particular "fool", through its lyrical, musical, performative and technical strategies, and its socio-cultural contextualization and significance.

Keywords: disability; Beatles; popular music; narrativity; "village idiot" topos.

Bionote: Prof. Dr. Dario Martinelli (1974) is Director of the International Semiotics Institute, Full Professor at Kaunas University of Technology, Adjunct Professor at the Universities of Helsinki and Lapland, and Editor-in-chief of the Springer series "Numanities - Arts and Humanities in Progress". As of 2017, he has published eleven scientific monographs and more than one hundred among edited collections, studies and scientific articles. Besides his affiliations, he has been visiting

professor in four academic institutions, and has been giving ca. eighty lecture courses in fourteen different academic institutions in Europe. He has been recipient of numerous prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.

**VARANKAITĖ, ULRIKA**; Kaunas University of Technology, Lithuania (ulrika.varankaite@ktu.lt)
**Music listening as experience of personal narratives: a case study**

Abstract: Music listening may be an everyday activity – whether conscious or unconscious, however, it serves not only as a form of entertainment or a nice audial background, music listening can also be (and usually is) a much deeper personal experience. Many studies show that music triggers different associations, affective response and/or visual imagery which may be very personal and unique. This paper presents an empirical case study that observes the relation between music listening and personal narratives which are specific to each person individually. As the interviews were based on open-ended questions and recorded, the data is rich in individual verbal descriptions and non-verbal communication. The recorded audiovisual material allows us to analyze many multimodal aspects of each personal narrative in detail and in a qualitative way. Personal narratives as product of music listening tend to reveal interesting associations which creatively become dynamic stories

Keywords: music listening, narratives, music psychology, musical semiotics.

Bionote: Ulrika Varankaitė (1990) is a PhD candidate in musicology and a junior researcher at the International Semiotics Institute at Kaunas University of Technology (Lithuania). Since 2015, she has belonged to KTU PhD Student Society and since 2016 she has been the chair of the organization. Ulrika's research is interdisciplinary which combines different study fields such as musical semiotics and music psychology. In 2015 she completed her internship in Cognitive Brain Research Unit (CBRU) at the University of Helsinki (Finland) working on a music-and-emotion related project. Ulrika is also interested in Music Therapy and she tries to deepen her knowledge in the area.


# BIOSEMIOTICS IN DIALOGUE

**KULL, KALEVI (kalevi.kull@ut.ee)**
**MARAN, TIMO (timo.maran@ut.ee)**
**TØNNESSEN, MORTEN (morten.tonnessen@uis.no)**

*Conceptually, biosemiotics is a semiotic study of living systems. In essence, biosemiotics is already more-than-semiotic as well as more-than-biological – it is interdisciplinary in nature, and builds on synthesis between ideas and theories from various fields. In this session, we will look at the history as well as future of biosemiotics in its relating to various fields. More specifically, we look for answers to the following questions: what are the historical, methodological and conceptual ties between biosemiotics and neighbouring disciplines? How can a fruitful theoretical synthesis in a form of biosemiotics best be achieved? How can biosemiotics draw on ideas and perspectives from neighbouring fields of endeavor? What can other fields in semiotics and beyond learn from biosemiotics? How can biosemiotics in the best way take part in solving essential scientific problems of our time?*

**ANDERSON, MYRDENE**; Purdue University, West Lafayette, USA (myanders@purdue.edu)
**The legacy of Thomas A. Sebeok's Research Center for Language and Semiotic Studies**

Abstract: More than anyone else during the late 20th century, Thomas A. Sebeok brought semiotics into the vocabulary and practices of scholars and scientists across the disciplinary spectrum and around the world. His home base was the Research Center for Language and Semiotic Studies at Indiana University, where he was affiliated with a number of departments and programs, from anthropology to library science to Ural-Altaic studies. Sebeok attracted practicing semioticians, and conscripted crypto-semioticians, to his lair in the middle of the USA, while also peregrinating around the globe to visit individuals and institutions. All of these interlocutors relied on Sebeok as a virtual midwife for the publication of their research, given the number of established and fresh outlets for semiotic scholarship. Sebeok emphasized semiosis as the connective tissue for semioticians from fields as far-flung as art and zoology; he specifically invited biologists into the fold, even coining the term "biosemiotics", now thriving, even without Sebeok and the RCLSS.

Keywords: biosemiotics, global semiotics, semiotic web.

Bionote: Myrdene Anderson, anthropologist, linguist, and semiotician (PhD in anthropology, Yale University, 1978) is Associate Professor of anthropology, Purdue University. She is the former President of the Central States Anthropological Society (1993-1994) and the Semiotic Society of America (1996-1997). Anderson's research on Saami (Lappish) ethnoecology commenced in 1971 and continues today, joined by other projects such as artificial life, community gardening, real and metaphoric trash, island ethnohistory, and Peircean semiotics. (Co-)edited publications include "Refiguring Debris—Becoming Unbecoming, Unbecoming Becoming" (1994); "On Semiotic Modeling" (1991); "Cultural Shaping of Violence: Victimization, Escalation and Response" (2004); and "Consensus on the Peircean Concept of Habit" (2016). Other publications include "How qualification and quantification meet, or don't, in ethnography" (2012); "Ethnography as translation" (1999); "Sharing G. Evelyn Hutchinson's fabricational noise" (2000).

**BRENTARI, CARLO**; University of Trento, Italy (carlo.brentari@unitn.it)
**Hiatus theories in philosophical anthropology as models for thinking about semiotic discontinuity**

Abstract: The theoretical context of my proposal is the philosophical anthropology of the twentieth century, with a particular regard for Arnold Gehlen's and Susanne Langer's views on man. I will focus on the fact that both mentioned authors think

the passage from animal to man in terms of a hiatus between a non-semiotic and a semiotic level of organic processes. For both, human beings are affected by an overflow of perceptive stimuli, to which it is impossible to respond with an overt behavioral reaction. In order to manage the excess of stimulation, man would have started to use one or more sensory impressions as "symbolic representations" for other experiential elements, with great plasticity and (probably) evolutionary success. This shift is defined by Langer as a bridge to symbolic mentality, by Gehlen as a culture-creating hiatus. I don't intend to support Gehlen's and Langer's "hiatus theories" literally. Both authors believe that only man is a properly semiotic being, while non-human animals can at best make use of signs as mere substitutes (proxies, in Langer's terminology) for external objects within a stimulus-response relationship. On the contrary, Jakob von Uexküll, Maurice Merleau-Ponty, and even Jilles Deleuze have shown that, in many animal species, more complex semiotic processes take place that are not reducible to the replacement of physical objects. Consequently, if I propose to investigate the theories of Gehlen and Langer it is because I think that, if combined with subsequent achievements of biosemiotics and biophilosophy, they can contribute to develop reliable models for thinking about semiotics discontinuities in general, at whatever level of the living being they can occur.

Bionote: Carlo Brentari (Cles, 1974) is a research fellow at the Department of Humanities of the University of Trento (Italy). In 2002, he obtained a doctorate in philosophy at the Karl-Franzens-Universität of Graz (Austria). His chief research fields are the philosophical anthropology of the XXth Century and the modern and contemporary theoretical biology, biophilosophy and biosemiotics. His current research is devoted to Jakob von Uexküll and to the processual ontology of nature of Nicolai Hartmann. His most relevant publications include "Jakob von Uexküll. The Discovery of the Umwelt between Biosemiotics and Theoretical Biology", Dordrecht Heidelberg New York London, 2015; "Jakob von Uexkülls Theorie der tierlichen Handlung", in M. Böhnert, K. Köchy, M. Wunsch (eds.), Philosophie der Tierforschung. Vol. 1, Freiburg 2016; "Behaving like an Animal? Some Implications of the Philosophical Debate on the Animality in Man", in M.Tønnessen, K.Armstrong Oma, S.Rattasepp (eds.), "Thinking about Animals in the Age of the Anthropocene", Lanham, 2016; "The Role of the Missing Reason: the Search for a Stratum-Specific Form of Determination in Nicolai Hartmann's Theory of Life", in K. Peterson and R. Poli (eds), "New Research on the Philosophy of Nicolai Hartmann", Berlin/Boston 2016.

**BRIER, SØREN**; Copenhagen Business School, Denmark (sbr.ibc@cbs.dk)

**Biosemiotics: the consequences of the foundational nature of autopoisemiotic agency**

Abstract: Mechanicism as well as system science and cybernetics have deep problems explaining how the emergence of experiential consciousness is possible. Even autopoietic bio-constructivism as well as codebiology lacks a phenomenological aspect. System science has an emergentist self-organizing theory, but does not seem to have theoretical means to model the emergence of to the experiential aspect of reality from a material. Codebiology attempts to solve this by am emergentist view of codes, but cannot explain this new emergence of codes that creates new realities. Pierce's semiotics has the advantage of being able include an interpretative agency dynamics in its view of reality. Peirce's semiotics is the only known evolutionary process philosophy that includes phenomenology, in its metaphysical foundation and creates a partly empirical based epistemology. But Peirce also assigns a type of agency to signs – especially symbols - which make it possible to operate with agency as ontologically based in the dynamics of symbols, in a process view that goes beyond ordinary objective idealism.

Bionote: Søren Brier is Professor in the Semiotics of Information, Cognition and Communication Sciences at Copenhagen Business School. He is MSc in biology focusing on ethology from University of Copenhagen, PhD in philosophy of information science at University of Roskilde and Doctor (Habil) of transdisciplinary philosophy of science at CBS with the book "Cybersemiotics: Why information is not enough", Toronto U. P. (Google book and Kindle). He is the founder and editor-in-chief of the interdisciplinary quarterly journal Cybernetics & Human Knowing, a fellow of the American Society for Cybernetics; one of the founders of International Association for Biosemiotic Studies and on the editorial board of its Journal Biosemiotics as well as the scientific board of the Science of Information Institute and the Foundation of Information Science and of several scientific journals.

**CLEMENTS, MATTHEW**; Birkbeck, University of London, United Kingdom (m.matthew.clements@gmail.com)

**Signs and environments, borders and channels**

Abstract: In this paper, I will contend that the broad disciplinary reach of semiotics is persistently localized and consolidated through those environments which serve to contextualize the interpretation of meaning. Concepts dealing with this aspect of semiosis, including Uexküll's umwelt, Lottman's semiosphere, and Hoffmeyer's semiotic niche, have necessarily played a fundamental role in shaping the study of signs. These concepts condition and constrain instances of interpretation as situated within the limits of a finite perspective on reality. Signs must therefore mark borders as well as channels. Accordingly, relations linking disparate signifying systems are not only to be understood through connections, but also through those frames and membranes which organize structures of dependence and independence. An attentive elaboration of this theme advances the versatility of semiotics, as a means of translating between otherwise incommensurable forms of generating knowledge, while conserving the divergent nuances of other disciplines. Even when extended to encompass biological processes, as well as cultural phenomena, semiotics does not stand for a catch-all theory, but instead works to negotiate different levels of semiosis, thereby mediating transitions between distinct bodies of thought. Critical to this pluralism is the replacement of an isolated ideal of the human subjective mind with a sense of that shared inhabited world which is integral to the realism of the sign.

Bionote: Matthew Clements is a PhD candidate with Birkbeck and the London Consortium. His doctoral research concerned the history of concepts of the environment in the nineteenth and twentieth century, and the semiotics of inhabitation. His

published articles include 'Uexküll's Musical Imaginary' in Green Letters: Studies of Ecocriticism, and 'The Circle and the Maze: Two Images of Ecosemiotics' in Sign System Studies.

**CREMIER, LUCILE**; Université du Québec à Montréal, Canada (lucile.cremier@gmail.com)
**(Meta)metaphor: abduction, affect, and scientific conclusions**

Abstract: Combining Spinozist ethics with C. S. Peirce's semiotics and epistemology, this paper argues that abduction proceeds metaphorically as a transaction in iconic, affective signs. In this way, to ask about scientific postulates or habits is to ask about a choice in metaphors and requires that we analyze the process of inclusion (and exclusion) that institutes tangible relations between concepts as well as beings. "Anything is fit to be a Substitute for anything that it is like. (The conception of "substitute" involves that of a purpose, and thus of genuine thirdness.)" (Peirce EP 2:273): specific analogies may vary, but which substitutes become habitual, which intersections we come to inhabit, are choices that have both grounds and implications beyond logic, as signification presupposes purpose, that is, selection and intent, even at the pre-symbolic level. Hence the questions: what modes of "thinking-feeling" (Massumi 2008) do our metaphors make or keep us close to? What relations do they further or discourage, and how? Perhaps most importantly, what/who do they leave behind? I will ground my argument in two main examples : the spatial metaphor of semiotic threshold zones and the rhetorical function of 'thinking-like-a-plant' in the fields of phytosemiotics and phytophilosophy.

Keywords: metaphor, affect, biosemiotics, thresholds.

Bionote: Lucile Cremier is a graduate student in semiotics at the Université du Québec à Montréal, Canada (2014-2020) and holds a Bachelor of Arts in philosophy and politics from the University of York, UK (2011-2014). Their research centers on semiotic analysis in addressing issues at the intersection of epistemology, scientific discourse, and political thought. Working from the case studies of organic (and especially vegetal) metaphors in scientific research, the emergence of ethical and ontological principles in biosemiotic literature, and advances in queer and feminist militant epistemologies, they are currently elaborating a thesis on binarization (dichotomy) as a semiotic process and the cultural and ethical implications of binarism.

**FUERLINGER, ANTON**; ISSS, Austria (fuerlinger@hominisation.at)
**Only semioticians can (teach to) draw a line**

Abstract: John Deely (26/4/1942–2017/1/7) says that every member of our species is a semiotician. (1) The drawn line, in German *Strich*, doubles the most basic, simple, and widespread sign carrier in visual cognition, of nature and culture alike: the line of contrast. (2) In vision outlines and borderlines separate two different surfaces, there is nothing between them, at least *no thing*. The term *nothing* contains a contradiction, two processes: positing a thing and then effacing, annihilating it. Can we understand such processes only because movement makes time and space, in physics, in biology, in nervous systems, but not in language? By drawing a line we transform or represent the *maximal abstraction* of a behavioural movement, its trajectory in time and space, from a mental form ("Gestalt") into a *minimal* body (2). In this way, we create an artefact, a "strange tool" (Alva Noe 2015) for our self-understanding. I will show how the relative emptiness of a background, together with the invisibility of air, and the silence before and after a vocalization or a piece of music, are necessary for the embedding of an artefact or piece of art, to detach it from the natural contingencies of zoosemiosis. This freedom allows for some of Hockett's language design features like discreteness and displacement. (1) John Deely: The Semiotic Animal. Indiana: St Augustine's Press 2010 (2) There are six types of lines, in http://hominisation.at/PDF/AboutLines.pdf p.159.

Keywords: artefact, embedding, line, recursion, zoosemiosis.

Bionote: Please have a look at my bios and bias in www.hominisation.at.

**KIM, MINHYOUNG**; Hankuk University of Foreign Studies, South Korea (minkim@hufs.ac.kr)
**Animation representation and trans-iconicity: a Japanese case**

Abstract: A shifting humanistic attention to animals, variously dubbed the "animal turn," "the nonhuman turn," or simply "posthumanism," has been revitalizing critical analysis across a wide range of disciplines. As visual culture and popular culture scholars have been increasingly engaging with animals and questions of the nonhuman, many of them are deeply committed to critical theory, engaging with questions that grow out of deconstruction, postcolonial theory, feminist theory, and queer theory. One strand of foundational animal studies texts emerged out of semiotics, broadly exploring on what animals signify in culture. Based on the argument that animal representation is but cultural construction, this study aims to examine a brief archeology of animal representation with a focus on Japanese visual culture. Inquiring the notion of "trans-iconicity" in Japanese visual traditions, this study will classify various examples into three categories, such as disguise, metamorphosis and hybridization.

Keywords: animal representation, trans-iconicity, disguise, metamorphosis, hybridization.

Bionote: Minhyoung Kim is Assistant Professor at the Department of Knowledge Contents at Hankuk University of Foreign Studies. Her research interests include East Asian pop culture, intermediality and visual modernity. Her publications include "Anthropological-semiotics of rhythm and animating modernity in China: A rhythmanalysis of Princess Iron Fan" (Semiotica 210, 2016).

**KULL, KALEVI**; University of Tartu, Estonia (kalevi.kull@ut.ee)
**Semiotics and theory of evolution**

Abstract: In recent years, the standard model of evolution as worked out on the basis of neo-Darwinism by modern synthesis since 1930s, is getting to be replaced by what is called extended synthesis. This turn is largely a result in studies of epigenetics and systems biology and can be seen as a change towards a biology on semiotic basis. The results of epigenetics have demonstrated the unexpectedly important role of non-genetic inheritance and plasticity in most living systems. The work in systems biology has pointed out the importance of communicative networks in all levels of life. Moreover, the shift in focus from phylogeny and population towards ontogeny and organism emphasise the dynamic role of

agency and describe its consequences for evolution. It is notable that this shift does not mean only the turn towards biosemiotic models, but also building a theory of evolution that integrate the mechanisms of cultural evolution with general models of evolution of semiotic systems including the non-cultural ones. In this talk, we discuss some recent results in modelling semiotic evolution and their differences from standard model. In particular, we focus on the distinction between meaningful and meaningless plasticity.

Bionote: Kalevi Kull is Professor of biosemiotics and Head of the Department of Semiotics, University of Tartu, Estonia. His research focuses on major semiotic mechanisms in living systems.

**LAGOPOULOS, ALEXANDROS PH.**; Aristotle University of Thessaloniki and Academy of Athens, Greece (phaidon@arch.auth.gr)

**A transcultural approach to proprioceptive concepts**

Abstract: The paper concerns two different modes of relation. The first mode is comparative and refers to the cultural concepts as such attached to proprioception. The concepts studied are taken from the value systems of precapitalist societies. The second mode is articulatory and refers to the relation between these concepts and their physiological substratum, namely, the proprioceptive senses. The bodily senses and actions of humans as biological organisms send stimuli to their brain. Simultaneously, humans have the exceptional ability of semiosis. Rather than the brain, semiosis and semiotic concepts have their seat in the mind. The crucial question emerging for semiotic theory is: is it possible to derive semiosis from biology, as certain semioticians argue, or not? And if not, from where can it be derived? The proprioceptive system is used as a test case in order to answer this question. It includes the kinesthetic system and the vestibular system and co-produces the equilibrioceptive system. Together with the latter, it defines the senses of orientation in space and equilibrium. The paper examines cultural concepts corresponding to the oppositional directional couples of the senses front vs rear, up vs down, and right vs left, and to the sense of equilibrium. The paper argues that the cultural concepts corresponding to these senses are not directly extrapolated from them, but are differently conceived in different cultures, because they are each time integrated within a different social environment.

Bionote: Alexandros Ph. Lagopoulos is Professor Emeritus of urban planning at Aristotle University of Thessaloniki, Greece, and Corresponding Member of the Academy of Athens. He received his degree as architect-engineer from the National Technical University of Athens. He holds a doctorate in the same field and a post-doctoral academic title (Habilitation) in urban and regional planning from this university, 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 IASS and is Honorary President of the International Association for the Semiotics of Space and of the Hellenic Semiotic Society. His publications include: "The city and the sign" (ed. with M. Gottdiener), "Urbanisme et sémiotique dans les sociétés préindustrielles", "Meaning and Geography" (with K. Boklund-Lagopoulou) and "Semiotics" (Sage Benchmarks in Social Research Methods), 4 vols. (ed. with M. Gottdiener and K. Boklund-Lagopoulou). His research interests include the epistemology and theory of semiotics and the semiotics of space in precapitalist and contemporary societies.

**MÄNTY, SANDRA**; University of Oulu, Finland (sandra.manty@student.oulu.fi)

**Bestiaries between art and science**

Abstract: One of the founders of ethology, Konrad Lorenz (1903−1989), claimed that both the scientist and the artist need to know the animal they are representing reasonably well. In his opinion, stylisation of animals in art is only of value if the artist is also able to portray animals accurately. If artists or scholars fail to be faithful to their subject, this incapacity becomes obvious in their work. Lorenz argues that scientific interest is not enough to understand especially the behaviour of animals, but familiarity with and love of the animals are equally important. This paper investigates the representation of animals in both scholarly and artistic texts in order to shed some light on whether Lorenz's claim is visible in these works. Selected entries of four bestiaries are used in addition to Konrad Lorenz's own writing to analyse animal representation in different times and for various purposes. The classic "Physiologus" (ca. 200 AD) and Conrad Gessner's "Animal Book" (1563) are compared to the contemporary "The Book of Imaginary Beings" (1957) by Jorge Luis Borges and "Fantastic Beasts and Where to find Them" (2001) by J. K. Rowling. Special attention is paid to the use and purpose of anthropomorphism in the selected text sections in order to present arguments for and against it as a technique for describing animals.

Bionote: Sandra Mänty is a post-graduate student of literature at the University of Oulu, Finland. In 2015, she received a Master's degree in semiotics from the University of Helsinki. Her research focuses on animal representation in fantasy fiction and aims at a fresh approach to analyse animals in literature. Zoosemiotics is the main field of theory used for investigating texts concerned with or about animals. The basis of Sandra's studies is Scandinavian studies and children's literature. Poetry, audio books, German and other languages are additional points of interest.

**MARAN, TIMO**; University of Tartu, Estonia (timo.maran@ut.ee)

**Deep ecosemiotics: forest as a semiotic model**

Abstract: Historically, semiotics is rooted in linguistics, logics and communication studies and notions used in semiotics (code, communication, content/form, etc.) mostly derive from that basis. For developing a genuine ecosemiotic analysis, we need to make a shift and anchor our modelling in different conceptual grounds (Maran and Kull, 2014; Maran, 2014). In this presentation, I develop an ecosemiotic approach that uses "forest" as a primary model for analysis. I will discuss modelling as a semiotic method used in Tartu-Moscow school of cultural semiotics (Lotman, 1967). Thereafter, I bring out central ecological characteristics of the forest as well as experiential features of the forest as they are perceived by environmental thinkers (mostly using works of Arne Naess). I further bring forth five key properties of the forest as a semiotic model: 1)

presence of ecological codes; 2) tolerance of meaning as a basic semiotic relation; 3) local diversity of sign structures; 4) strong ontology; and 5) surplus of semiotic material. As a model, the forest is considered to be locally shaped and regulated, accidental and overwhelming, but at the same time well integrated. The presentation concludes with a general discussion on epistemological position of a semiotician and his/her methodological possibilities.

Keywords: ecosemiotics, modelling theory, forest, semiotic methodology.

Bionote: Timo Maran is a Senior Research Fellow at the Department of Semiotics, University of Tartu, Estonia. Maran's research interests include theory and history of zoosemiotics, ecocriticism, Estonian nature writing and semiotic relations of nature and culture, and theory and semiotics of biological mimicry. His publications include "Mimikri semiootika" [Semiotics of mimicry] (2008), "Readings in Zoosemiotics" (ed., with D. Martinelli and A. Turovski, 2011), "Semiotics in the Wild" (ed., with K. Lindström, R. Magnus and M. Tønnessen, 2012), "Animal Umwelten in a Changing World. Zoosemiotic Perspectives" (with M. Tønnessen, K. Armstrong Oma, L. Kiiroja, R. Magnus, N. Mäekivi, S. Rattasepp, P. Thibault, K. Tüür, 2016).

**NIÑO, DOUGLAS**; Jorge Tadeo Lozano University, Colombia (edison.nino@utadeo.edu.co)
**The development of conceptual blending in children: a proposal**

Abstract: In their conceptual blending theory, Fauconnier and Turner (2002) claim, first, that advanced conceptual blending is what differentiates us from other animals, for children are certainly capable of advanced blending. Second, that conceptual blending is a theory that helps us to explain human creativity. Briefly, conceptual blending is for them a "tiny but very important" part of human cognition that makes possible not only logical reasoning but language, art, culture and science. Now, the blending hypothesis would satisfy evolutionary standards (Turner, 2014). So, if we are to explain the role that blending plays in creativity, we need an evolutionary account. I want to suggest here that an evolutionary account of the human meaning-making capabilities without a developmental explanation is incomplete, just as Michael Tomasello has shown for language acquisition (2003, 2014). In other words, I suggest that a phylogenetic account of creativity (and, broadly speaking, of all those cognitive processes associated with blending) is incomplete without an ontogenetic account. I would like to follow this clue based on what cognitive scientists call the development of the executive function. It refers to all those general-domain cognitive processes involved in our conscious control over thought, action and emotion (Carlson & White, 2013). I will use the empirical data of the development of the executive function to offer an account of the development of conceptual blending in children.

Keywords: conceptual blending, executive function, pretense play, creativity.

Bionote: Douglas Niño is Professor at the Jorge Tadeo Lozano University in Bogotá (Colombia), medical doctor (1996), MA and PhD in Philosophy (2000, 2008). Douglas Niño has been Professor of semiotics since 2001. Areas of research: Peircean semiotics, cognitive semiotics, cognitive semantics, agentive semiotics.

**OLTEANU, ALIN**; Kaunas University of Technology, Lithuania (alin.olteanu@ktu.lt)
**A biosemiotic approach to sexuality: sex as metaphor and argument**

Abstract: I discuss sexuality as a semiotic competence of the body. As such, sexual desire and activity are not understood as merely biological impulses but as acts of interpretation. I employ Peirce's theory of evolution to account for sexual activity as agapic semiosis. Modern dualist philosophy accounted for sexual desire as merely the result of egoistic biological impulses. The rationalist emphasis on mind as source of knowledge suggests that a sexual activity, as a bodily activity, is unimportant. Empiricism as well can fail to see how such a rich sensorial activity as sexual activity can contribute to our conceptualization of the world. As a result, modern philosophy generated various ethical positions that either regard sex as negative or trivial, or justify it as merely impulsive. As semiotics accounts that human relations are primarily sensorial, it explains that sex can be the most insightful way of knowing another person as well as the most harmful form of violence. Sexual activity is seen as semiosis and, using Peirce's terminology, as an Interpretant which is a metaphor and an argument. I conclude by discussing the consequences that the semiotic approach to sexuality has attitudes towards sexual desire and activity and the new directions that it brings for sexual education.

Keywords: argument, metaphor, icon, sexuality, competence.

Bionote: Alin Olteanu is a Postdoctoral Researcher at the International Semiotics Institute, Kaunas University of Technology, Lithuania. His postdoctoral work focuses on semiotic approaches to multiculturalism. He holds a PhD in Philosophy of Education from the University of Roehampton. His book *Philosophy of Education in the Semiotics of Charles Peirce: a Cosmology of Learning and Loving* constitutes a first fully Peircean approach to education. His research interests include the relation between semiotics and constructivism, the history of semiotics in relation to educational theory, biosemiotics, phenomenology, and medieval philosophy.

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**VENTSEL, ANDREAS**; University of Tartu, Department of Semiotics, Estonia (andreas.ventsel@gmail.com)
**Biopolitics and normalisation from the (bio)semiotic perspective**

Abstract: The presentation will attempt to bring together the critical approach to biopolitics and the biosemiotic understanding of the semiotic threshold, which – to put it in most general terms – designates the border between the animate and the inanimate. The main question of the article could be formulated as follows: on which level of semiosis does politics become biopolitics? Where politics traditionally deals with the conditions to lead a better life, in biopolitics life itself becomes the object of intervention and transformation that should ensure and form a (better) political life. Or, in other words, if politics used to mean the creation of conditions for people to realise their potential, it now means the intervention in life's potentiality itself. As an empirical example, we have chosen anti-aging medicine which can be said to be one branch of regenerative medicine. We will try to analyse the interventions in human life processes practiced by anti-aging medicine and their possible consequences regarding social and political subjectivity. The theoretical framework of the presentation will most of all come from Michel Foucault's analyses of biopolitics and Georges Canguilhem's (re)interpretation of health and normativity.

Bionotes: Ott Puumeister is a PHD student at Tartu University. He is the editor of "Acta Semiotica Estica". His main interests are related to the semiotic approaches to biopolitical processes. His recent articles are "Biopolitics meets biosemiotics: the semiotic threshold(s) of anti-aging interventions", Theory, Culture & Society, [forthcoming], (co-author Andreas Ventsel); "Biopolitics, Surveillance, and the Subject of ADHD", Semiotica: Journal of the International Association for Semiotic Studies, 202, 301−320, sem-2014-006, 2014.

Andreas Ventsel is a senior researcher of semiotics at Tartu University. His main interests are related to online communication and radical public sphere. His recent articles include "Groupuscular identity creation in online communication of Estonian extreme right", Semiotica, [forthcoming], (co-author M. L. Madisson); "Autocommunicative meaning-making in online communication of Estonian extreme right", Sign Systems Studies 44(3), 2016, 326–354 (co-author M. L. Madisson).

**SCALIA, JEREMIAH CASSAR**; Wenzhou-Kean University, China (jescalia@kean.edu)

**Mimesis, embodiment and the evolution of semiotic agency: a mimetic account of language evolution in biosemiotic perspective**

Abstract: The origin and evolution of language is widely considered one of the most difficult problems in the human sciences. This difficulty is compounded by entrenched epistemological divisions that exist between the biological and social sciences, a division that language evolution study implicitly straddles. The question is thus explored from a holistic biosemiotic perspective, understanding semiosis as a phenomenon that extends from the molecular code to the verbal code (Sebeok, 1974), and by elaborating the inherent role that mimesis, as a phenomenon of semiosis (Maran, 2003), plays in both culture and biology in its social imitative sense and biological replicative/adaptive senses. I hypothesize a mimetic exaptational process occurring via a bio-physical analogue between the phono-lingual articulatory range (PLAR) of the tongue (with coauxiliary support), and the pan-corporeal articulatory range (PCAR) of the whole body in its physiokinetic entirety. Through this articulatory analogue, the tongue's PLAR could consequently be mimetically leveraged as a kind of semiotic agent for the body, projected as such, via protolinguistic vocalizations, into an emerging, reified world of symbol, where symbolic communication was increasingly offering evolutionary sanctuary to biological survival.

Keywords: biosemiotics, embodied semiotics, language evolution, mimesis, coevolution.

Bionote: Jeremiah Cassar Scalia is an English lecturer at Wenzhou-Kean University, China. He received a BA in anthropology from Temple University, and an Ed.M. in TESOL/applied linguistics from The College of New Jersey. He completed graduate coursework in anthropology and semiotics at Simon Fraser University. His research interests are focused on cultural and linguistic processes examined from sociohistorical and semiotic perspectives. His linguistic research has included study of pragmatic aspects of social interaction, and second language acquisition in the Chinese EFL classroom. He has conducted ethnographic research of capoeira (Brazilian martial dance) in Brazil, and the culture and economy of desi daru (bootleg liquor) in India. He has read award-winning writing and presented original research at the Temple Global Conference, Asian Conference on Cultural Studies, Semiosis in Communication Conference, and has been published in the Philadelphia Inquirer and Friends Journal.

**SCHILLER, DEVON**; Danube University Krems, Austria (devonschiller@gmail.com)

**Animal face/human soul: the zoomorphic syllogism of Aristotelianist physiognomics in Disney-Pixar digital animation**

Abstract: Since 300 BCE, Aristotelian Physiognomics has inspired an art (techne) of 'form+knowledge' through which skilled practitioners (technitai) infer from outside physiological behavior of the face, psychological phenomena inside of an individual and objectivise the self inside out into universal or utilitarian. The principle to this methodology is a syllogistic logic: if the A) facial signs of a human resemble those of a B) nonhuman taxon, and if that B) animal can be characterized by C) a disposition, then A) the human will have that C) disposition. To problematize zoosemiotics in the Anthropocene, I probe the inter-medial genealogies and inter-specific rhetoric of Inside Out, 2015 Academy Award-winning Animation by Pixar-Disney. Within the film's narrative of an adolescent protagonist in conflict with her own emotions made zoomorphic subjects, I examine Aristotle's ontological and epistemological preconditions, from sympathetic (sumpathein) correspondence body/'soul', to distinctive (idion) affective signs. And by doing so, I demonstrate the theory of basic emotions as culturally universal and biologically specified, applied in the film, and throughout today's happiness studies, quantifiable self and instrumented life, to be a cross-cultural and trans-historical endeavour.

Keywords: basic emotions, intermediality, physiognomy, science of facial expression, zoosemiotics.

Bionote: Devon Schiller is a member of the academic staff in the Department of Image Science at Danube University, Austria. From a theoretical framework of cognitive semiotics, emotion history and image science, Schiller's scholarship focuses on the media genealogies of physiognomy, the science of facial expression and digital biometrics. He analyzes how artists and scientists use media to interpret from the outside physiological behavior of the face the psychological phenomena inside an individual; the visual rhetoric of these methodologies; and how face images can inform display rules, social scripting and truth claims for emotion in society.

**SHAROV, ALEXEI**; National Institute on Aging, USA (sharoval@mail.nih.gov)

**Evaluating the likelihood of goal-directedness**

Abstract: Biosemiotics treats living organisms as goal-driven agents that have freedom in selecting their actions, interpreting components of the outside world, and communicating with other organisms. In contrast, biology is focused on non-agential features of organisms (e.g., structure and dynamics), and semiotics studies signs and their meanings as an abstract system separated from agents. By studying agency, biosemiotics violates the main taboo of science, which is to stay away from subjectively-motivated choices that are typical for agents. Biosemiotics can be viewed as science only if there are reproducible methods for evaluating the likelihood of goal-directedness in living organisms. Thus, it is important to compile

convincing evidence that certain structures, processes, and behaviors are not just beneficial but also have emerged via evolution (or learning) to attain these benefits. Such evidence may include data from comparative morphology, physiology, ecology, developmental biology, genomics, and molecular biology. It can be shown that a specific feature of organisms is beneficial in terms of efficiency or reproductive success and that it is more stable in the evolutionary lineage than expected by chance. Goal-directedness becomes more convincing if it is shown that semiotic processes, such as sensing, repair, compensation, and making internal representations, contribute to the stability of final effects.

Keywords: biosemiotics, agency, meaning, evolution, constructivism.

Bionote: Dr. Sharov received his PhD in ecology and entomology at Moscow State University (Russia) in 1988. His experience includes research and teaching at Moscow State University, University of West Virginia, Virginia Tech, and National Institute on Aging (USA), where he works since 2003. He is an expert in mathematical modeling, population dynamics, statistics, systems theory, and theoretical biology. During last 14 years, he has developed several interactive web-based software packages in bioinformatics including: NIA Array Analysis, CisView, CisFinder, and ExAtlas for meta-analysis of gene expression data. He is an editor of journal Biosemiotics (Springer) and published more than 150 scientific papers and book chapters.

**TØNNESSEN, MORTEN**; University of Stavanger, Norway (morten.tonnessen@uis.no)
**Uexküllian phenomenology**

Abstract: We are located at the junction of nature and culture, and of semiotics and phenomenology. Can they be reconciled? More particularly, can subfields such as biosemiotics and eco-phenomenology be mutually enriching? I, for one, believe that they can. Uexküllian phenomenology is derived from the Umwelt theory of the Baltic-German biologist Jakob von Uexküll (1864–1944). Its basic premise is that we can assume the universal existence, in the realm of life, of a genuine first person perspective, i.e., of experienced worlds. This assumption characterises Uexküllian phenomenology and makes it a genuine perspective within phenomenology. In this paper I prepare the ground for such a phenomenology by treating the notion of phenomenology, the relation between semiotics and phenomenology, Husserl's notion of Lebenswelt, and finally the notion of Uexküllian phenomenology. The purpose is to make the case that Uexküllian phenomenology is justified, and to situate it within phenomenological and semiotic thought at large.

Keywords: Jakob von Uexküll, Umwelt theory, biosemiotics, phenomenology, philosophy.

Bionote: Morten Tønnessen is Associate Professor of philosophy at University of Stavanger's Department of Social Studies. He is co-editor-in-chief of "Biosemiotics" and defended his PhD thesis "Umwelt transition: Uexküllian phenomenology" in 2011 at University of Tartu.

# CONVERGENCE TECHNOLOGIQUE, USAGERS ET CONFLIT COGNITIF

DEL VILLAR, RAFAEL (rdvillar@gmail.com)

*La convergence technologique et le logiciel multiplateforme ont généré un traitement cognitif complexe, dans le contexte des sciences cognitives connexionnistes, on peut dire « un traitement parallèle de l'information » qui n'est pas en concordance avec les protocoles perceptivo- cognitifs des tous les usagers. Plusieurs recherches sur la navigation Internet ont traité les différents protocoles perceptivo- cognitifs selon les tranches d'âge de vie, et il n'y a pas un point de vue homogène par rapport la cognition du réel. Alors, on envisage un concept central de recherche sémiotique : le conflit cognitif (Marquet, P. ; Del Villar, R. ; Meza, S. ; Scolari, C, entre autres) qui posé un problème à la description sémiotique, parce que à notre époque de convergence technologique les objets construits et les usagers ne sont pas nécessairement les mêmes. Il n'est pas seulement un conflit au niveau des navigateurs Internet, ce conflit est inséré dans une thématique plus vaste : le déséquilibre de fonctionnement entre les interfaces proposées par les produits culturels et les interfaces des usagers. La synthèse des recherches sémiotiques sur ce sujet sera l'objectif de notre Table Ronde « Convergence technologique : usagers et conflit cognitif ».*

**CORTÉS, ERIKA**; Federación Latino Americana de Semiótica, Chile (eacortes2005@gmail.com)
**Convergencia tecnológica, posicionamiento y Webmarketing**

Abstract: Se trata de sintetizar una investigación semiótica cuyo objetivo es describir el posicionamiento visual en la Webmarketing en su coherencia con los otros soportes de la campaña (afiches, espots, etc.) en el Chile de hoy. En Francia, Médiamétrie ha detectado que el tráfico en Internet, en Mayo del 2014, implicaba visitas a partir de tres tipos de fuentes: "Acceso directo, un 31%; Lazos externos, un 40%, y a través de Motores de búsqueda un 29%" (Eouzan, Dupuis, Michalon « Webmarketing » Paris: ENI, 2016: 90), luego el problema es complejo de medir y analizar cualitativamente pues no hay una sola fuente de acceso. Por otra parte, es necesario agregar que el posicionamiento distintivo se juega en lo local (la memoria histórica asociada al producto) y en la inserción de lo global (con otras historias socioculturales) en lo local. Ello implica que muchas veces los principios de posicionamiento se superponen. Los principios distintivos del posicionamiento están lleno de interferencias, de conflictos de interfaces, bastante alejados de la primera semiótica de la publicidad que había detectado en el lenguaje de la publicidad una denominación distintiva (marca) y una atribución de valor diferente a la competencia (la teoría del posicionamiento).

Keywords: semiótica visual, publicidad, interfaces, posicionamiento, convergencia tecnológica.

Bionote: Cortés, Erika es profesora de Castellano de la Pontificia Universidad Católica de Valparaíso, Magíster Artium con mención en Literatura Chilena, de la Universidad de Santiago de Chile. Ella ha publicado sus investigaciones referidas a la publicidad en la Revista Chilena de Semiótica, en la Revista deSignis (Federación Latino Americana de Semiótica), en la Revue Visio (Association Internationale de Sémiotique Visuelle), y en la Revista Comunicación y Medios (Universidad de

Chile). Tiene también numerosas publicaciones referidas a la semiótica teatral. Ha sido Secretaria General de la Asociación Chilena de Semiótica (1999- 2009) y Miembro del Comité Ejecutivo de la Federación Latinoamericana de Semiótica (2003-2007).

**DEL VILLAR, RAFAEL**; Université du Chili, Institut de la Communication et Image, Chili (rdvillar@gmail.com)
**Convergence technologique et conflit cognitive**
Abstract: La recherche socio sémiotique synthétisée prend comme base analytique la réalisation de deux projets de recherche : avec des jeunes (11- 12/ 16- 18/ 20-24), et avec des adultes (30- 35/ 40-45/ 50-55), différenciés par genre et statut sociale. Il y a un sondage sociologique (1044 cas) et construction d'un Index de traitement de la complexité (combien de choses il est possible de faire à la fois). À partir de cela il est possible différencier deux profils chez les jeunes: simple (perception d'un seul espace cognitif, 22 % ou 26 % de la totalité), et complexe (perception d'au moins dix espaces cognitifs, 29 % ou 25 % de la totalité). La plupart des jeunes présentent une complexité moyenne (quatre espaces cognitifs à la fois, 46,9 % de la totalité). Chez les adultes, la situation est différente, seulement les 30- 35 ans ont les mêmes situations cognitives, mais les 40- 45 et 50- 55, ont seulement une simplicité cognitive. Dans la recherche sémiotique s'est fait une sélection des cas pôles, où à travers une étude sémiotique ils sont étudiés les parcours de navigation : il y a différentes interfaces par rapport la focalisation de l'espace perceptif (image ou mot) et par rapport aux liens entre les espaces focalisée. Alors on décrit une zone de conflit qui touche à la théorie sémiotique, et à la convergence.
Keywords: sémiotique visuelle, perception-cognition, convergence technologique, nouvelle technologies.

Bionote: Del Villar, Rafael est Professeur Chercheur  Associé à l'Institut de la Communication et Image de l'Université du Chili, Sociologue (Licence en Sociologie, Université Catholique du Chili) et Sémioticien (D.E.A en Sémiolinguistique sous la Direction de A.J. Greimas École Pratique des Hautes Études, Paris),  Docteur en Sciences de l'Information et de la Communication Université de la Sorbonne Nouvelle, Paris III. Vice- Président de la Fédération Latino Américaine de Sémiotique, Vice- Président de l'Association Chilienne de Sémiotique, Membre Comite Exécutif Association Internationale de Sémiotique. Il a plus de soixante publications dans le domaine de la Sémiotique visuelle, nouvelles technologies et sémiotique, traduit en coréen, en italienne, français et portugais.

**DONOSO, MARÍA PAZ**; Université du Chili, Institut de la Communication et Image, Chili (mapazdonoso@uchile.cl)
**Culture populaire japonaise dans le Chili: contradictions d'une connexion entre le corps et les valeurs d'une société idéalisée**
Abstract: La globalisation et l'Internet ont permis que la culture visuelle de diverses régions du monde s'insérer dans la perception des individus. La consommation des jeux- vidéo, manga et séries sont hautement consommé par les jeunes. Le système signifiants de la culture japonaise est complexe, tel comme il est décrit par Kristeva (« La traversée des signes »), par Barthes (« L'empire des signes ») dans la quelle le niveau de la parole, et de la narration est un code de vehiculización de l'information, en ensemble avec le traitement de la lige, de la couleur, et d'autres.  Mais, cet ensemble culturel est lu à niveau de la culture occidentale, à façon narrative, dans le sens d'A. J. Greimas, c'est-à-dire comme parcours narratives dans la quelles s'insèrent des valeurs, des parcours discursives. Alors, les valeurs lues sont l'opposition à la culture de la consommation, et les procès d'identification sont blancs. Mais, l'échange ne pas seulement à niveau esthétique, il y a des activités, des relations sociales (concert, féries, etc.) et  dans ce cas, et dans tous les échanges à niveau des relations sociales on pose un conflit réel parce la présupposition n'est pas en concordance avec le réel.
Keywords: culture visuelles, espaces cognitifs, interfaces, manga, anime.

Bionote: María Paz Donoso est Licencié en Communication Social de l'Université du Chili. Diplôme en Langue et Culture Japonaise de l'Institut Chilien Japonaise de Culture. Journaliste et Coordinateur de la Revue (BBD)  "Histoires la Ville Gris et de l'Université Bleue", de l'Université du Chili, inspirée dans les principes esthétiques de la culture visuelle japonaise et leur influence dans les protocoles perceptifs des jeunes. Chargé des cous de Sémiotique, et Sémiotique Visuel à l'Université du Chili.

**LABRIN, JOSE MIGUEL**; Université du Chili, Institut de la Communication et Image, Chili (jmlabrin@u.uchile.cl)
**Migration, conflit d'interfaces, convergence**
Abstract: Le développement des flux migratoires met en cause (Sheller, 2014) les principes fondamentaux de la construction du sens historique par rapport au sujet. Aujourd'hui, il est possible de repositionner la question de ces communautés imaginées (Anderson, 1982) organisées par les possibilités d'être et d'appartenance dans des contextes de migration. Dans ce contexte, la convergence technologique devient pertinente à étudier dans de multiples dimensions. La première, en termes de participation dans les conditions de la reproduction et le changement social. Ainsi, la présence de la société chilienne dans la région fait une rétroalimentation des flux migratoires, en provoquant un déplacement global de la force de travail. D'un autre côté, l'ubiquité de l'expérience réelle dans les relations sociales chiliennes se mélange avec la vie des familles de la société d'origine à travers facebook ou Internet en général. Selon la description sémiotique développée les liaisons par Internet (Facebook, Twitter, Whatsapp) permettent une organisation sociale des migrants transnationaux et en même temps, la préservation des adscriptions d'identité au-delà des frontières géopolitiques actuelles, car dans le conflit virtuel entre le réel des rapports sociaux et l'espace imaginé on joue l'adaptation ou non adaptation des migrants.
Keywords: sémiotique et identification, interfaces, migration, convergence technologique.

Bionote: José Miguel Labrín est Professeur Chercheur de l'Institut de la Communication et Image de l'Université du Chili. Il est Licencié en Communication Sociale de l'Université du Chili, et Docteur en Sciences de l'Information et de la Communication de l'Université Complutense de Madrid. Membre de l'Association Chilienne de Sémiotique et de l'Association Internationale de Sémiotique. Il a plusieurs publication et recherches dans les domaines de sémiotique des migrations, et sémiotique de la santé.

**LARGO, CATALINA**; University of Chile, Chile (mclargogonzalez@gmail.com)
**Metro space: description of the perceptive focus and typology of its passengers (Santiago, Chile)**

Abstract: Jean Marie Floch proposed a typology of users of the Metro of Paris in 1991. This research resumes this proposal based on the description of the semiotic square of A. J. Greimas, to be applied in the metro of Santiago in 2015−2016. This typology classifies the passengers in surveyors, daydreamers, strollers and pros. Surveyors and strollers would have in common the observation of the external reality, whereas pros and daydreamers would be turned in its internal world. Our observation relates the above to the approach of different levels of cognitive complexity (high, medium or low) that in turn would be related to the ages of life. In a second moment, a group of passengers was interviewed, throwing data that rejected the premise that the passengers with a higher cognitive level are classified as surveyors or strollers. On the contrary, it was found that older passengers, generally related to the low cognitive level, are the ones who most observe the external space in the metro. Unlike young passengers, identified with multiple simultaneous cognitive spaces, they are classified as daydreamers or pros. All of the above points to a conflict of interfaces that the current technological convergence implies.
Keywords: metro, age of life, cognitive spaces.

Bionote: Catalina Largo has a degree in history from the Pontificia Universidad Católica de Valparaíso, a Master's degree in social communication from the University of Chile, and is Assistant Professor of audiovisual semiotics (analysis of the audiovisual image) of the Institute of Communications and Image, University of Chile.

**MEZA, SANDRA**; Université du Chili, Faculté de Philosophie et des Humanités, Chili (smeza@uchile.cl)
**Relation entre styles d'apprentissage et parcours de navigation**

Abstract: La recherche synthétisée a pour but d'étudier les parcours visuels mobilisés par étudiants chiliens et français de 2l- 24 ans, pendant la navigation sur internet pour décrire non seulement les parcours des usagers mais aussi et surtout ce qui est à la base de leur style de navigation. C'est à partir des quatre styles d'apprentissage traditionnellement retenus (assimilateurs, convergents, divergents, accommodateurs), que la recherche met à jour un certain nombre des régularités dans les parcours de navigation des sujets, grâce à une méthode d'extraction et de visualisation de traces de navigation. La technique sémiotique d'interprétation des traces de navigation permet de réaliser des graphes de parcours Web d'étudiants pour une tâche d'enseignement et apprentissage précise. Les modules importants (indispensables à l'accomplissement d'une tâche) apparaissent sous forme de nœuds et la fréquence d'utilisation de ceux-ci est représentée par la taille du nœud. La distance entre les nœuds sert à représenter le nombre de modules utilisés pour arriver au nœud important suivant. La recherche détecte qu'il y a des types de navigateurs par Internet : à travers des focalisations des signifiants visuels que l'étudiant observe, et à travers des concepts préalables. Alors, il n'y a pas une interface homogène.
Keywords: sémiotique visuelle, perception-cognition, éducation, nouvelle technologies.

Bionote: Sandra Meza est Professeur Chercheur Assistant au Département des Études Pédagogiques de la Faculté de Philosophie et Humanités de l'Université du Chili. Professeur de Langue Espagnole, de l'Université de Santiago de Chile), Docteur en Sciences de l'Éducation de l'Université de Strasbourg, France. Secrétaire Générale de l'Association Chilienne de Sémiotique. Elle compte dix publications dans le domaine de la sémiotique, éducation et navigation sur Internet.

# CYBERSEMIOTICS: REFLECTIONS ON THE TRANSDISCIPLINARY INTEGRATING OF SEMIOTICS, CYBERNETICS AND SYSTEMS

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*One of the most promising aspects of C.S. Peirce's triadic and pragmaticist semiotics is its fruitfulness as a transdisciplinary platform for the sciences and humanities. In the biosemiotics movements, a paradigm is developing trying to cope with the living systems in a cognitive and communicative framework encompassing the classical biological disciplines working with mechanical models of living systems as well as the social sciences and humanities working with models of meaning, interpretation and signification. If we look at the discussions in biosemiotics on what it means to be scientific - then we see that a lot of the models developed as early on as Uexküll's functional circle working as a model for perception and his somewhat bioconstructivist Umwelts lehre partly based on a hypothesis of animal qualia - has found it necessary to draw on other transdisciplinary paradigms like cybernetic and systems science by using models of feedback and self-organization into a sort of bio-cybernetician that developed his model into the first foundations for a biosemiotics in that he produced the concept of 'marks' as a sort of signs circulating in a system. This kind of self-organized cybernetic system is what Maturana and Varela call autopoietic. Gregory Bateson's view of information as "a difference that makes a difference" in a cybernetics mind has been important, but especially Maturana and Varela's concept of autopoiesis has been much used in biosemiotics because of its likeliness with the work of Uexküll. The concept is also crucial to Niklas Luhmann's system theory. This integration of systems and semiotics are puzzling since the systems and cybernetics movement never has embraced a phenomenological basis for experiential consciousness or a hermeneutical basis for at theory of dialogical meaning. But Peircean semiotics seems to be broad enough in its conceptual and metaphysical foundation to not only embrace phenomenology and hermeneutics but also systems and cybernetics. Many have worked with parts of this problem, most known is Danesi and Sebeok's book on modelling, Pattee's and Joslyn's work and Brier's Cybersemiotics, where he attempts to integrate Peirce's and Luhmann's transdisciplinary views promoting a self-organizing cybernetics and systems view on Peircean semiotic process philosophy.*

**BRIER, SØREN**; Copenhagen Business School (CBS), Denmark (sb.ibc@cbs.dk)

**The need of autopoietic cybernetics for biosemiotics to become embodied**

Abstract: Peirce's semiotics primarily works with the dynamics of self-organized triadic sign processes. Though an important point in biosemiotics is that the body is not mechanically but communicatively organized, Peircean semiotics in itself does not explain the organizational closure of embodiment and its creation of individuals and their interpretative ability. That is done much better through the bio-cybernetics concepts of autopoiesis developed in second order cybernetics by Maturana and Varela. Here cybernetic feedback loops help the body closing its organization and thereby defending it vital organization against the disruption by foreign objective information attempt to perturbate the body. The embodied individual only reacts to disturbances through structural couplings, which they understand as a sort of organizational readiness in the embodied organism to react constructively to perturbation from the outside in a way that is supporting their own survival. Only through this closure can a sign be a difference that makes that difference, which Bateson argue is necessary for something to become information for an organism. This is also clear from Von Uexküll's *funktionskreis*, where circular causation is vital in order to bring for the signs interpretant (*merkmale*) to arise. Maturana and Varela have no conception of signs and semiosis, as their theory lacks a phenomenological and hermeneutical basis. But they explicitly reject the cognitive view of cognition as the nervous system picking up information from the environment and the conceptualization of the cognitive processes in the brain as information processing. Though neither they nor Bateson have a semiotic theory of meaning, it is the bio-cybernetics theory of autopoiesis and structural coupling that makes the interpretation of disturbances as meaningful signs possible.

Keywords: cybersemiotics, cybernetics, biosemiotics, autopoiesis, embodiment.

Bionote: Søren Brier is a Professor in the Semiotics of Information, Cognition and Communication Sciences at Copenhagen Business School. He is MSc in biology focusing on ethology from University of Copenhagen, PhD in philosophy of information science at University of Roskilde and Doctor (Habil) of transdisciplinary philosophy of science at CBS with the book "Cybersemiotics: Why information is not enough", Toronto U. P. (Google book and Kindle). He is the founder and editor in Chief of the interdisciplinary quarterly journal *Cybernetics & Human Knowing*, a fellow of the American Society for Cybernetics; one of the founders of International Association for Biosemiotic Studies and on the editorial board of its Journal *Biosemiotics* as well as the scientific board of the Science of Information Institute and the Foundation of Information Science and of several scientific journals.

**COBLEY, PAUL**; Middlesex University, London (p.cobley@mdx.ac.uk)

**Observership, 'knowing' and semiosis**

Abstract: This paper asks how future semiotic research, particularly with a biosemiotic orientation, will incorporate a theory of observership. The article takes its cue from Sebeok's (1986, 1991a, 1991b) comments on John Archibald Wheeler's conception of the 'participatory universe' and attempts to explicate the relevance of Wheeler's (1994, 1998) philosophy of science for semiotics. The article argues that the quantum view of observership aligns with that of semiotics in that both envisage observation as a *field* of modification. The article seeks to contribute to recent key debates in the field on 'knowing' sciences (Kull 2009), on relation and cybersemiotics (Brier 2008). It develops some of the themes foreshadowed towards the end of an earlier article (Cobley 2010), outlining a future orientated observership in contrast to a *vis a tergo* perspective.

Keywords: observership, biosemiotics, cybersemiotics.

Bionote: Paul Cobley is Professor in language and media in the Faculty of Arts and Creative Industries, Middlesex University, London. His research focuses on semiotics, narrative and popular fiction.

**JACQUES, CLAUDIA**; ArtSci Center, UCLA, USA (cj@claudiajacques.com)

**Visualizing the cybersemiotic experience**

Abstract: Advances in artificial intelligence and ubiquitous computing are expanding human-computer interaction (HCI) in everyday life turning phones, TVs, cars, etc., into computer interfaces. Such changes affect how humans perceive and interact with digital information. Cybersemiotic provides a powerful framework for comprehending and interpreting changes in human experience and consciousness wrought by the digital revolution. It achieves this by enabling an understanding of humans as complex adaptive systems; consequently, anything that involves or is involved with humans becomes an integral part of the system. A practical implication of this statement is the need to consider all internal and external variables within dynamic interactive information environments. Even such minor factors as slow internet connection or inadequate text size affects how human users perceive information or relate to an interface and, consequently, the whole system. Through a series of visual representations the experience of these exchanges is explored under the lens of the Cybersemiotic framework and balances human user, interface, and digital information as elements within an ever-changing system, demonstrating the manner in which a change in one element affects each and every other part of the system.

Keywords: cybersemiotic experience, HCI, meta-environment, technoetic art.

Bionote: Claudia Jacques de Moraes Cardoso is a Brazilian-American interdisciplinary artist, designer, educator and researcher, she holds an MFA in Computer Art (School of Visual Arts, NY) and is currently a PhD candidate at the Planetary Collegium, University of Plymouth, UK. She is researching space-time aesthetics in the user-information-interface relationship through the lens of Cybersemiotics. Intersecting art, technology and science, she designs interactive hybrid art and information environments that aim to explore perceptions of space-time and the digital-physical in the pursuit of human consciousness. She also teaches studio, digital and communication arts, and her studio is in Valhalla, NY. http://claudiajacques.com.

**LIQIAN, ZHOU**; Nanjing University, China (skyzhouapple@hotmail.com)

**Why cybersemiotic star is necessary for information studies?**

Abstract: The hard problem of information is that the processes of information come across physical, individual and inter subjective level of the world and each of them cannot be reduced to others fundamentally. It leads David Chalmers to neo-

dualism. Same as consciousness, information is something fundamentally different from physical processes. Thus we need fundamentally new laws of nature to explain information. At last, he embraces some kind of *paninformationalism* as a helpless option. However, this dualistic view of information is not helpful, even harmful, to information studies. Because on the one hand, neo-dualism leads to a gap in a world picture described by natural sciences and asks to develop an alternative new science at root; on the other hand, defining information as a basic property of cosmos cannot help explain what information is, just like Christians explain the creation of the world through appealing to God. Alternatively, four views of cybersemiotic star proposed by Søren Brier can avoid these shortcomings while keep benefits brought by multiple views. Analogous to principle of complementarity in quantum physics, four dimensions implied in cybersemiotic star are necessary for understanding information while cannot be measured according to the same criteria. These dimensions are differentiated by perspectives rather than some fundamental discontinuities in reality. They are mediated by semiosis. Shifts between them are nothing more than Gestalt switches.

Keywords: cybersemiotics, information, principle of complementarity, neo-dualism, Gestalt switch.

Bionote: N. A.

**NICOLESCU, BASARAB**; International Center for Transdisciplinary Research, France (basarab.nicolescu@gmail.com)
**Transdisciplinary realism**

Abstract: Semiotics, social science, the second-order cybernetics and system science are attempts at transdisciplinarity, but they largely tend to ignore basic notions of transdisciplinarity as they included middle and the Hidden Third. In fact, they lack the crucial connection between Subject and Object. The transdisciplinary approach, with its unique way of combining ontology, logic and epistemology, could therefore inject much fertility into these fields. I will explain why the metaphysics of transdisciplinarity, radical distinctive from social constructivism, is the most beneficial for the development of second-order cybernetics. I will also compare the continuous interconnectedness of transdisciplinary Reality with Peirce's synechism.

Keywords: transdisciplinarity, Peirce's synechism, levels of reality, included middle, hidden third.

Bionote: Honorary theoretical physicist at the Centre National de la Recherche Scientifique (CNRS), Paris, France. Professor at the Babes-Bolyai University, Cluj-Napoca, Romania. Professor Extraordinary at the School of Public Leadership, Stellenbosch University, South Africa. Member of the Romanian Academy. President-Founder of the International Center for Transdisciplinary Research and Studies (CIRET), a non-profit organization (168 members from 29 countries), which has a web site at: http://ciret-transdisciplinarity.org/. His books include: The Hidden Third, Quantum Prose, New York, 2016, From Modernity to Cosmodernity - Science, Culture and Spirituality, State University of New York (SUNY) Press, New York, 2014; Manifesto of Transdisciplinarity, State University of New York (SUNY) Press, New York, 2002; Science, Meaning and Evolution - The Cosmology of Jacob Boehme, Parabola Books, New York, 1991. He edited Transdisciplinarity - Theory and Practice, Hampton Press, Cresskill, New Jersey, 2008. A complete bio-bibliography of Basarab Nicolescu can be found on the site http://basarab-nicolescu.fr/.

**VIDALES, CARLOS**; University of Guadalajara, México (morocoi@yahoo.com)
**Building communication theory from cybersemiotics**

Abstract: Cybersemiotics can be defined as an inter- and trans-disciplinary project that analyses modern efforts to arrive at a unified conceptual framework, one that encompasses the complex field of information, cognition and communication sciences, and semiotic scholarly studies – fields that together are often referred to as information sciences. Even when its main idea is the development of a general framework for the Foundations of Information Sciences, in discussing the possibility of a universal information science, cybersemiotics considers that a universal science of communication and cognition must be included as well, since a logical and mechanistic approach cannot offer by itself an understanding of human signification or its biological, psychological, and social relationships roots3. However, in its attempt to build a general communication science, cybersemiotics must also define a general communication theory and the limits of communication as a social, physical, biological, natural or conceptual phenomena. Then, the present work discusses C. S. Peirce's semiotics, the Cybersemiotic Star proposed by Soren Brier and the multi-level approach to the emergence of semiosis in semiotic systems proposed by Charbel Niño El-Hani, Joao Queiroz and Claus Emmeche as a way to define communication as a transdisciplinary concept in order to build a general communication theory from the stand point of cybersemiotics.

Keywords: cybersemiotics, semiosis, communication, semiotic systems, communication theory.

Bionote: Carlos Vidales is a Faculty Member of the Department of Social Communication Studies in the University of Guadalajara (Mexico). PhD in Social and Scientific Studies, vice-presidet of the Mexican Semiotic Association, member of the World Association of Theoretical Semiotics (WATS), Scholar of the International Communicology Institute (ISI), member of the Mexican Association of Communication Research (AMIC) and Coordinator of the undergraduate program in Public Communication at the University of Guadalajara. Author of many articles, chapters and books, all related with communication theory and semiotics.

# DIGITAL AGE IN SEMIOTICS & COMMUNICATION

**BANKOV, KRISTIAN (kbankov@nbu.bg)**
**YANKOVA, RENI**
**TSONEV, GEORGE**

*Within the research program of the Southeast European Center for Semiotic Studies, aimed at new forms of knowledge, of social and linguistic interaction, and cultural values arising after the advent of the internet, we are pleased to invite you to*

*take part in our Round table "Digital Age in Semiotics & Communication". Some possible topics for the interested participants might be the new forms of knowledge, e-consumption, new media and the immersive e-consumption of experience, new forms of social relations in social media, new habits of communication and self-expression/representation, online corporate communications, digital narratology and e-fiction, digital grammatology, digital audio-visualisation, Internet linguistics.*

**BANKOV, KRISTIAN**; New Bulgarian University, Bulgaria (kbankov@nbu.bg)

**Language, money and time: how writing made them good for thinking and how do we think them now**

Abstract: With this paper, I will try to elaborate the notion of "good for thinking" as it has been introduced by Levi-Strauss in *La pensée sauvage* (1961) and Mary Douglas in *The World of Goods* (1979). This notion has not been applied so far in regard of how writing systems have transformed the socially constructed reality into a "better for thinking" world compared to the world of the cultures without writing. From such grammatological position, I shall examine two founding components of our culture – time and money. Time was measured and "written" for long millennia through indexical signs as shadows, stars and fluxes, but after *the invention of the clock* it started to be measured with much higher precision and represented with purely symbolic signs. This shift has transformed considerably the socio economic arrangement of temporality and gave new structure of the socially constructed reality. In the development of the money sign, similar impact had the *invention of the coin*. What made the difference between the coin and the previous forms of money was its *fungibility*. I shall argue that coinage was the real invention of the print and that the following development of the money signs constitutes a deep homology with the socioeconomic development of the Western societies. All these considerations will bring us to have a semiotic perspective on the process in digital culture that merges writing and orality into one unified system of externalized thinking.

Keywords: semiotics, grammatology, time, money, fungibility.

Bionote: Kristian Bankov (born 1970) is Professor of semiotics at New Bulgarian University and Department Chair of the Southeast European Center for Semiotic Studies. His interest in semiotics dates back to the early '90s when, as a student in Bologna he attended the courses of Prof. Ugo Volli and Prof. Umberto Eco. Bankov graduated in 1995 and has since taught semiotics at NBU. In 2000, he defended a doctoral thesis at Helsinki University under the guidance of Prof. Eero Tarasti. In 2006, he was awarded the academic title "associate professor in semiotics" and in 2011 he became Full Professor of semiotics. Currently, Professor Bankov is the Secretary General of the International Association for Semiotic Studies, elected at the 12th Congress of the Association held at NBU, Sofia in 2014. The scientific interests of Prof. Bankov were initially in the field of continental philosophy of language, philosophy of Bergson and existential semiotics. He then focused his research on sociosemiotics and issues of identity. Since 2005, he has been exploring consumer culture, while recently his interest has been directed to the new media and digital culture.

**CONDE, JUAN ALBERTO**; Jorge Tadeo Lozano University, Colombia (juan.conde@utadeo.edu.co)

**Mosaics of time: the spatial metaphors of time in Tomasula's TOC: a New Media Novel**

Abstract: In this paper I propose a semiotic analysis of TOC: a New Media Novel, by Steve Tomasula (2009), an interactive novel that links video sequences, graphical interfaces, hyperlinked texts, animations, photographs and illustrations, as well as music and sound design. The novel also offers a navigation structure through stages, in the manner of a video game. TOC articulates all these elements, offering a meditation about time. In this analysis, I propose some criteria for understanding this emergent cultural form (the hyper narrative), which also provide some clues about how space and time are related today. For this aim, I will try to integrate the contributions of cognitive linguistics, especially conceptual metaphor (Lakoff & Johnson, 1980; Lakoff, 1997), mental spaces (Fauconnier, 1994), narrative spaces (Dancygier, 2012), and conceptual blending (Fauconnier & Turner, 2003) theories to the field of narratology and semiotics. The hybrid nature of the work reviewed requires that we assume the different ways in which each medium or semiotic regime conceptualizes time in a series of spatial figures: visual tropes, textual metaphors, sound constructions, narrative schemas, etc. But also how "reading" TOC is a multimodal integrated experience for the reader-spectator, who enters the narrative spaces through multiple doors. With this analysis I hope to provide some clues to understand time and space in contemporary interactive media.

Keywords: time, conceptual metaphor, hypernarrative, mental spaces, blending.

Bionote: Juan Alberto Conde has a degree in communication studies, an MA in philosophy and is a doctoral candidate in semiotics at the Limoges University in France. He is Assistant Professor in the Master's program in semiotics of the Jorge Tadeo Lozano University in Bogota, Colombia.

**HONG, SEUNG-HYE**; Korea University, South Korea (seunghye3901@gmail.com)

**Symmetry and asymmetry of representation: interrelationship between letter, non-letter, and speech sound**

Abstract: The letters can visualize speech language but not a volume of the voice, speaking rate, and accent even though they are the major factors to express people's emotion and attitude for a successful communication. This often causes confusion or misunderstanding on text messaging. The signs that can cover up the weakness of the letters are being detected on Korean social media. Punctuation marks such as periods, question marks, exclamation marks and swung dashes, etc. are used to express a volume of the voice, accent or nuance of writer, which is quite different from how they are normally used in official writing. This study aims to find out a novel function of the punctuation marks and their operating mechanism. For this, a year worth of data consists of 50 people's communication messages containing at least two or more punctuation marks were gathered and analyzed. Comparing usage of the sign with the verb on the same sentence and its context, the signs are sub-categorized according to the state of emotion. These findings also suggest that the amount of marks used in the sentence represents the degree of one's emotion or one's volume of the voice. For example, multiple question marks denote a strong 'puzzled' feeling by associating them with a big sound and a strong accent. On the other hand, multiple punctuation marks mean a soft voice, delay of speech, or hesitance.

Bionote: Seung-hye Hong received a Bachelor's degree in linguistics from Korea University in 2012. Seung-hye Hong attended the 11th World Congress of Semiotics in Nanjing as a third author of a paper titled "Some Semiotic Elements on the History of the Korean Typography". He also has a Master's degree from Korea University (2015), where studied semiotics at the Department of Linguistics. The title of the thesis was "Semiotic Analysis of Non-letter signs on Digital Communication", based on Pierce's theory. Currently, Seung-hye Hong is in the doctoral program in semiotics at Korea University, under supervision of Professor Sung Do, Kim. Seung-hye Hong is involved in research projects dealing with sense and contagion. From 2012 to 2014, he worked as a researcher at the Center for Applied Cultural Research at Korea University. And since 2015, he has been working at the Center for Digital Humanities in the Research Institute of Korean Studies at Korea University.

**IDONE CASSONE, VINCENZO**; University of Turin, Circe, Italy (idonecassone@gmail.com)
**"It's over 9.000!!!" A cross-textual, multi-medial, trans-cultural generative approach**

Abstract: Historically, the generative semiotics notion of text encountered many criticism both within and outside the discipline; most of it focused on the argument that the traditional textual boundaries could not adequately analyse complex dynamic cultural phenomena, featuring loose boundaries, crossing different cultures and involving multiple media substances, such as everyday practices or cultural self-descriptions. Actually, Greimas's late works (mostly Greimas 1984 and 1987) provide insightful reflections on the possibility to tackle trans-cultural and cross-medial phenomena, leading the path for a textual analysis of the clashing, merging and morphing of cultural codes, spread across several media and different cultures. The aim of this proposal is to introduce a generative approach for the study of cross-textual, multi-medial and trans-cultural phenomena. This will be presented through the analysis of a specific case study: the diffusion of a rhetoric of "quantifiable exponential human growth", well attested in Japanese videogames (as well as Korean comics, Western role playing games or contemporary smartphone productivity apps) in which characters achieve superhuman skills/qualities through training/willpower, mostly mathematically measurable and shaped like exponential equations.

Bionote: Vincenzo Idone Cassone is a PhD candidate at the University of Turin, Interdepartmental Centre of Research on Communication. His research interests include games, gamification and game design from a cultural semiotics perspective. His works examine the role of ludic thinking and the effect of gamification practices in contemporary culture and society. He assisted the organization of conferences dedicated to urban playfulness (Mettiamo in gioco la città, Torino 2015) and design fiction (with Fast Forward and Mufant, Museum of Science Fiction of Turin). He was a game designer and a supervisor of the Ludic Group for UniSi Librarian Center (SBA). He has published several papers on semiotics, game rules and systems, videogames and gamification and got certified with the Expert Certificate (level 2) in Gamification (Engagement Alliance).

**KARTUNOVA, YAGODINA**; New Bulgarian University, Bulgaria (yagodina4@gmail.com)
**Artificial intelligence and customer experience: living the brand story or being excluded from the story**

Abstract: Artificial intelligence (AI) is already adopted by companies with the intent to improve customers' experience with the brand (Amazon, Google, Facebook, etc.). In just a couple of years, it is highly likely that customers will have smart refrigerators that keep track of the products and order online what is about to finish and a lot other smart objects. The applications of AI are almost limitless but the main idea is to enhance the customers' experience by offering them solutions to their problems. On one hand, this could improve the customers' lives but, on the other, there are some threats. By satisfying the needs of customers before they even arise, companies exclude them from the decision-making process. Will this make customers more satisfied or will set limits to their experience and exploration of new things? One of the valuable resources for brands is to use the semiotic approach to analyze the customers' behavior and needs. Social and computational semiotics could help marketers to understand the creation of meanings, the world modeling and behavior generation of customers in order to use this knowledge in the application of AI. This will help brands not only to create smart objects that give customers a limited choice but to involve them in a process of customer-brand interaction.

Bionote: Yagodina Kartunova is a PHD student at New Bulgarian University. Her research is in the new media field – how customers interact with brands in the digital space, how they use new media, how they convey meanings and construct their digital reality.

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**LIUBINIENĖ, VILMANTĖ**; Kaunas University of Technology, Lithuania (vilmante.liubiniene@ktu.lt)
**A shift from "Me" to "We" in the social media**

Abstract: Currently the media power is distributed via the multi-media World Wide Web. The Web 2.0 has transformed every prosumer into the individual, into the mini-organism – "Me the Media" (the concept coined by Bloem, Van Doorn, Duivestein, Leyden, 2009). But recently a new trend has started to emerge, which clearly indicates that Web conversations are creating new power relationships. This is especially vivid in the current multi-media coverage of political events (US Presidential Election, Brexit, Elections to the Lithuanian Parliament, etc.), supported by the cross-cultural social activism (feminism, green movement, etc.). Thus the aim of the recent study is to analyse the emerging new trends in the current social media, which embody the shift from "Me" to "We" in power relationships. The idea that everyone is inter-linked and inter-active on the Web, involving not only common citizens and politicians, but also companies or even brands, supports the findings that "We the Media" is the current development in the social media, which needs to be taken seriously and investigated on a wider scale.

Bionotes: Viktorija Lankauskaitė - a second-year student of "New Media Language" Bachelor program with the minor studies of "Public Policy" at the Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology, Lithuania. Research interests: social media, public policy. Vilmantė Liubinienė – dr., Professor at the Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology. Research interests: media studies, cross-cultural studies, studies of digital literacy and new media language, digital culture and intercultural communication, system of universal values.

**MANGIAPANE, FRANCESCO**; Università degli Studi di Palermo, Italy (francescom@gmail.com)
**Post-truth and fake news. A compared analysis of a few websites of hoaxes in Italy**
Abstract: During the electoral campaign which elected Donald Trump as President of the United States, a worldwide debate opened up over the idea that the public debate is nowadays pivoted in a post-truth scenario. Many politicians, mostly the so-called populists, are used to releasing statements, which is a very easy game to claim as based on patent forgeries. However, they are able to convey acclaim, even in contests, of a long democratic tradition, such as existing in the United States and, in general, the western countries. What should be blamed for this state of affairs is the Internet, which, giving the power to "publish" to individuals, teems with conspiracy theories, fake news and hoaxes. While the actual debate is mostly focussed on finding procedures to reveal false statements, the point of view of semiotics may bet on the incomes of acknowledging the main discursive strategies used by the major websites spreading hoaxes. This would lead to a better understanding of the way they produce their credibility and use it for "polluting" the public debate. My presentation compares a few Italian fake-news websites, proposing typologies which claim to be general and applicable over a wider corpus.
Keywords: post-truth, fake news, hoaxes, social media, online communities.
Bionote: Francesco Mangiapane is a research assistant in philosophy of language (semiotics) and holds a PhD in industrial design, fine and applied arts. He deals with socio-semiotics of culture and has delved into issues related to visual identity and brand, the Internet and social media, food and cultural identity (media representation). He is currently assistant at the Communication Bureau of the University of Palermo, in charge of supporting the content management team of the official website of the University, the website which he contributed to in its design. He collaborates with the chair of semiotics at the same University where he was Professor of Theory and Techniques of Image Promotion for the degree in Advertising Techniques, of Food and Ethnic Conflicts for the Master in Communication and Culture of Taste – "Buono da Pensare", and of Semiotics for the Master in Operator for Publishing. He is a columnist in newspapers and magazines of the national and local level as well as a member of the editorial staff of E/C, on-line magazine of Aiss, the Italian Association of Semiotic Studies.

**MELLO, IVONE**; Faculdade Cásper Líbero, Brazil (ivone@fcl.com.br)
**Practices of relationship and citizenship in appropriating Facebook**
Abstract: This study describes the contact of the residents of Heliópolis with the tools of Facebook that have been made available since March 2015 by the corporation in an innovation laboratory for the community. From interviews with cook Joanice Leandro dos Reis, a resident of that locality and seller of acarajé, the work will consist of three parts: a) description of how Joanice and other villagers appropriate the tool; b) investigation of the forms of enchantment and magic present in the appropriation; c) processes of relationship in the primary media (body) in connection with the tertiary media (electronic).
Keywords: relationships, enchantment, citizenship, Heliópolis, Facebook.
Bionote: Ivone Mello holds a degree in philosophy at Universidade de São Paulo and is a graduate in organizational communication and public relations at Faculdade Cásper Líbero. Ivone Mello is a Master's student in communication at Faculdade Cásper Líbero.

**OJAMAA, MAARJA**; University of Tartu and Tallinn University, Estonia (maarja.ojamaa@ut.ee)
**Is this a cross-, inter-, multi- or transmedia text?**
Abstract: Within the Tartu-Moscow semiotic school's framework, boundary is considered to be the key defining parameter of a text. A look at a text within the contexts of cultural experience and cultural memory, however, reveals that pinpointing its boundary is by no means a straightforward task. In this paper, we propose that a literary text, which is, on the one hand, bounded by its first and last sentence, can, on the other hand, be analyzed as a multi-, inter-, cross- and transmedia text and within each of these readings the borders of the text are considerably shifted. The multimedia aspect of a literary text concerns the influence of its materialization on the process of interpretation. The intermedia aspect accounts for the dialogue of the language of literature with the language of other media within a given text. The crossmedia aspect refers to the way that publishing of a literary text is growingly accompanied by (online) media texts that together make up a coordinated and target-oriented whole. And finally, the transmedia aspect concerns the spontaneous pulverization of a text into a diversity of new texts that on the level of memory form up a mental whole. Supporting the theoretical discussion with an empirical example of an Estonian novel as a case in point, we would argue that such versatile reading of a literary text in culture is of growing importance. It allows for explaining mechanisms of both diversity and coherence of meanings within the contemporary media dynamics.
Keywords: culture text, crossmediality, intermediality, multimediality, transmediality.
Bionote: Maarja Ojamaa holds a PhD from the Department of Semiotics in the University of Tartu. She is currently working as a researcher in both Tartu and Tallinn University. The dominant focus of her work is on the transmediality of cultural autocommunication.

**POULSEN, SØREN VIGILD**; University of Southern Denmark, DK (vigild@sdu.dk)
**Constructing the Instagram discourse – a critical multimodal approach**
Abstract: Since October 2010, the Instagram app has provided its users with means of visual communication that previously were reserved for professional photographers. Simultaneously, the Instagram Corporation's official blog has offered

suggestions on how the features of the app could be applied. In this manner, the corporation has established a norm of Instagram use. Norms of technology use, i.e., socially learned ways of behaving and communicating with technology, are well-researched in technology and science studies, but thus far these studies have only included social media, e.g., Instagram, to a minor degree. Furthermore, it remains largely unexplored how these social rules are represented multimodally in discourses about social media technology. Through a critical multimodal discourse analysis, this paper describes how the aforementioned corporate regulative norms on the usage of Instagram were established on the corporate blog from 2010 to 2014. The findings show that the discourse on the blog adjusts its focus. Initially, it dealt with correctional tools for the app, but it then progressed into presenting tools for experimental visual expression. At the same time, the blog confines the experimental uses of the application and, thereby, the possible perception of what entertaining imagery is. This way, the study demonstrates how the Instagram Corporation seeks to regulate the use of the app.

Keywords: social media, critical multimodal analysis, Instagram, normative discourse, semiotic technology.

Bionote: Søren Vigild Poulsen is a PhD in analyses of multimodal semiosis and currently holds a position as Assistant Professor at the University of Southern Denmark's Department of Language and Communication. He focuses much of his research on investigating digital and social media as semiotic technology (i.e., technology for meaning making). In cooperation with Gunhild Kvaale, University of Agder, he is working towards creating an analytical framework for mapping digitally mediated semiotic resources. Furthermore, together with Professor Theo van Leeuwen, he studies the concept of friendships on Facebook, among others.

SANTANGELO, ANTONIO; Università degli Studi eCampus, Università degli Studi di Torino, Università della Valle d'Aosta, Italy (antonio.santangelo@uniecampus.it)
**Against post-mediality**

Abstract: As a consequence of digitalization and with the progressive evolution of cross-media, inter-media and trans-media communication strategies by the most important content producers from all over the world, a new debate is rising about "the post-media condition" (Eugeni, 2015): more or less, the idea is that it is no more possible to distinguish between a medium and another, because the same contents run into different platforms and are used in many different ways. However, if one reads, for example, the manuals for trans-media content producers (Bernardo, 2011; Phillips, 2012; Giovagnoli, 2013), he discovers that professionals know very well that different media must have different functions in their projects, because their users/recipients have different ideas and expectations about what they look for when they think about cinema, television, newspapers contents, websites, etc. Maybe the problem is just that the concept of "media" is becoming more complex, having to do with technologies, devices, interfaces, but also with languages, formats and usage practices that define them, first of all, in the mind of people. This is a semiotic issue, which I propose to discuss criticizing the idea of "post-mediality" and concentrating on the meaning that different media contents have in the most famous trans-media and inter-media case studies (c.f. also Rose 2010 and Jenkins 2006).

Keywords: post-mediality, inter-mediality, trans-mediality, complexity, media.

Bionote: Antonio Santangelo is Research Professor at the University eCampus of Novedrate (Como) where he teaches semiotics and philosophy of language, textual semiotics and new media languages. He also teaches semiotics of television at the University of Turin and methods and praxes of communication at the University of Valle d'Aosta. He is the author of Handbook of TV quality assessment (2013), Sociosemiotica dell'audiovisivo (2013) and Le radici della televisione intermediale (2012). With Gian Marco De Maria he has published La Tv o l'uomo immaginario (2012) and with Guido Ferraro Uno sguardo più attento (2013). His main focus is the development of a mature vision of semiotics as a social science that can be used in communication studies to determine how any text kind can be interpreted in different social-cultural contexts.

SHACKELL, CAMERON; Queensland University of Technology, Australia (c.shackell@hdr.qut.edu.au)
**Finite semiotics: a new theoretical basis for the information age**

Abstract: The arrival of the information age and its "attention economy" compels a new theoretical standpoin: that semiosis is a function of the finiteness of human cognition and the allocation of that resource by the intermediating world. On this basis, and proceeding from only basic ontological commitments regarding cognition, a model will be presented that offers novel definitions of sign, semiosis, and semiotics. The construct of the semiosic field will be introduced, as well a concept of semioformation that locates the ontogeny of semiotic agents among the cumulative and accumulating externalities of other agents. The new theoretical standpoint will be pursued along two axes. Firstly, a reexamination of the sign and its place as the quantum of semiotic analysis will be presented, suggesting the sign must be decomposed into the cognitive states from which it arises. Secondly, finite semiotics will be demonstrated as a powerful new tool to reframe problems in disciplines such as information science. To this end, the two means by which values for cognition are putatively derived – metacognition and trans-metacognition – will be located in the semiosic field to reveal a central paradox of the information age: that the path dependence of thought is inconsistent with its objective recovery.

Keywords: finite semiotics, information age, semiosic field, semioformation, thought recovery paradox.

Bionote: Cameron Shackell is a software developer, entrepreneur, and a PhD candidate at the Queensland University of Technology. He holds a Bachelor of Economics from the University of Queensland, a Graduate Diploma of Education from Monash University, and a Master of Letters in Applied Linguistics from the Australian National University. His research interests include semiotics, applied linguistics, computational intelligence, and evaluation of natural language processing systems. Two articles outlining the finite semiotics approach are soon to appear in Semiotica.

VUZHAROV, MIHAIL; New Bulgarian University, Bulgaria (vuzharov@gmail.com)
**Personalization algorithms – limiting the scope of discovery?**

Abstract: Mundane internet use can be reduced to two major acts: browsing social media and using a search engine. Information of interest reaches contemporary internet users mostly via shared social media posts or search engine results.

For the purposes of this paper, Facebook and Google (the Services) will be used as the most prominent members of the two groups. In order to enhance convenience and to facilitate better use – and certainly not to the harm of business ends – Facebook and Google employ proprietary algorithms, meant to provide an improved and customized information flow to their users. The Services continuously feed information about the user into "shadow profiles," which then serve as a basis for their algorithms. Facebook algorithms are meant to surface posts that the user's reconstructed self should be more likely to *Like*, while Google algorithms are meant to serve results that are more likely to map the shadow's reconstructed Encyclopedia. While the intent is clear, it is not clear whether: omissions do not leave a large amount of potentially relevant information out of reach; *like*-based filtering isn't likely to create a positive-feedback system leading to echo-chambering and societal polarization; recommendation is not driving out discovery, leaving previously unknown information virtually unattainable; etc. Naturally, the Services' algorithms are constantly evolving, as the companies are attempting to sidestep abuse and misuse, further improve information flow and fix any shortcomings. Still, this may only serve to improve the functioning of an intrinsically limited system.

Bionote: Mihail Vuzharov is a PHD student at the New Bulgarian University. His research is in new media, concentrating on the effect that algorithms have on society and on perceived reality.

**YANG, SI YOUNG**; Korea University, South Korea (yan_si@naver.com)
**Interactive interface for toys: about Youtube video "Carrie and Toys"**

Abstract: This paper presents some analyses of Youtube video "Carrie and Toys" to explain how information is structured. We tried to enhance its interactivity and communicability by changing its elements and modes. "Carrie and Toys" is a famous Korean Youtube channel video. VJ "Carry" plays with toys in the form of role play and children immerse in this video, but this immersion is somewhat passive and does not have much interactivity. When we play with a toy for the first time, we have to recognize and understand it, namely what it is and how to use or interact with it. The toy's appearance helps us to link certain identity and also has affordances for a specific playing method. And as a user, we set up a certain playing situation as a context, which helps to define the toy's identity and usage more concretely. With this two-way approach, we can make meaningful and joyful interaction with the toys. Video "Carrie and Toys" helps to improve these two ways of toy playing, so we could consider it as interface for such toys. As an interface, we could improve communication effectiveness with semiotic approaches like semiotics, multimodality, and pragmatics. So we analyzed each element for interaction and tried to change their modes and signs to enhance interactivity.

Bionote: Si Young Yang is a doctoral student of semiotics at Korea university, South Korea, interested in applying semiotics at interface.

**ZHODANI, IRYNA**; National University of "Kyiv-Mohyla Academy", Ukraine (izhodani@gmail.com)
**Cross-, inter-, multi- or trans-? Problems of creating and using terms to describe the interaction of arts**

Abstract: In recent decades, many terms describing the interaction of arts appeared. There were two reasons for this: development of semiotics and semiotic methodology introducing a lot of terms with the root "semio" (intersemioticity, multisemioticity, polisemioticity, etc.) and active growth of modern technologies that brought to life words with roots "media" (intermediality, multimediality, heteromediality, transmediality, media transformation, etc.) and "mode" (e.g. multimodality). Besides, terms from other sciences came into theory of arts, for example, creolization – from anthropology, adaptation – from biology, multisensoriality and heteroperceptuality – from psychology, multicodality – from theory of information. At the same time, there are "old" terms: interaction of arts and synthesis of arts. The task of this paper is to investigate origin and peculiarities of each term and to propose the own version of their usage.

Bionote: Iryna Zhodani, PhD, is a Ukrainian scholar specializing in literature, senior lecturer at the Department of Literature Studies in National University of "Kyiv-Mohyla Academy". She was born in 1981 in Ukraine. In 2003 she graduated from Kyiv National Taras Shevchenko University, where in 2007 she upheld a thesis about the interactions of arts in Ukrainian literature. She is the author of the book "Emma Andievska and Vira Vovk: texts in the context of intersemiotics" (in Ukrainian) and articles about relations between different arts.

# EAST MEETS WEST: A CROSS-CULTURAL SEMIOTIC LANDSCAPE

**ZHANG, JIE (z-jie1016@hotmail.com)**

*This session features a selected array of up-to-date researches on some key cross-cultural semiotic topics from intertextuality to artistic metaphor, from semiotic modelling to language-discourse dichotomy, from space-power problem to Needham Question. The cross-cultural semiotic landscape is gaining more importance in the today's increasingly globalized domain of semiotics, which in turn answers the calls of an ever more globalized world. The interdisciplinary nature of semiotic studies will not be diminished but only strengthened if the cross-cultural dimension is taken into consideration. This is the rationale of the present session.*

**WANG, YONGXIANG**; Nanjing Normal University, China (nshdyxwang@163.com)
**"Language" & "Discourse": two perspectives of linguistic philosophy**

Abstract: With the establishment of modern linguistics and the linguistic turn of western philosophy, various linguistic theories have been advanced and have given different interpretations to *language* and *discourse*. Different schools of thought have witnessed a direct collision of ideas and a deep-going academic dialogue between the theory of translinguistics

advanced by the great master of dialogism, Bakhtin, and the outlook on language of the father of modern linguistics, Saussure.

Bionote: Yongxiang Wang (b. 1967) Professor and vice dean of the School of Foreign Languages and Cultures at Nanjing Normal University. His main research interests include applied linguistics, discourse analysis, Bakhtin's theory of dialogue, cultural semiotics. Publications include "The Relational Patterns of the Symbolization of Western Modern Novels and Their Aesthetic Turn" (2016) and "The "dialogue" between Victoria Lady Welby and Mikhail Bakhtin — Reading Susan Petrilli's Signifying and Understanding" (2013).

**XIN, BIN**; Nanjing Normal University, P. R. China (13770501252@163.com)
**XING, PEIPEI**; Nanjing Normal University, P. R. China

**An analysis of the intertextuality of news titles from a memetic perspective**

Abstract: Intertextuality which displays the relationship between texts is a term coined by Julia Kristeva in the late 1960s. She proclaims that every text is constructed as a mosaic of quotations, an absorption and transmission of other texts. From then on, intertextuality has been one of the most important concepts in literary theory and cultural studies. In 1981, Beaugrande and Dressler introduced this concept into linguistics and discourse analysis and it quickly became a well-known concept in the study of non-literary texts. Nevertheless, even today, we still know very little about the mechanism generating intertextuality. This paper attempts to offer a possible explanation for the mechanism of intertextuality on the basis of memetic theory. The term meme proposed by Richard Dawkins is a unit of cultural transmission or imitation, usually in the forms of tunes, ideas, catch-phrases and so on. Xu Shenghuan is probably the first Chinese scholar to analyze intertextuality from a memetic perspective (cf. Xu, 2005) and from then on there have occurred quite a number of studies applying the memetic theory to the analysis of intertextuality, especially the intertextual nature of advertisements. This paper is intended to give a brief analysis of the specific forms and functions of intertextuality in news headlines. The materials and data analyzed in the thesis are deliberately selected from Academic Journals at home and abroad, library, or influential English news websites. The study also intends to offer some help for news editors to create significant and eye-catching headlines and for news readers to skillfully decode the meanings embodied in news headlines.

Keywords: news headline, intertextuality, meme.

Bionote: Xin Bin is Professor of the English language and linguistics, School of Foreign languages and Cultures, Nanjing Normal University, Nanjing 210097, People's Republic of China.

**YU, HONGBING**; Nanjing Normal University, China (njnubrandon@126.com)

**Space and power revisited**

Abstract: The present paper holds that power is a biosemiotic phenomenon and certainly cannot be confined to the human domain. Across different species, power can be exhibited and perceived by means of a variety of semiotic systems, which can be iconic, indexical and/or symbolic. In terms of modes of conception in the process of communication, power can take any imaginable sensorial form, auditory, visual, olfactory, gustatory or tactile. For most human beings as semiotic animals, we normally share an incredibly huge repertoire of the above-mentioned sensorial capabilities with other animals that rely heavily on the conception of space to discern and understand power. Indeed, power for most of the time can only be realized and executed in a certain space, or Umwelt, which can either seem to be static on the surface but is not really static, or shows an apparent degree of dynamism. In both cases, there is always one same factor involved, that is, ritualism in an Umwelt. It gives power its power, that is to say, it makes power as it is.

Keywords: power, space, semiotic, umwelt, model.

Bionote: Hongbing Yu, PhD, is a managing editor of Chinese Semiotic Studies and a lecturer in semiotics, linguistics and translation at the School of Foreign Languages and Cultures at Nanjing Normal University. His research interests include semiotics, language and cognition, communication, narrative, and translation studies. Recent publications include "A carnival pilgrimage: Cultural semiotics in China" (2013); "Enter the dragon: Sebeok's Chinese connection" (2013); "The study of linguistic sign systems in the twenty-first century" (2016), and "A semiotic analysis of anti-identity construction in fictional narratives from the viewpoint of modeling systems theory" (2016).

**ZHANG, JIE**; Nanjing Normal University, China (z-jie1016@hotmail.com)

**Reception and application of Sebeok's modeling systems theory in the Chinese cultural context**

Abstract: The reception and impact of any theory is naturally first dependent upon its own construction and content, determined by the profoundness of its thought and the uniqueness of its approach. The embodiment of the theory itself, however, cannot stand free of the culture of its reception nor the interpretation of the receptive subjects. All vigorous theories and methodologies in history can be subject to constant interpretation by posterity and may even produce new values and meanings previously unknown. This is perhaps what makes a classic theory that can endure the test of time and also holds true of Sebeok's *Modeling Systems Theory*, the unique value of which will be revealed by the present paper through an analysis of the interactions between of the interpretive subject and its models, based on classical Chinese literary criticism. The present paper argues that *Modeling Systems Theory* is different from Bakhtin's dialogue and Habermas's communicative rationality, neither staying at the level of linguistic communication nor regarding communication as behavioral interactions, but rather regarding every act of communication as a construction of various different communicative systems. Modeling can be of human and non-human animals and even between both. It can be used to explain the generation of meaning from a new perspective and provide unique semiotic heuristics of the world. The present paper will also apply *Modeling Systems Theory* as a new approach to literary criticism, language studies and teaching.

Keywords: modeling systems theory, semiotics, language, literature.

Bionote: Jie Zhang (b. 1956) is Professor of Semiotics and Literary Theory and Dean of the School of Foreign Languages and Cultures at Nanjing Normal University. His main research interests include semiotics, literary theory, and Russian

literature. Publications include "Subjectivity in 19th century Russian novels" (2013), "An analysis of the regeneration mechanism of the textual meaning in A Hero of Our Time" (2014), and "The intelligent mechanism of the text: Boundaries, dialogue and space-time" (2014).

# GEO- CARTO- AND ATLAS-SEMIOTICS

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*The section is an interdisciplinary research section that combines semiotic, geographic and cartographic traditions. The themes of the presentations will relate to theoretical-methodological aspects in the context of various disciplines such as geography, cartography, ecology, media-informatics, history, linguistics, tourism, archaeology, etc. The section continues its successful activity of the previous cartosemiotic sections on the World Semiotic Congresses in Helsinki (2007), Nanjing (2012) and Sofia (2014). The section is complemented by a new applied semiotics, the photoatlas-semiotics or bildatlas-semiotics. The semiotics of atlases expands this section with new and attractive products, such as ubiquitous bibliographic, historical, ecological, event-, and selfie-related and others atlases for smartphones and tablets. The section will be an interesting multidiscipline platform for submissions with theoretical and practical research aspects.*

*****NOTE: THE FOLLOWING PRESENTATION WAS MOVED TO THE POSTER SESSION*****

**BECONYTĖ, GIEDRĖ**; Vilnius University, Lithuania (giedre.beconyte@gf.vu.lt)
**Use of entity-relationship models for cartographic modeling**

Abstract: Thematic maps are becoming more and more important in our life. Many opinions are formed and decisions made based on what maps the users see online in spatial information sites and portals. In case of maps that show variation of more than a few attributes, communicative quality of the map is very important for appropriate and efficient perception of the information. In order to improve the skills related to the logical correctness of cartographic sign system, we introduced two more applications of entity-relationship (ER) modelling technique in our Cartography Master study programme. Entity-relationship modelling is a database modelling method used to produce a type of conceptual schema or semantic data model of a system, often a relational database, and its requirements in a top-down fashion. The most common application of ER models is database design, but they can also be used for the design of logically consistent system of map signs and for evaluation of correctness of the existing sign systems. Use of the ER model throughout all stages of the thematic map project, from database design to the quality control of the final map resulted in much better control over all visualisation decisions and consequently better representations of the same information.

Keywords: maps, signs, semantic model, entity-relationship model.

Bionote: Giedrė Beconytė is Professor of cartography at the Centre for Cartography of Vilnius University and executive secretary of Lithuanian Cartographic Society, a member of several commissions of the International Cartographic Association. Her research interests include thematic mapping, design and assessment of conventional sign systems, information modelling, spatial data infrastructures. In 1993–2016, she has published over 60 research papers and over 30 original thematic maps. She is a member of cartographer's team in the project of National Atlas of Lithuania and one of developers of Lithuanian Spatial Information Infrastructure.

**BECONYTĖ, GIEDRĖ**; Vilnius University, Lithuania (giedre.beconyte@gf.vu.lt)
**GUDELIS, DONATAS**; Vilnius University, Lithuania (guddon64@gmail.com)
**VASILIAUSKAS, DARIUS**; Vilnius University, Lithuania
**Some semiological aspects of socio-demographic maps**

Abstract: Thematic maps that represent socio-demographic characteristics of population are important for understanding territorial distribution of different social groups. Such maps are generalized by various spatial units and show generalized characteristics, such as income or education. In order to make them convey correct message to the reader, much attention must be paid to means of cartographic representation, considering three sociological aspects of sign systems: semantical, syntactical and pragmatic. Many popular maps ignore some of these aspects that results in possible misinterpretations. We shall here discuss graphic attributes and their values that we consider appropriate for socio-demographic and crime maps.

Keywords: maps, signs, graphic attributes, semantics, syntaxis, usability.

Bionotes: Giedrė Beconytė is Professor of cartography at the Centre for Cartography of Vilnius University and executive secretary of Lithuanian Cartographic Society, a member of several commisions of the International Cartographic Association. Her research interests inlude thematic mapping, design and assessment of conventional sign systems, information modelling, spatial data infrastructures. Donatas Gudelis is a PhD student at Vilnius University. He specializes in cartography and GIS analysis of socio-demographic phenomena. Darius Vasiliauskas is a PhD student at Vilnius University. His major research interests are thematic mapping methods and cartography of crime.

**HUCH, MONIKA**; "Geoskript", Agency for Geosciences + Public, Germany (mfgeo@t-online.de)
**WOLODTSCHENKO, ALEXANDER**; TU Dresden, Deutschland (alexander.wolodtschenko@mailbox.tu-dresden.de)
**Eine struktur-semiotische Analyse der Geologischen Kalender 2002−20014**

Abstract: Der Beitrag beschäftigt sich mit dem Projekt „Der Geologische Kalender 2002−2014" als Wandkalender und stellt eine struktur-semiotische Analyse dar. Es wird ein Strukturmodell des Geologischen Kalenders 2010, semiotische Konstruktion und Potenzial sowie semantisch-thematische und pragmatische Besonderheiten dargelegt. Aus semiotischer

Sicht ist der Geologische Kalender ein interessantes Informationsprodukt mit bildatlasbezogenem Charakter. Im Fokus der tradionellen kartosemiotischen Untersuchungen stehen Kartenzeichen und Karten. Mit Hilfe von diversen Atlanten wurden auf der Grundlage von modul- und themenbezogenen Informationseinheiten ihrer Strukturbesonderheiten neue methodische Wege der Atlassemiotik eingeschlagen. Die Ergebnisse der semiotischen Analyse des Geologischen Kalenders 2010 zeigen, dass die bildhafte Information dominiert (über 60 %). Es werden einige neue abgeleitete atlasbezogenen Produkte kurz diskutiert. Diese bildbezogene Produkte bringen auch "neue Leben" für die ausgedienten Geologischen Kalender mit neuem Bezug von erdbezogenen Phänomenen und Wundern. Die Printversionen und eine CD-ROM-Variante der Geologischen Kalender 2002−2014 bieten eine Fülle an Informationen, die aus semiotisch-gestalterischer Sicht weiter bearbeitet werden können.

Keywords: Geologischer Kalender, semiotische Strukturanalyse, Strukturmodell, abgeleitete informationssemiotische Produkte.

Bionotes: Dipl.-Geol. Monika Huch ist Wissenschaftsjournalistin bei „Geoskript", Agency for Geosciences + Public, auch Editor von „Der Geologische Kalender 2002-2014". Sie ist Mitbegründer und Co-Vorsitzende der Sektion „Öko- und Kartosemiotik" (2015) Deutscher Gesellschaft für Semiotik. Dr. Dr. h. c. Alexander Wolodtschenko ist Kartograph, Karto/Atlas-Semiotiker, ERASMUS-Dozent an der TU Dresden. Er ist Chairman der ICA Kommission "Theoretsiche Kartographie (1999-2011), Editor bei e-Almanach „Geocontext" (2013), Ko-editor des e-journals „Meta-carto-semiotics" (2008) und der internationalen kartosemiotischen Heftreihe (1998), Mitbegründer und Co-Vorsitzender der Sektion „Öko- und Kartosemiotik" (2015) Deutscher Gesellschaft für Semiotik.

**MERKOULOVA, INNA**; Russian Center of Science and Culture in Paris, Paris-Sorbonne University, France (inna.merkoulova@yandex.ru)
**A semiotic map: Lev Vygotsky, Juri Lotman and Algirdas J. Greimas**

Abstract: We propose to create a semiotic map linking the three eminent scientists of the 20th century: psychologist and educator Lev Vygotsky, semiotician and literary scholar Yuri Lotman, and semiotician Algirdas J. Greimas. Vygotsky, in his writings on psychology and pedagogy, in many ways anticipated the development of modern European semiotics: semiotics of passions and semiotics of culture. A series of international conferences on the 120th anniversary of Vygotsky was organized in 2016 in Russia, France, Finland, Switzerland, Germany and Belarus. On our semiotic map, we will show the development of Vygotsky's ideas in these countries.

Keywords: semiotic map, education, passion, emotion, culture.

Bionote: Inna Merkoulova, PhD, is Assistant Director for Science and Education, Russian Center of Science and Culture in Paris and Associate Researcher at Paris-Sorbonne University. She is the author of "Graphics and Enunciation. Peripheral Punctuation in Modern French Prose" (doctoral dissertation, Limoges, Moscow, 2001), translator of semiotic books: J. Lotman "Culture and Explosion" (French tr., Limoges and Pulim, 2004); A. J. Greimas and J. Fontanille, "The Semiotics of Passions: From States of Affairs to States of Feeling" (Russian tr., Moscow, LKI-URSS, 2007).

**SCHLICHTMANN, HANSGEORG**; University of Regina, Canada (hans.schlichtmann@uregina.ca)
**Background to the semiotic study of maps**

Abstract: Maps have been studied under semiotic aspects since the 1960s. The relevant research field, usually called cartosemiotics, has almost exclusively been cultivated by cartographers. This paper aims at making cartosemiotics better known beyond the discipline of cartography. It will not usually report specific research results but rather provide a background to the field. Four major topics will be addressed: (1) The subject matter of cartosemiotics encompasses several thematic complexes. The core complex is map symbolism, also called map language, i.e., the type of sign systems on which mapping and map use are based. Not surprisingly, it is here where most research effort has been invested. (2) The universe of signs found in maps exhibits several facets of complexity. These must be taken into account in creating an adequate and realistic description of map symbolism. (3) An analyst faces methodological issues. The most obvious ones pertain to meaningful units, which are elementary or more or less complex. In this context, the following questions must be asked and answered: what units can be expected in the first place, by what criteria and with what degree of stringency are they identified and isolated, and by what relations are they linked? (4) Concerning general research orientations, systematic, applied, and comparative branches of cartosemiotics may be distinguished. They all offer much scope for present and future research.

Keywords: map symbolism (map language), cartosemiotics, cartography.

Bionote: Dr. Hansgeorg Schlichtmann is Professor Emeritus at the University of Regina, Canada, and the co-editor of the international cartosemiotic seminars (since 1998). His areas of professional interest include cultural geography, historical geography, geography of settlements, cartography and cartosemiotics. He chaired the ICA Working Group on Map Semiotics (1995−1999), edited the collection "Map Semiotics around the World" (1999) and was vice-chairman of the ICA Commission on Theoretical Cartography (1999−2007).

# GREIMASIAN SEMIOTICS AND CURRENT AFFAIRS

**A. J. GREIMAS CENTRE OF SEMIOTICS AND LITERARY THEORY, FACULTY OF PHILOLOGY, VILNIUS UNIVERSITY (centras@semiotika.lt)**

*The 100th anniversary of Greimas's birth is an opportunity for a reflection on the relations between semiotics and current affairs. They may be envisaged in two distinct directions. On the one hand, in terms of the connections that our discipline*

*has established with social life, politics and the economy, as well as the intellectual, cultural or æsthetic trends emerging in the countries where it is present. On the other hand, within academia, in terms of its connections with the contemporary evolution of scientific and theoretical thinking to be found in the various regions of the world. Because in each country Greimasian semiotics confronts partly distinct problems and encounters a variety of disciplinary contexts and institutional worlds, its development manifests distinct geographical contrasts. By and large, wherever Greimas was acknowledged essentially as a linguist, represented supremely by his Structural Semantics, semiotics has tended to fall within the remits of language or literature departments. In other contexts, particularly in those countries where the structuralist approach has been challenged by Peirce and semiotics, it has claimed to belong to the social sciences, with a theory of discourse and interaction rather than an emphasis on the notion of sign. However, today, in most parts of the world, it seeks above all precisely to define or redefine its object and scope through a dialogue with both the cognitive sciences and the most recent advances in anthropological research. The objective of this session is broadly to discuss what is entailed by the encounter of Greimasian semiotics with other disciplines and its desire to integrate within today's global theoretical concerns, taking account of the very diversity of forms that this endeavour may take.*

*Le centenaire de la naissance d'A.J. Greimas incite à repenser les rapports de la sémiotique avec l'actualité. Ils peuvent êtreinterrogés sur deux plans. D'une part dans les relations que la discipline entretient avec la vie sociale, politique, économique des pays où elle est présente ainsi qu'avec les courants intellectuels, culturels ou esthétiques qui y apparaissent. D'autre part, sur le terrain plus spécifiquement académique, du point de vue de ses connexions avec l'actualité scientifique et théorique propre aux diverses régions du monde. Confrontée dans chaque pays à des problèmes en partie différents et s'insérant de manière diversifiée dans les contextes disciplinaires et institutionnels locaux, la sémiotique greimassienne a de fait connu des évolutions géographiquement contrastées. Dans certains pays, où Greimas a été reçu avant tout en tant que linguiste, sa Sémantique structurale reste considérée comme une œuvre indépassable et la sémiotique continue de relever pour l'essentiel des départements de langue et de littérature. Ailleurs, en particulier face au courant peircien, elle s'est affirmée comme dépassement des problématiques du signe et a revendiqué sa place parmi les sciences sociales en tant que théorie du discours et de l'action. Cependant, un peu partout aujourd'hui, c'est principalement à travers le dialogue avec les sciences cognitives ainsi qu'avec les courants les plus actuels de la réflexion anthropologique qu'elle est amenée à définir, ou redéfinir son objet et ses objectifs propres. Le but de la session est de discuter les implications d'ordre général, pour la sémiotique greimassienne, de la diversité affectant les modalités de sa rencontre avec les autres disciplines et de son insertion dans le contexte théorique global d'aujourd'hui.*

**BASSILUA, ANICET**; Université de Liège, Belgique (anicetbassilua@yahoo.fr)

**La narrativité greimassienne comme élément d'organisation du sens dans le croisement du football et la publicité**

Abstract: Considérée comme principe d'organisation du discours (Greimas et Courtés, 1979), la *narrativité greimassienne* semble garder ce statut au-delà des types d'objets sur lesquels elle a été testée à l'origine, par exemple le système d'oppositions dans les *figures-signes*. Notre étude, consacrée aux *pratiques* du football et de la publicité telles qu'elles se réalisent et se croisent au stade, montre que la *narrativité*, en lien avec le *système tensif des possibles*, organise aussi le parcours du sens dans cette interaction. Cette opération se déroule à deux niveaux de pertinence hiérarchisés: niveau de l'organisation syntagmatique de chacun des deux ensembles (niveau inférieur) et niveau de leurs ajustements l'un vers l'autre (niveau supérieur). On repère ainsi, pour le football, par exemple une organisation syntagmatique qui se réalise par la succession des séquences (passe, tacle, but, etc.) qu'opèrent des sujets (joueurs) à partir d'un système ordonné des modes d'existence des unités (*potentialisation/virtualisation - actualisation/réalisation*). Pour la publicité, cela se réalise à travers l'agencement des syntagmes (topologiques, eidétiques, chromatiques) qui s'inscrivent sur les objets-supports (panneaux) selon le même schéma. Les deux univers s'ajustent par la suite grâce à la combinaison de deux types d'articulations (statiques et dynamiques) qui, au final, aboutit à la formation d'une sorte de discours englobant "football-publicité" qui présente une organisation syntaxique proper.

Keywords: narrativité, football, publicité, croisements, pratiques.

Bionote: Anicet Bassilua, doctorant en Sciences du langage à l'Université de Liège (Belgique). Mes travaux portent sur les croisements sémiotiques du football et la publicité. Auteur de plusieurs communications et publications parmi lesquelles: « La construction du sens dans le discours du football. Essai d'une sémiotique applicable », Actes du congrès de l'Afs 2015 [en ligne] www.afsemio.fr.

**BOKLUND-LAGOPOULOU, KARIN**; Aristotle University of Thessaloniki, Greece (boklund@enl.auth.gr)

**Narrative coherence: interaction between verbal and visual in *Game of Thrones***

Abstract: One of the most successful television series of the last decade has been *Game of Thrones*, an adaptation of George R. R. Martin's novel sequence *A Song of Ice* and *Fire*. Because the books are still being written while the television series is being produced, it presents an interesting opportunity to examine the interaction and contamination between the written and the visual versions of the story and the effects of serialisation on narrative structure. According to A.-J. Greimas, both the syntactic and the semantic structures of a text can be understood as a series of transformations from an abstract deep level to a textual surface level. If the link between the surface textual structure and the underlying semantic structure is lacking, or cannot be perceived by the reader, the result is a feeling that the text is incoherent. This is also true of the syntactic dimension. An endless series of narrative 'events' or episodes that does not appear to lead to any significant change in the narrative, or confer any clear direction on it, results in a growing frustration, a feeling that the text isn't 'going' anywhere. The need for continuity between surface textual structure and underlying syntactico-semantic structure will be demonstrated by looking at the narrative and thematic structure of both Martin's novels and their television adaptation.

Keywords: narratology, A.-J. Greimas, adaptation, George R.R. Martin, *Game of Thrones*.

Bionote: Karin Boklund-Lagopoulou received her doctorate in comparative literature in 1976 from the University of Colorado at Boulder. In 1981, she joined the faculty of the School of English at Aristotle University of Thessaloniki, teaching medieval

literature and literary theory until her retirement in 2015; she is now Professor Emeritus. Her interest in popular culture stems from the frequent presence of medieval motifs in fantasy literature, science fiction, film and television. Her publications include a monograph "I Have a Yong Suster: Popular Song and the Middle English Lyric" (2002), and papers on literary theory, popular culture and medieval literature published in Greek, European and American journals and collective volumes. She frequently collaborates with her husband, co-authoring "Meaning and Geography: The Social Conception of the Region in Northern Greece" (1992) and co-editing the anthology Semiotics (2003) with him and Mark Gottdiener. Their latest collaboration is on "Theory of Semiotics: The Saussurean Tradition", published in Greek in 2016.

**CERVELLI, PIERLUIGI**; Sapienza University of Rome, Italy (pierluigi.cervelli@uniroma1.it)
**Interaction spaces: semiotics and urban peripheries**

Abstract: My communication aims to show some results of a semiotic research about urban peripheries of the city of Rome, discussing its methodological and epistemological implications. In the last years, in Italy these districts where frequently used as locations for a number of important movies, which underlined their difference to the rest of the city and the difficulty to live in them, also due to the high level of criminality. The research aims to investigate spatial practices of inhabitants in those districts in the everyday life. Starting with Greimas reflections, about topologic semiotics, visual semiotics and ethno-semiotics observations. I specifically focused on how spatial practices of inhabitants temporary re-shaped the configurations and remarked the meaning of public space, on the basis of their interactions. It aims to consider the transformation of the meaning of the space, based on how the inhabitants use it and practice it, during their interactions.In this context, architects and urban planners are forced to confront with signification processes and maybe semiotics could be one of the ways to understand situations challenging urban studies and political actions.

Keywords: interaction, spatial semiotics, periphery, spatial practices, everyday life.

Bionote: Pierluigi Cervelli was born in Rome in 1976. After the Degree in Communication Sciences at the University of Bologna, he concluded hid Ph.D. in Semiotics and Psychology of symbolic communication at the University of Siena, in 2007. He worked as HR consultant (2002-2009) and as costumer experience analyst. His basic research interest is a semiotic perspective on the relation urban space and cultural marginality, in particular about urban outskirts, migrations, globalization. Cervelli is Assistant Professor, at the Faculty of Political Sciences, Sociologiy and Communication of the University "La Sapienza" of Rome, teaching now General Semiotics.

**FERNÁNDEZ, JUAN L.**; Independent Researcher, Spain (julufernandez@gmail.com)
**Greimas and the semiotic triangle of history**

Abstract: Historical knowledge is a thick semiotic domain. On the one hand, the Past is available only through signs we identify as such in the Present. On the other hand, we can only make reference to the Past through the signs of the present historical discourse. Thus, the logic of historical sciences is strongly dependent upon a two-way semiosis, firstly from 'remains' to 'thoughts' (source criticism), and secondly from 'narratives' to 'what actually happened' (historical synthesis). The kinds of semiosis are altogether different in each case. We explore this crucial difference by comparing Algirdas Greimas' structural semiotics of history (*histoire*) and of story (*récit*) to parallel developments in Claude Lévi-Strauss, Roland Barthes, and Claude Bremond. The richness and shortcomings of the structuralist understanding of historical semiosis will be fully grasped, and also contrasted to another major French tradition in the field: phenomenological-existential historical semiosis, as elaborated by Michel Foucault, Michel de Certeau, and Paul Ricoeur. The unresolved semiotic triangle of history (Past-Thought-Narrative) presents a demanding challenge in a world where historical discourses are key influencers on political consciousness. We sketch a new interdisciplinary research programme in which the logic and praxis of history will be elucidated from the standpoint of their semiotic foundations.

Keywords: Greimas, historical narrative, structuralism, semiosis, phenomenological hermeneutics.

Bionote: Juan L. Fernandez, PhD in history (University of Cantabria, UC, Spain, 2012). He graduated in information sciences (Complutense University, Madrid, 1985) and philosophy (UNED, 1987). He is and independent researcher, former Professor of contemporary historiography at the UC. PhD dissertation: Clio's arsenal. A thorough study of the Western theories on the writing of history from 1880 to 1990, including French theories from Taine to Ricoeur. His research interests include theory of history (relationship between its logic and its semiotics), global impact of WWI, and intellectual legacies of Darwin and Keynes. He is the co-author of the book "Ferroatlántica, Fábrica de Boo, 100 años" (Santander, 2013). He is the author of Chapter 4, 'Messianic Times', in the book "Acceleration of History: War, Conflict, and Politics" (Lanham, 2016).

**GLUŠČEVSKIJ, DMITRIJ**; Vilnius University, Lithuania (dmitrij.gluscevskij@yahoo.com)
**Methodological issues and prospects of semiotics of humour**

Abstract: Although different disciplines in the humanities, from psychology to linguistics, have proposed several theories of humour, hitherto semiotics has been lacking in methodology fit for explanation and description of the phenomenon. The presentation aims at proposing a way to identify humour by means of Greimassian semiotics and to single humour out as a unique object of the semiotic analysis. The existing methodological inadequacy of semiotic description of humour lies in the fundamental epistemological premises of Greimassian project and their implications, resulting in an implicitly defined field of the legitimate semiotic analysis, which excludes structures of meaning internal to humour. Hence, a productive semiotic description of a comic text is possible when these *status quo* epistemological views are re viewed and the traditional field of the semiotic analyses is expanded accordingly.

Keywords: Greimasian semiotics, phenomenology, humour, meaning, event.

Bionote: Dmitrij Gluščevskij is a PhD student at the A. J. Greimas Centre of Semiotics and Literary Theory at Vilnius University, Lithuania. He has a BA in philosophy (thesis title: "The nature of thinking: G. Deleuze") and an MA in semiotics (thesis title: "Nonsense in semiotics: D. Kharms") both gained at Vilnius University. His main topics of interest are theory of semiotics and the nature of meaning.

**JEVSEJEVAS, PAULIUS**; Vilnius University, Lithuania (paulius.jevsejevas@gmail.com)

**The problem of understanding in Greimasian semiotics**

Abstract: In their *Dictionary* (A. J. Greimas, J. Courtés, *Sémiotique: dictionnaire raisonné de la théorie du langage*, Paris: Hachette, 1993, p. 348), Greimas and Courtés describe meaning as one of the "indefinable concepts" of semiotic theory. As such, we could consider meaning an underlying presupposition of Greimasian semiotics, wherein prime importance has traditionally been attributed to value. As long as we only take interest in the structuring of value as a condition for signification, the obscure status of meaning does not seem problematic because values are, so to speak, provided by language in its synchronic state and, thus, self-evident. However, throughout our semiotic existence, we often, if not always, encounter another global aspect of meaning: obscurity, ambiguity, indeterminacy, inexplicitness etc. Pre-defined values dissolve and give way to life choices, worldviews, personalities, truths etc. Here the problem of meaning acquires a more definite and tangible, experiential guise – the guise of understanding. The inclusion of understanding amongst semiotic factors incites us to refine our approach to our objects of study, be they texts, practices or something else. I shall demonstrate some of these implications with regard to one or two examples.

Keywords: semiotics, Greimasian, meaning, value, understanding.

Bionote: Paulius Jevsejevas finished his PhD studies in the autumn of 2016 and is to defend his thesis "The Poetic Idiolect of Sigitas Geda", supervised by Dalia Satkauskytė, by the time of the congress. In his thesis, he has tried to apprehend questions of peculiarity, individuality from a semiotic point of view, thus developing an interest in the wider implications of how meaning is encountered and created. Most recently, he has taken part at the international colloquium of the Association des Jeunes Chercheurs en Sémiotique, at the University of Limoges, France. He has translated into the Lithuanian language "Prasmė anapus teksto: sociosemiotinės esė" by Eric Landowski (Baltos lankos, 2015). He has also published articles on Lithuanian literature, Aesopian language, and semiotics of space.

**JIANG, YICUN**; Lingnan University, Hong Kong (yicunjiang@ln.hk)

**The logic of legal narrative: Greimassian semiotic analysis of a case report**

Abstract: This paper works on applying Greimassian semiotics in legal discourse interpretation. To be more specific, it attempts to apply the Greimassian semiotic method to the analysis of a case report which is so far a virgin soil and deserves the try. Recent years have witnessed the rapid development of forensic linguistics and the linguistic study of legal discourses. Greimas's insightful paper *The Semiotic Analysis of Legal Discourse* initiated the application of narrative semiotics to the study of legal discourses. He attempted to reduce any narrative to a simple shared structure on the basis of the logic of meaning production. The aim of the paper is to reveal the logic of legal narrative and to have a profound interpretation of the legal micro-universe. In this paper, the case report is analyzed on three semiotic levels put forward by Greimas. On the discursive level, the figurative component, the grammatical features and the enunciative component are examined in details. On the narrative level, the case report is put into the actantial narrative schema and the canonical narrative schema. On the deep level, main values and the axiology of the case report are presented in the form of the semiotic squares. Finally, the author reiterates the significance of narrative semiotics in the analysis of legal narrative and views the possible trend of development in this field.

Keywords: legal narrative, Greimassian semiotics, case report, semiotic square.

Bionote: Yicun Jiang (b. 1983) is a PhD student at the Department of English at Lingnan University, Hong Kong. He is also a lecturer at the School of Foreign Languages at Shandong Technology and Business University, China. His research interests include semiotics and metaphor study.

**KATKUVIENĖ, JURGITA**; Vilnius University, Lithuania (jkatkuviene@gmail.com)

**Why was Greimas afraid to be a philosopher?**

Abstract: One of the most interesting as well as arguable interdisciplinary relationships in the theory of meaning is the link between A. J. Greimas's semiotics and philosophy. Though primarily he himself emphatically affirmed separateness of semiotics and philosophy, which he based on the criterion of scientific approach as well as disjunction between axiology and ontology, his later works displayed closer links with philosophical contexts. While assessing his works, present-day researchers persistently assign him to the wide field of philosophical tradition – from the contemporary neo-Kantian tradition to the philosophy of language, whereas in Lithuania he was presented as one of the representatives of contemporary Lithuanian philosophy. It is noteworthy that the last decade saw a considerable number of works analysing the proximity of Greimasian semiotics and phenomenology. In my paper, I will analyse the relationship between Greimas's semiotics and philosophy from anew, actualizing and problematizing his personal attitude and theoretical heritage. My discussion will be supplemented by Greimas's Lithuanian archival material, which helps to reveal the dynamics and dramatism of the personal relationship, which in my paper I refer to as "fear"; it is one of the modalities of wanting named by Greimas himself.

Keywords: semiotics, philosophy, Greimas, fear.

Bionote: Jurgita Katkuvienė, PhD, defended her thesis "Aspects of Corporeality in the Literary Theory of the 20th Century: Roland Barthes and Algirdas Julius Greimas" (2012, VU). In 2013-2015, she was a postdoctoral scholar (with the topic "Semiotics and Phenomenology: the Conditions of Meaning", Vytautas Magnus University). She had several research grants in France (with Prof. E. Landowski), Free University of Berlin (with Prof. G. Witte) and in Copenhagen Summer School in phenomenology and philosophy of mind, University of Copenhagen (with Prof. D. Zahavi). Since 2013, she has been on the staff of A. J. Greimas Centre of Semiotics and Literary Theory (VU). Recently, she has translated "Fragments d'un discours amoureux" and "Le message photographique" by Roland Barthes into Lithuanian.

**KERŠYTĖ, NIJOLĖ**; Vilniaus Universitetas, Lietuva (nijole.kersyte@flf.vu.lt)
**Sémiotique et critique de l'idéologie**

Abstract: L'idée de la critique de l'idéologie vient du marxisme. Dans les années 1960, tout oppose le structuralisme et le marxisme, mais plus tard les différences se sont réduites. On peut le voir à travers le développement de la conception de l'idéologie dans la théorie néomarxiste. De l'idéologie comme falsification, image inversée du monde (Marx), on est passé à l'idéologie comme construction imaginaire à interpréter (Althusser, Žižek). Qu'il n'y ait pas de réalité en tant que telle face à de fausses représentations qui la cachent ou la défigurent, que le discours ne reflète pas le réel mais le construit – cette idée était le point de départ de la sémiotique structurale. Aujourd'hui, en cherchant à montrer l'actualité de la sémiotique de Greimas, on peut souligner qu'elle, mieux qu'aucune autre théorie du discours, fournit les moyens d'analyser l'idéologie tant dans les discours que dans les pratiques. S'inscrivant dans une ligne épistémologique où l'analyse passe avant la critique, la sémiotique de Greimas d'une part s'apparente à l'anthropologie culturelle, qui rattache l'idéologie aux systèmes symboliques (Dumézil, Geertz), et d'autre part au néo-marxisme d'Althusser où l'idéologie est inévitable parce qu'attachée à l'imaginaire et indissociable des pratiques.

Keywords: idéologie, imaginaire, néo-marxisme, sémiotique.

Bionote: Nijolė Keršytė, maître de conférences au Centre de recherches sémiotiques A.J. Greimas de l'Université de Vilnius depuis 2002. Chercheur du département de philosophie contemporaine à l'Institut de recherche sur la culture en Lithuanie. Traductrice de textes philosophiques contemporains: E. Levinas, J. Derrida, J.-L. Marion, J. Baudrillard, G. Deleuze. Champ d'intérêts : la philosophie contemporaine, la sémiotique, la narratologie, l'analyse structurale de la littérature et du cinéma. Publications principales : N. Keršytė, Pasakojimo pramanai (Les fictions narratives), Vilniaus Universiteto leidykla, 2016 ; N. Keršytė (éd.), Kūno raiška šiuolaikiniame socialiniame diskurse (Le corps dans le discours social contemporain), Vilnius, Baltos lankos, 2007.

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**LEONE, MASSIMO**; University of Turin, Italy (massimo.leone@unito.it)
**Cultural meaning and natural meaning: a critical reassessment of A. J. Greimas's semiotic theory**

Abstract: The paper will propose a critical analysis of the foundations of Greimas's semiotic theory, which were first laid with the publication of *Sémantique structurale: recherche et méthode* (1966) [title of the English translation: *Structural Semantics: An Attempt at a Method* (1983)]. In the paragraph entitled "La signification et les sciences humaines" ["signification and humanities"], Greimas writes that "[…] si les sciences de la nature s'interrogent pour savoir comment sont l'homme et le monde, les sciences de l'homme se posent, de façon plus ou moins explicite, la question de savoir ce qu'ils signifient l'un et l'autre" ["if natural sciences investigate in order to know how the world and man are, humanities investigate the question of what they mean"]. This sentence posits a neat separation between the knowledge of the being of reality and knowledge of the signification of reality. That could be regarded as a postulate of Greimas's semiotics. Indeed, both his works and those of his followers tend to drastically "de-ontologize" semiotics, reframing and deconstructing in structural terms any possible indentation of "reality" into "language". For Greimas and his school, reality might well exist, but it is not semiotically relevant, unless it is translated into semiotic forms, i.e., into patterns of signification. The main question the paper seeks to answer is the following: is this separation between sciences of the world and sciences of the meaning of the world still tenable, given the recent developments of the "natural sciences of meaning"?

Keywords: humanities, natural sciences, meaning, semiotics, ontology.

Bionote: Massimo Leone is Professor of semiotics, cultural semiotics, and visual semiotics at the Department of Philosophy, University of Turin, Italy, and Director of the MA program in Communication Studies at the same university. His work focuses on semiotics, semiotics of culture, and visual semiotics. Massimo Leone has single-authored seven books, edited more than thirty collective volumes, and published more than three hundred articles in semiotics, cultural studies, and visual studies. He is the chief editor of Lexia, the Semiotic Journal of the Center for Interdisciplinary Research on Communication, University of Turin, Italy (SCOPUS). He is a member of scientific boards of more than twenty international journals. He is an editor of two series of books, including "Semiotics of Religion", at Walter de Gruyter.

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**LEVINA, JŪRATĖ**; Vilnius University, Lithuania (juratelevin@gmail.com)
**The private semiotics of Greimas: sense and signification in the Lithuanian letters**

Abstract: This paper examines the notion of sense as it appears in Algirdas J. Greimas's Lithuanian letters. Material for this exposition has been selected from the textual corpus of c. 1300 archival items that have been found in public and private archives across Lithuania and collected to constitute a digital archive of Greimas's Lithuanian heritage. This corpus mainly consists of private and/or collegial letters, which reveal the scope and manner of Greimas's involvement in social and cultural life in Lithuania and the dynamics of interpersonal relations. In his advisory comments to the Lithuanian translators and editors of his work on semiotics, Greimas speaks of sense as inaccessible to scientific analysis which, instead, examines what is assumed – but cannot be proved – to be the articulations of sense: structures of signification. Yet in private communication with closer friends, Greimas unequivocally localises sense in what Merleau-Ponty describes as the living flesh and explicitly derives the fundamental semiotic structures from the living body as the primordial source of all meaningfulness in his own, private, existence and in human existence as such.

Keywords: Greimas, semiotics, sense, signification, the body.

Bionote: Jūratė Levina is a research fellow and lecturer at A. J. Greimas Centre for Semiotics and Literary Theory, Vilnius University, Lithuania. She has been conducting research on Greimas's Lithuanian heritage since 2015, as the leader and/or main investigator in a series of projects funded by the Research Council of Lithuania. She has also been teaching phenomenological aesthetics to MA students at the Faculty of Philology of Vilnius University. Levina holds a PhD from the University of York, UK, for a thesis on language and perception in T. S. Eliot's philosophy, criticism and poetry. She has published on Eliot, Virginia Woolf and cinematic adaptation, John Banville and the visual arts in post-modernist narrative, and has forthcoming publications on James Joyce and the phenomenology of literature. She has translated Stephen Greenblatt's 2004 biography of Shakespeare into Lithuanian (Mintis, 2007) and is currently translating Thomas F. Broden's biography of Greimas.

**MERKOULOVA, INNA**; Centre de Russie pour la Science et la Culture à Paris, Université Paris-Sorbonne, Russie, France (inna.merkoulova@yandex.ru)

**Algirdas Julien Greimas et la sémiotique russe: héritage et actualité**

Abstract: Quels sont les rapports d'A.J.Greimas avec la pensée sémiotique et philosophique russe? Nous présenterons d'abord les documents d'archives sur le dialogue scientifique entre Algirdas J. Greimas et le philosophe russe Lev Karsavine (1882-1952), notamment, l'article de Greimas Le pressentiment de la perfection. L'actualité de Karsavine, publié en 1991 en Russe dans la revue "Soglassie" à Vilnius, texte peu connu que nous avons traduit en Français. Le jeune Greimas avait suivi les cours de Karsavine à l'université de Kaunas, qui l'ont profondement marqué, et il s'est adressé à nouveau à l'héritage du philosophe en 1987, avec le livre "De l'imperfection". Cet ouvrage est une sorte de réponse aux thèses fondamentales de l'essai karsavinien intitulé "De la perfection" (1952). Nous évoquerons ensuite les principaux interlocuteurs de Greimas parmi les représentants de l'école sémiotique russe (Vladimir Propp, Youri Lotman, Viatcheslav Vs. Ivanov, Tatiana Nikolaeva…). Nous ferons également un état des lieux de la présence de la théorie greimassienne dans les formations universitaires en sciences humaines en Russie d'aujourd'hui, en particulier après la publication en Russe en 2007 de l'ouvrage d'A.J.Greimas et J.Fontanille "Sémiotique des passions. Des états de choses aux états d'âme" (traduction d'I.Merkoulova), l'organisation à Moscou du colloque franco-russo-lithuanien pour le 90e anniversaire de la naissance de Greimas et la récente conférence internationale à Paris, en 2016, sur le psychologue et pédagogue Lev Vygotsky, l'un des prédécesseurs des recherches sémiotiques européennes.

Mots clés: sémiotique des passions, perfection, imperfection, explosion, culture.

Bionote: Inna Merkoulova, docteur en sciences du langage. Adjointe au directeur pour la science et l'éducation, Centre de Russie pour la Science et la Culture à Paris, chercheur associé, équipe "Sens-Texte-Informatique-Histoire", Université Paris-Sorbonne. Auteur de "Graphie et énonciation. Les signes périphériques de la ponctuation dans la prose française contemporaine" (thèse de doctorat, Limoges, Moscou, 2001). Traductrice des ouvrages sémiotiques: J. Lotman, «L'explosion et la culture» (trad. fr., Limoges, Pulim, 2004); A. J. Greimas et J. Fontanille, «Sémiotique des passions. Des états de choses aux états d'âme» (trad. rus., Moscou, LKI-URSS, 2007.

**PERUSSET, ALAIN**; Universités de Neuchâtel (Suisse) et de Bourgogne Franche-Comté, France (alain.work@live.com)

**L'éthique en sémiotique : une affaire de styles et de formes de vie**

Abstract: On peut faire remonter au début des années 90 l'intérêt de la sémiotique greimassienne pour les questions éthiques. Depuis, les travaux sur le sujet se sont multipliés avec deux auteurs particulièrement prolifiques, Fontanille et Landowski. Le premier a poursuivi le projet de Greimas en se focalisant sur le concept de forme de vie, le second a développé une sémiotique des styles de vie centrée sur l'individu. On a souvent considéré ces deux voies comme peu compatibles et pourtant nous verrons dans cette présentation que loin de s'opposer, elles peuvent dialoguer en vue d'élaborer une solide modélisation éthique des manifestations sémiotiques (qu'il s'agisse d'objets culturels ou de sujets vivants). En prenant comme corpus principal le dernier chapitre de *Pratiques sémiotiques* de Fontanille et l'article « Plaidoyer pour l'impertinence » de Landowski, nous tâcherons d'ébaucher un modèle éthique permettant l'identification d'un nombre restreint de formes de vie fondamentales, lesquelles pourront être à associées aux styles de vie établis par Landowski : ceux du sage, du snob, du dandy, du génie et du mondain. Nous compléterons cette liste avec trois autres figures qui nous semblent incontournables dans le cadre d'une grammaire de l'éthique : le cynique, le rustre et le m'as-tu vu.

Keywords: formes de vie, styles de vie, éthique, stratégie, Landowski.

Bionote: Alain Perusset est assistant-doctorant aux universités de Neuchâtel (UniNe, Suisse) et de Bourgogne Franche-Comté (UBFC, France). Il réalise actuellement une thèse de doctorat sur les marques de consommation et le rapport qu'elles entretiennent avec les formes de vie sémiotiques. De formation littéraire, linguistique et publicitaire, il est en charge d'un cours d'introduction à la sémiotique et de travaux pratiques en rédaction académique à l'Université de Neuchâtel. À l'UBFC de Dijon, il est rattaché au laboratoire CIMEOS et, dans le cadre d'un partenariat scientifique, il a participé aux activités du laboratoire CeReS de Limoges. Ses recherches portent sur la sémiotique théorique de l'École de Paris, la sociologie de la modernité et le marketing de marque.

**PEZZINI, ISABELLA**; Université de Rome, La Sapienza, Italy (alain.work@live.com)

**Sémiotique, nouvelles technologies et "digital studies"**

Abstract: Le développement contemporain de nouvelles technologies de communication, et leur diffusion dans le tissu de notre vie quotidienne à differents niveaux, conduit de plus en plus non seulement à l'instauration de nouvelles formes d'interaction entre sujets et objets, à de nouvelles textualités, à de nouvelles formes d'organisation du savoir et de son accessibilité, mais plus radicalement à une différente perception du "monde" et de son organisation. Cela pose à la sémiotique toute une série de questions qu'il est intéréssant et même urgent de prendre en compte, en vérifiant sur des cas d'études appropriés de quelle façon l'on a pu jusqu'ici étendre et enrichir l'approche et la méthodologie greimassiennes – en particulier pour ce que concerne la sémantique, la narrativité et les modèles énonciatifs— et quelles sont les limites éventuelles de cette demarche. On propose de saisir cette occasion de rencontre pour réfléchir sur la pertinence et les possibilités de renouvellement de chemins théoriques et méthodologiques à partir d'une comparaison / interaction fructueuse avec les disciplines qui expriment des préoccupations comparables à la nôtre en ce domaine.

Keywords: nouvelles technologies de communication, sémiotique.

Bionote: N. A.

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**Greimas and education**

Abstract: The semiotic theory of Greimas offers many tools and inspiration for educational theory and research and semiotics of education. In this paper, I will describe the most central properties of Greimassian theory, which I have applied

in the action theoretical semiotics of education which I have tried to develop to a comprehensive theory of pedagogics. Starting from the analysis of didactics by Greimas, I will go to the connections of traditional hermeneutic and action theoretical pedagogics and the main theoretical inventions of Greimas like the semiotic square, the actantial roles, the narrative schema, and especially the competence and modal competences. The most recent challenge in the developed theory is a trial to draft the process Bildung or human learning as a multilayered trajectory, driven by the dynamics of modal competences.

Bionote: Eetu Pikkarainen, PhD, works as a university lecturer at the Faculty of Education, University of Oulu. His research interests are in the semiotic theory of education, the philosophy of education and semiotic research methods. He has actively taken part in the development of the international network of educational semioticians, and he is the coordinator of the network's web site. He was also a research fellow in the Finnish Academy-funded project "Educational Theory and Traditions", led by Professor Pauli Siljander from 2011–2013, where he has published articles about semiotics. He has recently published articles about the ontological foundations of the semiotics of education, the semiotic analysis of the concept of competence and the semiotics of value education.

RAMAKRISHNAN, MUTHIAH; Central University of Jharkhand, India (ilakkiyameen@gmail.com)
**Semiotics is inherently inter-disciplinary: Greimasian study of tribal narrative discourses of Jharkhand (India)**

Abstract: By analysing some of the folk narratives of tribal communities of Jharkhand, this Greimasian study of folk narratives promises to explore the contemporary relevance of semiotic framework developed by A.J. Greimas and also to stress the point that the Semiotics itself is an inter-disciplinary approach. In the background there are very few semiotic studies that have been done in India, therefore, this study gains significance as it brings together more than one system for the purpose understanding the structures of signification within the narrative discourses. The application of semiotic square (the elementary structure of signification) for the folk narratives helps us to comprehend the narrative progression and semantic, thematic, or symbolic content, and also to have ideological criticism of narrative discourses. At the narrative level, the actantial structure developed based on the tribal tales expands its boundaries and accommodates more system of signifying elements from the other philosophical and ideological discourses. Furthermore, applying Greimasian grammar of narrative to the tribal narratives, a narrative structure is generated on the basis of three types of narrative syntagms. These syntagms (tasks and struggles; the establishment or breaking of contracts; departures and arrivals) are basically binary oppositions that help us deal with the narrative themes, actions and character types within the narrative structure. From developing a common narrative grammar, this study moves further by accommodating critical inputs from Jonathan Culler and Umberto Eco for making it broader literary and ideological discourses.

Bionote: Dr. Muthiah Ramakrishnan was born in 1971. He is currently serving as Assistant Professor in the Centre for Tribal Folklore, Language and Literature, Central University of Jharkhand, Ranchi (India). He has received his post-graduation in folkloristics from St. Xavier's College, Palayamkottai in 1992 and later he joined in the Centre for Linguistics and English at Jawaharlal Nehru University (New Delhi) for his MPhil (awarded in 1997) and PhD (awarded in 2002) programmes in semiotics. He was a post-doctoral fellow under the Classical Tamil Project under Central Institute of Indian Languages (CIIL), Mysore. Before joining the Central University, he served in different capacities in reputed institutions such as National Folklore Support Centre, Chennai, Centre for Folklore Studies, University of Calicut (Kozhikode, Kerala), Central Institute of Classical Tamil (MHRD, Govt. of India), Chennai. He is the recipient of Presidential Award (2012) for his publication on Kural as Universal Schemata: Language, Culture and Cognition (2009). Some of his publications include: Narrators and Narratives (2008), Punjab Folktales (2009), Tholthamizharin Arivumaravu (2011), Oral Literature (2016), Cultural Creative Forms (2016), Cognitive Approach to Pazhamozhi Naanuuru (2016). Presently he is recipient of Research Award for the year 2016−2018 from the University Grants Commission, New Delhi and he is working on the Folklore and Identity Formation with reference to Oraon Community in Jharkhand.

ROSA FARIAS, IARA; Universidade Federal de São Paulo, Brazil (irfarias2@gmail.com)
**Semiotics is… The interviews with Algirdas Julius Greimas**

Abstract: Semiotics has made significant progress since its inception beginning significantly. Beside the theoretical texts and Greimas's analysis texts, there are also interviews that he granted to Parret, Fontanille, Zinna, Berke Vardar and Tasca and Zilberberg. These texts are a rich material for study and reflection because they are epistemological texts. Therefore, our work brings to the scene in this congress the Greimas's interview, with the aim of highlighting its historical and epistemological value, because in them, he approaches concepts, points horizons, and makes reflections on the role of semiotics as a theory of signification. Together, interviews are a precious material that talks about the state of the art's theory, in the moment of the interview and, at the same time, makes considerations about semiotics and its future. These are the texts that we can have in the didactic account, not for having aimed at this statute, but for explaining the organization of the theory and relations between concepts in a conversational way, unlike differently from published texts of the others, and yet for explaining how the management of the concepts establishes the identity and the destiny of semiotics that today operates in the scenario of the humanistic disciplines.

Bionote: Iara Rosa Farias has a Master's degree in languages, UNESP/Car, with the research paper "Subject and speech in the song RAP: the charm of words" and PhD in semiotics and general linguistics, USP/SP, where she researched figurativeness and perception in her paper "From figures of the world to figures of speech: a semiotics view of perception". She did her postdoctoral research at CAPES/UFRJ where she developed research in semiotics to education fields. She worked at Education College of the Federal University of Bahia, where she taught semiotics to graduate and postgraduate students. Currently, she is Professor at the Federal University of São Paulo/EFLCH, Languages Department, in the area of language studies where she teaches semiotics for syncretic texts (song, publicity and animation). From September 2016 to

July 2017, she has been doing postdoctoral research at the Università di Bologna, with Professor Francesco Marsciani, about figurativeness and passions in texts whose themes are racism, discrimination and prejudice.

**SMOLSKAITĖ, GIEDRĖ**; Vilnius University, Lithuania (giedre.smolskaite@gmail.com)
**The musico-literary field: forms of music in literature**
Abstract: In works of literature, music can be found in the form of score fragments, notation symbols, song lyrics, musicological terminology, acoustic aspects of speech, musicians as characters, etc. Such manifestations connect two systems of signification and create an intermedial dialogue between music and literature, which requires a specific methodological approach. The analysis of musical narrative in literature is complicated by the dualism of what is seen (a visually perceived text) and what is implied to be 'heard'. Here, the semantic input of music can be determined through a semiotic approach or, more precisely, that of plastic semiotics. In addition, Roland Barthes's dichotomy of Work and Text is useful in that it helps to define the musical text and, what is even more important, to understand its distinction from the musical work. The case in point of this presentation are the plays by Lithuanian playwright Kostas Ostrauskas (1926–2012). The musical narrative and its functions are one of the least studied aspects of Ostrauskas's oeuvre, even though the musico-literary relationship seems to form the structural axis of many of his plays. Therefore, this presentation focuses on the discussion of various forms of music in literature, and the methodological problems they create.
Keywords: music and literature, plastic semiotics, intermediality, plastic analysis of music, Kostas Ostrauskas's plays.
Bionote: Giedrė Smolskaitė is a PhD student at A. J. Greimas Centre of Semiotics and Literary Theory, Vilnius University (Lithuania). She is writing her PhD thesis on musical narrative in literature, its forms and functions. Her main interests include the relationship between music and other media (e.g. literature, cinema), their dialogue, and the manifestations of music in multimedial works of art. Giedrė has a Cum Laude Master's degree in semiotics from Vilnius University.

**SVERDIOLAS, ARŪNAS**; Vilnius University, Lithuania (arunas.sverdiolas@gmail.com)
**A. J. Greimas: Lithuanian culture in the making**
Abstract: One of the fundamental notions of Greimassian semiotics – destinateur – is instrumental in analysing his own scholarly and social activities. This role had a decisive significance in establishing the Paris school of semiotics and determined some of its essential characteristics; this method of discourse analysis served as a ground for establishing a dialogue with methodologies in the humanities and philosophy (Michel Foucault, Paul Ricoeur). This role was also crucial in Greimas's self-positioning in Lithuania as he participated in the Lithuanian resistance in exile after the World War II; designed the future of Lithuanian culture in his journalism, written through the many years of resistance in exile; sent memoranda to the top governmental executives in an attempt to affect their actions, when Lithuania regained independence; took part in founding open forums, groups that shape public opinion, and new periodical press; and attempted to transform the academic life of the post-Soviet society in Lithuania. The difficulties that Greimas encountered in all these activities serve as a testing ground for the discourse of the Greimassian projects, which is instrumental in understanding of his existential choices and the constitutive aspects of his world-vision.
Keywords: destinateur, resistance, memorandum, project discourse.
Bionote: Arūnas Sverdiolas has been a research fellow at the Lithuanian Culture Research Institute since 1974. He has been lecturing in various philosophical and methodological disciplines (history of philosophy, contemporary philosophy, hermeneutics, contemporary culture theory and philosophy, methodology of humanities, methodology of the history of art) across Lithuanian universities. His books include "The Philosophy of Culture in Lithuania" (1983), "Constitution and preservation. Studies in the philosophy of culture" (1996); "To Be and to Ask: Studies in Hermeneutical Philosophy" (2002); "The Circle of Explanation. Studies in Hermeneutical Philosophy – 2" (2003); "Culture in the Spotlight of the Lithuanian Philosophers", 2012, and numerous articles. Prof. Dr Arūnas Sverdiolas compiled and translated more than 20 books, including a guide Baroque in Lithuania published in several editions in Lithuanian, English, German and Italian. In 2013, Arūnas Sverdiolas was honoured with the National Science Award.

**TAMMINEN, HERMAN**; Tartu University, Estonia (tamminen@ut.ee)
**SALUPERE, SILVI**; Tartu University, Estonia (silvi.salupere@ut.ee)
**Square dreaming**
Abstract: This presentation deals with semiosis and its dimensions as a theoretical, static construct to show some elementary differences between spheres of semiotic activity. Because 'nature' and 'culture' from our point of view have two layers, i.e. manifest form and latent function, the seen and the unseen; they are used as parallels to support the central thesis of our article that awake mentation has as its counterpart asleep dreaming. This will be exemplified by way of making evident the sign relations in different dimensions of semiosis as well as its restrictions. The main theoretical frame is drawn from the work of Greimas and Courtés (1982) with special emphasis on the semiotic square. To treat semiosis as a static phenomenon, the concept of sign, or rather 'sign-ness' is adopted from Piatigorsky (1974). By projecting the triadic sign onto the semiotic square and excluding the concept of 'sign system' along with the syntactic aspect, the basic fourfold dimension of sign as such and semiosis will be brought to view based on the distinct sign-relations in each given dimension. In order to double the square, semiosis will be endowed with features of 'being-able' thus affording the initial expressing of two elementary functions in two separate dimensions. This will also enable bringing to view some elementary restrictions of semiosis in each dimension. Lastly, some new terms are suggested in accordance with what has been presented.
Keywords: semiosis, dream, semiotic square, 'sign-ness'.
Bionotes: Herman Tamminen is a second-year Master student (graduated by the time of the congress), University of Tartu, Institute of Philosophy and Semiotics, Department of Semiotics under Silvi Salupere. His thesis deals with the ambit of consciousness with a focus on dreams and their generation, as well as with symbol in the cultural system and more generally, with the analogous function and structure of the human intellect and culture. Silvi Salupere is a lecturer of

Semiotics at the University of Tartu, editor of Sign Systems Studies, Tartu Semiotics Library, and Acta Semiotica Estica, and translator. She has published articles on history of Tartu-Moscow School, Juri Lotman, cultural semiotics and translation studies.

**TOELLE, HEIDI**; l'Université Paris III – Sorbonne nouvelle, France (toelle.heidi@gmail.com)
**Des exercices pratiques au service de la théorie : Le *Maupassant* de Greimas**

Abstract: C'est en 1976 que Greimas, constatant ce qu'il appelle une « crise de croissance » de la sémiotique, publie son livre *Maupassant, la sémiotique du texte : exercices pratiques*. Le but affiché de ces exercices pratiques est de servir à la fois d'exemple et de leçon aux apprentis sémioticiens. En effet, Greimas démontre que la sémiotique littéraire, en sa qualité de théorie scientifique, doit toujours se confronter aux textes, et ce à travers une analyse minutieuse qui tienne compte de tous les aspects et niveaux de ceux-ci. Car, seule, une telle analyse permet de confirmer la validité de la théorie et de procéder ainsi à la généralisation de celle-ci, en partant de textes simples (le conte oral) et en allant progressivement vers des textes de plus en plus complexes. Et, seule, une telle analyse est susceptible de conduire à une correction et à un élargissement de la théorie, si le texte analysé infirme, voire contredit tel ou tel élément de la théorie ou se caractérise par des phénomènes textuels pas encore pris en compte par celle-ci. Il s'agira donc, à partir de quelques exemples pertinents de démontrer ces deux fonctions des « exercices pratiques » de Greimas: la confirmation de la validité de la théorie, d'une part, la correction et l'élargissement de celle-ci, de l'autre.

Keywords: segmentation, programme narratif, actants, débrayage, embrayage.

Bionote: 2010−2016 : Directrice de la revue Arabica, Revue d'Etudes arabes et islamiques ; 1996−2010 : Professeur de littérature arabe moderne, Université Paris III-Sorbonne Nouvelle ; 2001−2004 : Directrice de l'UFR « Orient et monde arabe », Paris III ; 1985−1996 : Assistante, puis Maître de conférences (1989), Université de Provence, Aix-Marseille I ; 1994−1996 : Directrice du département des études arabes, hébraïques, berbères, turques et iraniennes, Université de Provence ; 1991 : Habilitation; 1984 : Doctorat de sémiotique ; 1977: Agrégation d'arabe. Publications : Direction avec B. Hallaq de Histoire de la littérature arabe moderne 1800−1945, tome I et II, 2013 et 2017, Paris, Actes Sud ; Les Suspendues (al-Mu'allaqât), traduction et présentation, 2009, Paris, Flammarion ; Le Coran revisité : L'Eau, le Feu, l'Air et la Terre, 1999, IFEAD, Damas; Apie Napibreztuma, Barbey d'Aurévilly novelès, « Graziausia Don Zuano meilè » analizé, 1994, Semiotika, Vilnius, Baltos Lankos.

**TSALA EFFA, DIDIER**; CeReS – Université de Limoges, France (didier.tsala-effa@unilim.fr)
**Lire Greimas en mode mineur : excédents, imprévus et accidents de sens**

Abstract: Conduits à déployer les propositions de Greimas, nombre de développements de la sémiotique post-greimassienne ont privilégié des faits de signification, soit une lecture anthropologique, soit une lecture phénoménologique. A l'instar des productions de Greimas lui-même, ces perspectives ont donné lieu, pour leur immense part, à l'élaboration de nombreux modèles théoriques, condamnant la sémiotique presque parfois à cette seule mécanique. Il s'agit d'un des reproches qui en est fait aujourd'hui. Notre point de vue est qu'il s'agit du résultat d'un tropisme fortement développé à la faveur des seules formes abstraites, comme si pour tout fait de signification ne comptait que ce qui en constitue l'épure. Autrement dit, pour tout ensemble signifiant, tout autre excédent, tout indicateur accidentel ou imprévu ne serait de ce fait que négligeable. Notre proposition a pour objet de revenir sur ces excédents. Si les formes anthropologiques et si les principes phénoménologiques contribuent à révéler la généricité de chaque ensemble signifiant, reste ce qui en constitue l'individualité. En partant d'une lecture de trois analyses de Greimas proposées dans *Du sens II*, nous tenterons de montrer où se logent ces excédents : ce sera questionner le mode mineur.

Keywords: mode mineur, ajustement, individuation, excédent de sens, acte de production.

Bionote: Didier Tsala Effa est maître de conférences HDR à l'université de Limoges où il dirige le Master de sémiotique et stratégies. Membre du CeReS, il consacre ses recherches à la sémiotique des objets du quotidien et plus précisément, depuis un peu plus de trois ans, aux objets robotisés, en lien avec l'autonomie de la personne âgée.

**VAITIEKŪNAS, DAINIUS**; Lithuanian University of Educational Sciences, Lithuania (dainius.vaitiekunas@leu.lt)
**Algirdas Julien Greimas par Algirdas Julien Greimas : conversations en lituanien comme la tentation de l'autobiographie intellectuelle**

Abstract: Il existe plusieurs types d'interview en lituanien d'Algirdas Julien Greimas, le fondateur de l'École sémiotique de Paris. Ils montrent son itinéraire personnel et intellectuel faisant appel à un imaginaire collectif et individuel, faisant la construction ironique du soi-même comme un autre. La problématique de la valeur traverse ces interviews. L'expression de la passion de la sémiotique est l'articulation de la forme de vie du chercheur individuel et de la sémiotique comme pratique singulière du sens.

Keywords: Algirdas Julien Greimas, sémiotique, problématique de la valeur, la forme de vie, pratique.

Bionote: Dainius Vaitiekūnas, né en 1971, est le professeur dans le Département de littérature lituanienne et comparée à l'Université des Sciences de l'Education de Lituanie, où il enseigne l'analyse sémiotique des textes et la littérature lituanienne. En 2000, il a soutenu une thèse de doctorat "Les structures du discours dans le roman "Les chemins devant l'aube" de Bronius Radzevičius" (sous la direction de Kestutis Nastopka). Ses intérêts scientifiques : la sémiotique littéraire, la sémiotique de la publicité et des médias, la narratologie sémiotique.

**ŽUKAS, SAULIUS**; The publishing house "Baltos lankos", Lithuania (saulius.zukas@baltoslankos.lt)
**Algirdas Julien Greimas and a Lithuanian fairy tale about a serpent**

Abstract: This presentation will discuss one of the corner stone texts in the Lithuanian culture – a fairy tale "Eglė the Queen of Serpents". It is a non-traditional magical fairy tale with an unusual structure, which is believed to originate from the archaic

layer of mythical narratives. This tale has received a lot of attention from folklorists and researchers of the ancient Lithuanian culture. Moreover, it has been modified and recreated by many writers. It also attracted the attention of semioticians including some comments from Algirdas Julien Greimas who found it to be interesting as a source of Lithuanian mythology. A wider semiotic analysis of this tale was presented in a book Eglė, la reine des serpents by Ada Martinkus Greimas. Algirdas Julien Greimas also took part in this study as an advisor. Our presentation raises a question how a semiotic approach enriches the field of interpretations of this text that is very important to the Lithuanian culture.

Bionote: Saulius Žukas, PhD, was Senior Research Fellow (research of Lithuanian literature) from 1979 to 1990; in 1990−2003, he was Head of A. J. Greimas Centre for Semiotic Studies (Vilnius University); from 1992, he is Founder and Head of the publishing house "Baltos lankos" (Vilnius). Žukas is the author of four books of literary theory, literary history, semiotics and more than 60 academic articles; recently he is involved in creating course books of literature for the last classes of secondary schools. In 1991, he established the academic journal "Baltos lankos" and since then is an editor-in-chief together with philosopher Arūnas Sverdiolas.

## TABLE-RONDE : LA SEMIOTIQUE STRUCTURALE DANS LE CONCERT DES SCIENCES

FONTANILLE, JACQUES (jacques.fontanille@unilim.fr)
ZINNA, ALESSANDRO (alessandro.zinna@univ-tlse2.fr)

*A. J. Greimas fonde les bases de la sémiotique structurale à la fin des années soixante en les étayant sur trois piliers essentiels : la linguistique (la théorie des langages verbaux), la philosophie (une phénoménologie des langages) et l'anthropologie (en tant que théorie de la communication et de l'échange généralisés). Chacun de ces domaines de recherche a considérablement évolué depuis le milieu du XXème siècle, et en outre la sémiotique a peu à peu engagé le dialogue avec d'autres champs disciplinaires : la sociologie (pour développer une sociosémiotique), la psychologie (pour une psycho-sémiotique), l'éthologie (pour une étho-sémiotique), les sciences naturelles (pour une bio-sémiotique), celles de l'environnement (pour une éco-sémiotique), et bien d'autres encore (l'histoire, la géographie, la génétique, le marketing, etc.). L'une des particularités les plus saisissantes de ces évolutions tient à leur motivation profonde. En chacune, en effet, la sémiotique relève un défi sans cesse renouvelé : celui de prendre en compte les attentes, les demandes ou les préoccupations de nos contemporains, dans la plupart des domaines de leur vie quotidienne. Dans ce dialogue la sémiotique de Greimas se veut ouverte aux autres sciences selon deux différentes postures. La première, déjà indiquée par Hjelmslev, est celle de l'analyse des discours que les sciences produisent par leur métalangage : une telle posture attribue à la sémiotique un regard en surplomb car toute science, y compris les mathématiques, a recours au discours verbal. L'autre piste ouverte par le Greimas est encore à exploiter : celle des homologies « naturelles » (physique, biologie, neurologie, etc.) en jouant sur les diverses matières de l'expression, soit par le croisement des structures du comportement propres aux sciences « humaines » (anthropologie, psychologie, sociologie, éthologie, etc.), ces dernières recourant en revanche à d'autres présupposés et méthodologies pour questionner la matière du contenu. Le projet de cette table-ronde est d'interroger les conséquences épistémologiques, théoriques et méthodologiques du dialogue entre la sémiotique et les autres domaines de la connaissance.*

BEIVIDAS, WALDIR; Université de São Paulo, Brésil (waldirbeividas@usp.br)
**Sémiotique et psychanalyse. L'univers thymique et ses enjeux**

Abstract: Cette présentation concerne les relations entre la sémiotique de Greimas et la psychanalyse de Freud et de Lacan. En faisant l'économie de toutes les références de Greimas à la psychanalyse freudienne et lacanienne depuis *Sémantique structurale* jusqu'à *Sémiotique des passions* (avec Fontanille), on cherchera, d'un côté, à montrer les *difficultés d'un dialogue* et d'une *recherche d'interface* entre ces deux domaines de la signifiance et de la thymie et, de l'autre, à indiquer *quelques suggestions théoriques et tactiques* pour en franchir les limites actuelles. Du moment où Lacan a émis la fameuse thèse selon aquelle l'inconscient était «structuré comme un langage», ce qui indiquait pour lui le vrai sens du «retour à Freud», cette thèse a édifié une passerelle heuristique et légitime pour des études communes entre le champ du langage et celui de l'inconscient, entre les passions et les pulsions. Même si Lacan et ses disciples psychanalystes n'ont pas suivi cette thèse jusqu'à ses conséquences ultimes, il revient aux sémioticiens la charge d'aller jusqu'au bout de cette voie. Surtout parce que la déontique freudienne reste : quoi qu'il en soit – de cette région où l'inconscient fait sens, ou se fait de sens – « *il faut y aller* ».

Bionote: Enseignant-chercheur à l'Université de São Paulo, USP (Département de Linguistique). Membre coordinateur du Groupe d'Études Sémiotiques (GES) de cette université. Ses recherches portent, entre autres, sur la sémiotique, la psychanalyse et l'épistémologie. Ses publications principals : Inconsciente et verbum. Psicánalise, semiótica, ciência, estrutura. São Paulo : Humanitas, 2000, 2e. Ed. 2002; Inconsciente & Sentido. Ensaios de Interface. Psicanálise, Linguística, Semiótica. São Paulo : Annablume, 2009, 2e. ed. augmentée, 2014; Semiótica: identidade e diálogos (Org. avec Jean Christtus Portela et alii). São Paulo : Cultura Acadêmica, 2012; Semióticas Sincréticas: posições. Estudos da linguagem do cinema. São Paulo : AnnaBlume, 2014; 100 anos com Saussure. Tomo 1 e 2 (Org. avec Ivã Carlos Lopes et Sémir Badir). São Paulo, AnnaBlume, 2016 ; La théorie sémiotique comme épistémologie immanente. Une troisième voie de la connaissance. Limoges : Lambert-Lucas, 2017 (à paraître).

BERTRAND, DENIS; Université de Vincennes Saint-Denis (Paris 8) (denis.bertrandcotar@gmail.com)
**Sémiotique, science politique et sociologie des médias**

Abstract: Si on considère la science politique comme l'étude du champ polémico-contractuel où les individus et les groupes s'opposent ou s'accordent pour la conquête et l'exercice du pouvoir, on reconnaît aisément le partenariat possible de la

sémiotique du discours avec cette science : dimensions narrative, passionnelle et esthésique y sont à l'œuvre. Cette proximité a pris forme très tôt dans l'histoire de la sémiotique greimassienne, notamment à travers les propositions théoriques de la sociosémiotique (E. Landowski, dans le cadre du Centre de recherches politiques de SciencesPo-CEVIPOF). Elle s'est également développée à travers l'étude des interactions réciproquement déterminantes entre langage et pratiques médiatiques d'un côté, visées proprement politiques de l'autre. On peut mesurer aujourd'hui l'apport de la conceptualisation sémiotique à l'analyse de cette relation, prenant en compte notamment l'impact des phénomènes médiatiques contemporains (cf. réseaux sociaux, tweet, info en continu...) sur la communication politique et la gestion des conflictualités. Plus largement, la contribution sémiotique se fonde sur l'articulation entre les concepts qui fondent sa spécificité disciplinaire et l'analyse concrète des discours et des pratiques : la catégorisation au sein du politique (ex. la notion de « citoyennisme » chez F. Lordon), l'approche du pouvoir fondée sur son noyau modal et sur la perspective tensive (externalisé / internalisé ; concentré / diffus), le statut du passionnel (passions nommées ou passions « sans nom » ; simulacres et stratégies) et celui de la valeur (la véridiction à l'heure de la « post-vérité » et de la contrefactualité). Ces directions indiquent, parmi d'autres possibles, les positions et les propositions de la sémiotique entre sociologie des médias et science politique. Elles se situent à l'articulation du principe d'immanence, qui fonde la cohérence de sa démarche, et du « vécu » de la signification qui en est l'expression sensible.

Bionote: N. A.

DARRAULT, IVAN; Centre de Recherches Sémiotiques, Université de Limoges (ivan@darrault.com)
**Greimas et l'éthologie humaine**

Abstract: Greimas a marqué un vif intérêt pour l'éthologie animale et surtout humaine, dès que cette dernière a été fondée à Seewiesen par Irenaüs Eibl-Eibesfeldt. La direction du dixième numéro de Langages, « Pratiques et langages gestuels » contenant son important texte « Conditions d'une sémiotique du monde naturel » marque la permanence de cet intérêt, et son analyse inédite de la gestualité humaine reste un apport fondamental, encore aujourd'hui insuffisamment exploité. Mobilisé par la nécessité de modéliser avant tout le comportement humain mis en discours, en particulier en ce qui touche l'action, il a cependant encouragé avec enthousiasme nos efforts d'aborder l'approche sémiotique de ce comportement réel, non langagier, dès les années 1980. Et il est vrai qu'il avait prévu d'extrapoler la modélisation de l'action « en papier » au sein des discours à l'action « en chair et en os ». Si l'éthosémiotique ainsi proposée a pu puiser, dans un premier temps, dans les modèles prévus pour l'analyse des discours, elle a dû, face à la redoutable question du sujet, chercher des fondements épistémologiques partagés avec la phénoménologie et élaborer une théorisation du comportement humain introduisant dans ses modèles sémiotiques, en les métabolisant, des notions psychanalytiques de première importance (comme, par exemple, celles d'espace psychique et de fantasme). Les résultats obtenus par l'éthosémiotique ont ouvert deux zones principales de dialogue et de collaboration : d'une part avec les pédopsychiatres spécialistes du développement normal et pathologique du bébé et du jeune enfant, notamment autour de la notion d' « enveloppe narrative » et de la compréhension de l'autisme, et, d'autre part avec les praticiens de l'adolescence confrontés aux comportements dits « à risque », qui constituent aujourd'hui un vrai défi sociétal.

Bionote: N. A.

DENI, MICHELA; PROJEKT EA 7447, Université de Nîmes (michela.deni@unimes.fr)
**La sémiotique générative dans la construction des sciences du design**

Abstract: A la différence d'autres pays ayant une tradition scientifique dans les recherches en design, en France le design est considéré comme une pratique, à la limite une discipline, et seulement depuis très peu de temps comme une science (comme par exemple dans la revue Sciences du design, Paris : PUF). Par ailleurs le premier doctorat qui aura la mention Design est celui qui est proposé par l'Université de Nîmes depuis 2017. Jusqu'à aujourd'hui, les rares designers titulaires d'un doctorat ont mené leurs recherches au sein des disciplines voisines, en d'autres termes les disciplines qui traditionnellement représentent à la fois la boîte à outils méthodologique et le domaine scientifique de référence du designer-doctorant à partir de son projet spécifique, donc à partir des nécessités de veille et d'observation du terrain. Ces disciplines voisines sont l'anthropologie, l'ethnographie, l'ergonomie, la sociologie, la psychologie et, entre autres, la sémiotique. En ce qui concerne la sémiotique, la plupart des designers qui s'y réfèrent se disent « pragmaticiens » ; en outre, les sémioticiens dont l'objet de recherche est le design en France et en Italie viennent plutôt de la sémiotique greimassienne ou de l'Ecole de Paris en général. Après avoir donné un cadre historique à la relation entre la sémiotique et le design, le but de notre intervention est celui de montrer l'importance de la sémiotique greimassienne dans les echerches en design : cela ne concerne pas seulement les recherches sémiotiques sur le design ; quant plutôt la recherche sémiotique pour et par le design, à la fois en tant que pratique et en tant que projet scientifique interdisciplinaire. Dans ce panorama nous montrerons l'importance de la sémiotique greimassienne bien au-delà de ses méthodes analytiques et à partir de ses réflexions sur la génération du sens, qui sont fondamentales à la fois pour la pratique du projet de design et comme support théorique dans la réflexion du design (comme science) ayant pour objet le design luimême (comme pratique).

Bionote: N. A.

KIM, SUNG DO; Korea University, South Korea (dodo@korea.ac.kr)
**L'actualité de la sémiotique de Greimas pour les sciences de l'urbanisme**

Abstract: Dans cette communication je tenterai tout d'abord de présenter une historiographie très sommaire des sémiotiques urbaines qui se sont accumulées depuis quelques décennies. Il est à préciser que l'héritage méthodologique et épistémologique de Greimas dans la formation du paradigme sémiotique des recherches sur l'espace urbain, qui se constitue d'une constellation considérable de chercheurs dans les domaines de l'architecture et de l'urbanisme, est

ineffaçable, et ses idées primordiales qui sont encore actuelles et applicables aux cas concrets. Dans ce contexte, je voudrais accomplir trois tâches complémentaires. En premier lieu, il nous incombe de saisir une vision holistique et synthétique du fameux article "Sémiotique topologique". Ensuite il faudra confronter ces idées puissantes avec d'autres pensées urbaines d'inspiration sémiotique et phénoménologique. Je pense ici à quelques grands noms célèbres comme Aldo Rossi, Kevin Lynch, Louis Mumford, Christian Noberg-Schultz, Michel Certeau, Françoise Choye, etc. En troisième lieu, à titre d'exemple, en choisissant quelques villes historiques asiatiques comme Séoul, Xian, Kyoto, je voudrais envisager d'appliquer le modèle greimassien de l'espace urbain à ces trois villes de référence symbolique et sacrée, pour témoigner de la puissance méthodologique et épistémologique de sa vision de la sémiotique urbaine, qui n'a pourtant pas abouti à s'étendre ou de diffuser dans le champ des sciences humaines de l'espace.

Bionote: Sung Do KIM, Vice-President of IASS, President of Korean Association for Visual Studies. Professor of Linguistic Theories, Semiotics and Visual Theories, at Korea University, Research areas: semiotics theories, visual semiotics, urban semiotics, theory and history of media, writing theories. Translator of Derrida, Eco, Floche, Greimas, Peirce, Saussure.

**KLOCK-FONTANILLE, ISABELLE**; Centre de Recherches Sémiotiques, Université de Limoges (klock-fontanille@unilim.fr)
**La recherche sur les écritures : un mariage à trois entre linguistique, sémiotique et anthropologie**

Abstract: La recherche sur les écritures est restée longtemps inféodée à la linguistique, tout en étant le parent pauvre de cette discipline : depuis Aristote, pour qui « les mots écrits sont des signes des mots prononcés », jusqu'à Saussure, pour qui « langue et écriture sont deux systèmes de signes distincts ; l'unique raison d'être du second est de représenter le premier ; l'objet linguistique n'est pas défini par la combinaison du mot écrit et du mot parlé ; ce dernier constitue à lui seul cet objet » (CLG). Mais c'est sans doute Lessing qui, dans son Laocoon (1766), a canonisé la dichotomie entre langue et image, prononçant le divorce entre dire et montrer, représentation et présentation, discursif et iconique, etc. Partant du présupposé qu'il y a une divergence irréductible entre le discursif et l'iconique, l'écriture est alors considérée comme de la parole rendue visible et fixée : elle est un langage verbal et non une image. Cette position est désormais intenable. Grâce à la rencontre entre la sémiotique, la linguistique et l'anthropologie, la recherche sur les écritures s'est trouvée entièrement renouvelée. Si la sémiotique a permis de prendre en compte la part d'image faisant intrinsèquement partie de l'écriture (à partir du concept de notational iconicity de Goodman ou de Schrifbildlichkeit de Krämer, mais aussi Battestini), l'anthropologie (Cardona, Perri ...) a permis de mieux comprendre que l'acte scriptural et ses mécanismes ne reflètent pas seulement le besoin de transcrire glossiquement une langue, mais aussi un ensemble de valeurs culturelles, de connaissances encyclopédiques, de manifestations idéologiques et de finalités économiques et administratives spécialisées. L'écriture est alors non seulement une grande invention technique, mais aussi le « lieu » privilégié de la production idéologique et symbolique. La linguistique, revisitée par des chercheurs comme Harris, a proposé dans cette perspective une approche intégrationnelle de l'écriture, prenant en compte tous les éléments composant l'écriture, envisagée comme une constellation intersémiotique.

Bionote: N. A.

**MARSCIANI, FRANCESCO**; Université de Bologne, Italy (francesco.marsciani@unibo.it)
**Ethnosémiotique et physique. Catégorisations du monde naturel**

Abstract: Le monde naturel est à la fois le monde de l'expérience et le monde des objectivations de la science qui s'applique à chercher les lois de son fonctionnement. Face aux procès d'objectivation une question typiquement phénoménologique se pose, à savoir : sur quelles bases peut-elle se fonder et quelles structures du vécu sollicite-t-elle ? Quelles sont alors les conditions pour la détermination et la description du sens vécu du monde physique ? Une ethnosémiotique intéressée aux conditions concrètes d'émergence des catégories qui modélisent le monde naturel comme monde d'objets de sens peut tenter d'élaborer une « sémiotique de la physique », c'est-à-dire une sémiotique de la constitution du monde physique.

Bionote: Francesco Marsciani (1952) est Professeur à l'Université de Bologne (Italie) en Sémiotique et Ethnosémiotique. Il s'intéresse à la théorie sémiotique générale, en particulier dans sa version structurale et générative (Greimas), et plus recemment à l'ethnosémiotique que lui meme a contribué a mettre en place à travers plusieures analyses de cas et des pubblications dédiées. Ses livres : Esercizi di semiotica generativa (Bologna 1999), Tracciati di etnosemiotica (Milano 2007), Ricerche Semiotiche I (Bologna 2012), Ricerche Semiotiche II (Bologna 2012), Minima semiotica (Milano 2012).

**TARASTI, EERO**; Helsinki University, Finland (eero.tarasti@helsinki.fi)
**Musicologie et sémiotique**

Abstract: Il va de soi aujourd'hui que la sémiotique musicale est devenue une nouvelle discipline en rapport avec la musicologie et la sémiotique générale. Si en son début elle était fortement influencée par des modèles linguistiques, la communauté musicologues s'est efforcée délibérément de rechercher des lois autonomes du « discours musical ». La plus forte institution dans ce domaine a été le projet international « Signification Musicale », fondé à Paris, à Radio France en 1984, et qui continue ses activités sous forme de grands congrès tous les deux ans et de séminaires internationaux doctoraux et postdoctoraux à Helsinki. La sémiotique musicale peut être conçue à partir de différents fondements sémiotiques, l'un des plus importants étant celui qui se réfère à l'École de Greimas. Néanmoins on a besoin aussi d'une compétence d'analyse et de la théorie musicale en général et en tant que telle, pour conduire l'analyse d'une manière convaincante. D'autres approches trouvent leurs racines chez Peirce, dans les sciences cognitives, la psychanalyse, la sémiotique existentielle, et les études culturelles. Parmi les notions les plus discutées dans notre discipline, on peut évoquer celles des topiques (Hatten, Monelle, Grimalt) ; des isotopies, des actants, et des modalités (Grabocz, Tarasti), de la narrativité (Grabocz), du modèle zemique (Tarasti) ; des rhizomes, des textes culturels, des icônes, des indices, des

symboles, des interprétants, etc. Ainsi les métalangages utilisés dans la sémiotique musicale sont assez divers, mais ses adhérents peuvent donc dire : *Ne varietatem timeamus.*

Keywords: musicologie. sémiotique.

Bionote: Eero Tarasti (1948) is Professor of Musicology at Helsinki University, Honorary Director of the International Semiotics Institute, President of the International Association for Semiotic Studies, founder and president of the Finnish Semiotic Society, co-founder and director of the Musical Signification Project, editor-in-chief of the Acta Semiotica Fennica series. He earned his PhD from Helsinki University (1978) after studies in Paris with Claude Lévi-Strauss and A.J. Greimas. He was made Honorary Doctor at Estonian Music Academy, New Bulgarian University and Indiana University; Honorary Fellow of Victoria College (Toronto University); and decorated with the White Rose Order, Finland, the Palmes Académique, France, and the Ordem Rio Branco, Brazil. He has published over 400 articles, dozens of edited anthologies and monographs, including: Myth and Music (1979), A Theory of Musical Semiotics (1994), Heitor Villa-Lobos (1996), Existential Semiotics (2000), Le secret du professeur Amfortas (novel, 2002), Signs of Music (2003), and Semiotics of Classical Music (2012).

**ZINNA, ALESSANDRO**; Médiations Sémiotiques, CeReS, Université Jean Jaurès (alessandro.zinna@univ-tlse2.fr)
**La sémiotique du vivant**

Abstract: Dans le développement d'une sémiotique de l'existant, se pose la question de cet existant sensible qui est le vivant. Si les vivants, des plus simples aux plus complexes, ne poursuivent pas tous de valeurs sémantiques relevant d'un langage, ils poursuivent pourtant les finalités qui sont propres aux prégnances biologiques (cf. R. Thom, J. Petitot). La seule sémiotique qui a attribué à la notion de sens la valeur de finalité de l'action est celle d'A. J. Greimas, capable de concilier, de ce fait, prégnances sémantiques et prégnances biologiques. La fondation d'une telle sémiotique – étendue à la grande variété d'organismes, des bactéries aux humains – demande pourtant l'intégration de trois composantes : la morphologie du corps, la sensori-motricité ainsi que le système de la perception propre à chaque espèce. Sous certains aspects, la sémiotique du vivant s'éloigne de l'ethnosémiotique des pratiques – propre aux humains –, pour s'approcher de l'ethosémiotique du comportement, cette dernière étant commune en revanche à tous les vivants. Ce qui pose, à la fois, la question de la participation de l'humain au vivant (cf. F. Varela), des pratiques au comportement (cf. J. Fontanille, M. Merleau-Ponty), de la culture à la nature (cf. Ph. Descola, B. Latour) et, plus généralement, de la sémiosphère à la biosphère (cf. Y. Lotman).

Keywords: musicologie, sémiotique.

Bionote: N. A.

# HUMANISM AND HUMANISTS WITHOUT BORDERS: CONCEPTS, MODALITIES, AND METAPHORS OF CROSS, INTER, MULTI, AND TRANS IN THE WORLD OF SIGNS

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*Our symposium in 2012, Humanists without Borders – Interdisciplinary Approaches to the Language of Peace: Concepts, Modalities, and Metaphors, dealt with the interdisciplinary interpretations of the concept of peace within such fields as language, arts, music, culture, history, and translation (see Hartama-Heinonen & Kukkonen (eds.), 2015, Acta Translatologica Helsingiensia, PAX, https://helda.helsinki.fi/handle/10138/158703). The goal of the present session is to continue our project, this time with a discussion on the fundamental features and issues of humanism, humanity, and a good life: freedom, harmony, silence, courage, patience, prudence, love, beauty, curiosity, truth, wisdom..., a renaissance of virtues and values (cf. Aronsson et al., 2012) as well as reflections of understanding, self-understanding, but also misunderstanding and conflicts. In this session, the focus is on: what can semiotics, as a true discipline without boundaries, as a method of transcending disciplinary borders, and as the common language of semioticians, offer to this discussion on humanism, humanity, and humanities research; a discussion that is upmost current today (cf. Nussbaum 1997, 2010; Heikkilä & Niiniluoto 2016, The Value of Humanities Research in Finland)?*

HARTAMA-HEINONEN, RITVA; University of Helsinki, Finland (ritva.hartama-heinonen@helsinki.fi)
**Equality in and through translating and translations: a case of culture-free culture-boundedness**

Abstract: The right to use your own language and maintain your own culture belongs to the central humanistic values. In my presentation, I will approach this human right and how it can manifest itself, from a restricted Finnish point of view. Finland has two national languages, Finnish and Swedish; their position is guaranteed by the Constitution which also guarantees the right of access to information. Language policy is one of the means to realize these constitutional rights, the development of legal and administrative language towards appropriateness, clarity, and comprehensibility another. The question of language is thus a question of both freedom and accessibility as well as of efficiency. In our context, translations are a key to linguistic equality and harmony. They also provide an excellent case to test the concepts of culture and boundary, bearing in mind that both Finnish and Swedish are so-called pluricentric languages. What constitutes a culture cannot be defined in terms of geographical borders, particularly if we take a cultural semiotic standpoint. While translation researchers have invested much time and energy in discussing the problems of culture-boundedness in translating and translations, my approach presents a case of possible culture-freeness.

Keywords: translation, semiotics, accessibility, equality.

Bionote: Ritva Hartama-Heinonen, PhD, is Senior Lecturer in Swedish translation and interpreting studies at the University of Helsinki (at present, Acting Professor of Swedish translation studies). She also holds the title of Associate Professor in translation studies at the same university. Her research focuses on translation studies (general and semiotic translation theory, intracultural translation, translator training) and semiotics (semiotics of translation, semeiotic of Charles S. Peirce). Her recent publications include "Interlingual, intersemiotic, and intersystemic paths of trans¬lation" (2013) and "Herding together: On semiotic-translational branches, fields, and disciplines" (2016). She is also the co-editor of the journal "Acta Translatologica Helsingiensia" and an editor of the electronic journal of translation and interpreting studies MikaEL (2014–8). She is a member of the Board of the Finnish Association of Translators and Interpreters and the chair of the Teachers' and Researchers' Section of this association.

**HELKALA-KOIVISTO, SARI**; University of Helsinki, Finland (helkalakoivistosari@gmail.com)

**Transcendence within human sound and silence**

Abstract: The aim of the paper is to analyze an existential movement that can be found transcending between phenomena of sound and silence. The movements of the mind function as result of brain activity register life-world and all pre-cognitive differences and similarities received by subject's sense perception. One's dialogical self is translating the mentioned findings through recognition into understood or misunderstood communication. One can ask whether a subjective interpretation can in itself ever be at first defined by misunderstanding. As sound does not represent musical sign before it will be signified by listener, perceived silence cannot either express any understood meaning without linguistic interpretation. A pause means silence in the music, but does not mean musical discontinuity. It beats in a musical composition as a part of the whole as it can be seen a temporary stop as well in human action or speech. What is the language of silence? In which linguistic manner the silence communicates, if it sounds to be constant? How does the existence of silence beat in between human beings?

Keywords: border, infinity, art, communication sound.

Bionote: Sari Helkala-Koivisto, PhD, is a scholar of musicology and existential semiotics. She holds a doctorate from the University of Helsinki. She has been a researcher of the International Musical Signification project (Helsinki University) for over ten years and participated in the project of Cultural Heritages. Her semiotic study focuses on Julia Kristeva's psychoanalysis, existential philosophy, and Eero Tarasti's existential and music semiotics applied to musical signification between autism-and non-autism cultures and individuals. Her current interests are musical semiotics, prosody in the arts, globality of languages, and epistemological question between evidence-based and experience-based idea of human conception.

**KUKKONEN, PIRJO**; University of Helsinki, Finland (pirjo.kukkonen@helsinki.fi)

**Semiotics of cultivating humanity and humanism: a renaissance of virtues?**

Abstract: How does the concept of *virtue* (wisdom, prudence, courage, curiosity, etc.) sound today? What is actually a virtue? In Aristoteles' *Nicomachean Ethics*, ethical virtues (justice, courage, temperance, generosity, etc.) are complex rational, emotional and social skills; the Medieval philosophy and the religious virtues have faith, hope and charity, nowadays, we talk about universal values, global ethics, and human rights. In a Swedish anthology, *Dygdernas renässans* (Renaissance of virtues) from 2012, the authors discuss virtues in the Western tradition from antiquity and middle ages. I will discuss the semiotics of some virtues in cultivating humanity and humanism (cf. Nussbaum). The semiotic analysis covers the existential subject (*Moi–Soi*) and semiotic modalities; semio-ethics (Petrilli & Ponzio) and values (Tarasti's existential semiotics). Semiotics has a crucial role today, when global communication has to cope with acts, lies, and not-truth in our post-factual time. What are the individual's responsibility in action and in speech acts? My examples on the new hope are from the Finnish film director Aki Kaurismäki (b. 1957) and his film trilogy *Drifting Clouds* (1996), *The man without the Past* (2002) and *Lights in the Dusk* (2006), as well as *Le Havre* (2011) and his newest film, *The Other Side of Hope* (2017) – cultivating humanity by means of art.

Keywords: semiotics, humanism, humanity, virtues, Aki Kaurismäki.

Bionote: Pirjo Kukkonen, PhD, is Professor of Swedish translation studies at Nordica/Department of Finnish, Finno-Ugrian and Scandinavian studies at the University of Helsinki, Finland. Her research interests include several studies in language, literature, translation studies, and semiotics. She has published several scientific articles and monographs. She is a national representative of IASS Executive Committee (2009–); Vice President of the Semiotic Society of Finland; member of the scientific board of the International Semiotics Institute at Kaunas, Lithuania; editorial board of Punctum. International Journal of Semiotics (Hellenic Semiotic Society, Aristotle University of Thessaloniki, and joint editor (2015–); editorial board of the Journal Synthesis, for research of interrelations among the art (2007–); co-editor of Act Translatologica Helsingiensia (ATH) at the University of Helsinki (2010–); editorial board of Peter Lang International Academic Publishers New Series Reflections on Signs and Language, Susan Petrilli & Augusto Ponzio (eds.) (2015–).

**MYLLYMÄKI, EEVA-LIISA**; Finnish Semiotic Society, Helsinki, Finland (e.myllymaki@welho.com)

**The semiotic sphere and its demarcation**

Abstract: Ten years ago, I wrote an article ("Katse Euroopan sfääriin" (2007) in Olli Korhonen (ed.), Rooman sopimus 50 vuotta – suomalaisia näkökulmia Euroopan kehitykseen. Vantaa, pp. 61-76) related to the "sphere of Europe" and how to look at it (from outside). The concept of a semiosphere (Lotman) provides a theory of a synchronic semiotic space where interaction takes place between different sign systems and within a continuum of signs. The limits of the semiosphere are the critical point for separation and integration. The interconnection between cultural spaces has been studied by many authors (Deladalle-Rhodes, Bloc de Behar, etc.). In the positive meaning, it is open and seeking multiple channels. Contradictions and opposites add new ways into the interaction process. Recognizing the signs expands our look and the possibility of infinite semiosis (Peirce). A border in physical terms forms a division between historically and culturally separate spaces and simultaneously its meaning becomes economic and political. An idea of globalisation and of a universe

has occupied our minds, which does not mean the vanishing of borders and different signs of demarcation. How to track these lines of separation in a complex world? How to interpret the meaning of a "border"? The border as a sign?

Bionote: Eeva-Liisa Myllymäki is a political scientist and a diplomat by profession. She has published articles and papers on cultural semiotics and has special interest in the possibility of interaction and communication between cultures as she has lived and worked abroad (New York, Latin America, Egypt).

**STORLUND, VIVAN**; Independent researcher (vivanstorlund@gmail.com)
**What obstructs humanism, humanity and a good life? Could utopias offer some perceptual rescue?**

Abstract: I propose to address humanism, humanity and a good life through the question what threats they face. Obstacles are manifold and I choose to narrow my focus to how perception can constitute formidable challenges to human values. Compared to many obstacles that are physical in nature, perception has to do with the 'immaterial reality' we create through our thought structures. How do we look at different states of affairs? What is legitimized when a theoretical orientation has been taken on board by those exercising factual power? Neo-liberalism is a case in point. The political traces of this theoretical orientation can be seen as an attack on humanism, humanity and a good life. Social and political theorists have for some time lamented the exhaustion and marginalisation of political imagination. Postmodernist thinkers, for their part, consider that we are at a loss because we have lost the 'grand narratives'. It is felt that direction, purpose and meaning is lost. Could utopias offer some perceptual rescue? Could concepts, modalities and metaphors used in utopias assist in widening and varying the perceptual scope?

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

# IMAGE AND SOCIAL INCLUSION

**CHIACHIRI, ROBERTO (masmoraes@casperlibero.edu.br; archiachiri@casperlibero.edu.br)**
**PERSICHETTI, SIMONETTA (spersich@uol.com.br)**
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*This session is based on the semiotic concept of the image as a social representation. According to this conception, images are thought of as signs that articulate power relations linked to cross-inter-multi-trans-cultural integration and exclusion. That said, our goal is to reflect on the communication processes triggered by images produced by the media, with special attention to the places of speech and silencing, the seen and the not-seen, the stereotypical and the new, and the empowerment and suppression of political, economic, and cultural actors. We welcome the theoretical propositions but give preference to studies analyzing empirical objects, such as news programs and magazines, radio and TV shows, photographs, films and video, and the multiple expressions of the digital languages. Also welcome are studies guided by the tenets of the many semiotic schools, from Peirce to Group μ, from Bakhtin to the tensivity of Claude Zilberberg, or even new propositions, provided they belong to the image/social inclusion interface.*

**ALMADA, ANDRESSA**; Faculdade Cásper Líbero, Brasil (dedeastolpho@gmail.com)
**The effects of sound images as cultural representation**

Abstract: This paper aims to discuss the use of the sound matrix in the media, such as radio, TV shows and movies as a significant cultural representation of communities based on the theories of EeroTarasti and Lucia Santaella. The paper intends to evaluate how its different modes, when constantly exercised, lead to public interpretation and segregating beliefs, causing stereotyping, exclusion and empowerment of different parts of societies. The consequences of this exceeding habit on commonwealth are the focus of this study as well.

Bionote: Andressa Almanda is an undergraduate in social communication with emphasis on advertising production at Faculdade Cásper Líbero.

**CHIACHIRI, ROBERTO**; Faculdade Cásper Líbero (archiachiri@casperlibero.edu.br)
**Semiotic power of image**

Abstract: The always-current contribution of semiotic in the image interpretation leads this paper to discuss the imagery language as signs that can represent our visual universe and those representing the imaginary, the mental images. We will address this issue in the light of Peirce's Theory of Signs, who, in turn, demonstrates that a sign is that which tries to represent its object affecting the mind of an interpreter. In this study, will be covered signs that try to represent their objects by a mere similarity, by a facto relationship or by a symbolic representation. We understand, therefore, that image can be contemplated under different aspects: (1) Iconic image: a fragile image, open to multiple interpretations, an image with great suggestive potential, which is characterized by its qualities, an image that can represent anything that has similarity in its qualities, full of interpretative possibilities; (2) indexical image, as indicating something corresponding point to point to its

nature, something from a truth that is outside the sign; and (3) symbolic image, images that may represent, by a cultural convention, to someone, something that is not visibly present in the image, although this image reproduce the appearance of visible things. The contribution of semiotics to reading and interpreting images is one that does not relieve of life, because if we consider that our lives are permeated by these images and that these images always try to tell us a story, a legend, a fact, we realize the empowerment of imagery language communication in the construction of a more effective message, to be analyzed here with regard to social inclusion. The paper studies the action under which our lives are governed from the semiotic power of images and their communicative actions in what concern the social inclusion and exclusion.

Keywords: language, iconic image, indexical image, symbolic image, social inclusion and exclusion.

Bionote: Roberto Chiachiri, PhD in communication and semiotics, is Professor at the graduate program in Communication Studies at Faculdade Cásper Líbero.

**MANTOVANI, FLÁVIA**; Faculdade Cásper Líbero, Brazil (fla.mantovani27@gmail.com)
**Peirce's phenomenology as understanding tool for neuromarketing**

Abstract: This research aims to speak about the possibility of Peirce's phenomenology as a tool to understand consumer behavior and how messages from different advertising campaigns can reach different people. Nowadays, it is increasingly common for brands to follow standards to communicate with their audience, forgetting their individuality and creating new social standards according to the brand's value. From the concept of cultural baggage, the objective is to relate different cultures to the different perceptions that consumers have when exposed to marketing actions, evidencing that in order for the message to reach the public in a relevant way, if you understand it the way it really is and what it needs. This will explore the concepts of neuromarketing, phenomenology, perception, cognition and cultural baggage as a way of analyzing different images constructed by advertising campaigns, as well as their transmitted messages, in order to show how brands should build their campaigns in a way that generates identification and social engagement and, subsequently, the purchase or repurchase of the product/service in question. The research will make use of an analysis based on Martin Lindstron, specialist in neurosciences, as well as phenomenological analyses based on the studies of Lucia Santaella on C. S. Peirce.

Keywords: neuromarketing, Peirce's phenomenology, perception, cognition, consumption.

Bionote: Flávia Mantovani graduated in social communication, with emphasis on advertising production, at Faculdade Cásper Líbero. She is a member of the following research groups: "Image and Social Inclusion: Media Processes and Products" and "Digital Technologies: Time and Language".

**MORAIS, RODRIGO**; Faculdade Cásper Líbero, Brazil (digo.morais@gmail.com)
**The process of representation in the construction of avatars for the treatment of schizophrenia in Avatar Therapy**

Abstract: The study presents an analysis of Avatar Therapy, a method of treating auditory hallucinations of schizophrenic patients by means of images that are supposed to represent those persons whose voices the patients hear in their states of hallucination. The objective is to understand how the aesthetics of these images succeeds in producing their therapeutic effect. The study conceives the therapeutic process as one of mediation and intersemiotic translation. It aims at the analysis of the processes of figuration and representation as well as the characteristics of the graphic software. The method of analysis is mainly based on the semiotics of C. S. Peirce.

Keywords: schizophrenia, Avatar therapy, intersemiotic translation, figurativity, representation.

Bionote: Rodrigo Morais, PhD in Technologies of Intelligence and Digital Design, is Professor at Faculdade Cásper Líbero.

**OKUBO, MIKI**; University of Paris 8, France (garcone_mk@yahoo.co.jp)
**Significations and utilities of artistic expressions in medical purposes**

Abstract: In my presentation, I will examine utilities of artistic expressions in particular contexts such as medical arts and biochemical experimentations via artistic approaches, and consider commitments of artists for raising sensibilities about emerging scientific issues by modifying existing relationships between patients and experts, changing pervaded understandings about artistic expression in today's society. I will present two exhibitions focusing on specific medical themes: the personalized medicine (Vivre ou vivre mieux? organized by Jérémy Segard, French artist) and the interaction between hosts and pathogens (L'UN L'AUTRES focusing on infectious diseases). My participation in these projects as an art critic contributes to contextualizing exhibitions' concepts and clarifying important roles of artists as "outsiders". I consider it essential to lead public to open-minded communications with experts in order to build a new thinking on interactions in human and non-human, such as bacteria or pathogens, crossing over trans-disciplines (biochemistry, ecology, anthropology, sociology, ethics). Throughout my presentation, I try to build new semiotic studies on utilities of the art, in particular domains opening us a door toward a relevant understanding possible for improving our lives.

Keywords: infection, parasite, hygiene, medical art, utility of arts.

Bionote: Miki Okubo, born in Sapporo, lives in Paris. After her Master's degree studies on aesthetics and contemporary art at Kyoto University, since 2011, she teaches at University of Paris 8, where she received her PhD in aesthetics and plastic arts, specializing in contemporary arts and representations of the self via new media devices (qualified as Maître de Conférences in 2015). She participated as a student-researcher in artistic programs of École Nationale Supérieure des Arts Décoratifs, in 2010-2013. She works as an art critic and collaborates with artists in organizing exhibitions, seminars and art events. She regularly writes essays for several reviews such as "Toxic Girls Review", art critic review, and publishes many articles on contemporary art and fashion, artist interviews and exhibition reviews. She is currently working for exhibitions and catalogues of medical arts, as well as different art projects concerning dialogues between art and science.

**PERSICHETTI, SIMONETTA**; Faculdade Cásper Líbero, Brazil (spersich@uol.com.br)
**The image of the President**

Abstract: In this research, we depart from the analysis of a number of images made by the official photographers of the Presidency of the Republic from Getulio Vargas (1951−1954) to Lula (2003−2010) to try to find similarities and/or differences

in the creation of the identity of the President. Through micro-stories, we seek to understand the construction of an idea of "Brazilianness" created by the images of Presidents, which in Brazil are systematically published even by the mainstream press. Our hypothesis is that the aesthetics is repeated, in an attempt to reaffirm the role of the President as an actor of society, regardless of the political position of the individual occupying the Presidency or the historical moment experienced by Brazil. As Balandier (1999, p. 22) reminds us, "... [power] is not done nor is maintained except through the transposition, the production of images, the manipulation of symbols and their organization in a ceremonial framework. These operations are conducted in variable, combinable ways of presenting society and the legitimacy of the ruling positions". In developing our thinking, we approach and deepen concepts of themes such as social representation, ideology and image construction, because, like Professor Boris Kossoy (2007), we believe that it is essential to study photography by involving it in its numerous possibilities of expression: "I realized that, if it is not the object of multidisciplinary approaches, photography could never be understood in its multiple facets." (p. 27).

Bionote: Simonetta Persichetti, PhD in Social Psychology, is Professor at the Graduate Program in Communication Studies at Faculdade Cásper Líbero.

**SANTOS, MARCELO**; Faculdade Cásper Líbero, Brazil (formarcelo@gmail.com)
**BERNARDO, ROBERTA**; Faculdade Cásper Líbero, Brazil
**COELHO, CAMILA**; Faculdade Cásper Líbero, Brazil

**Proposal of a collaborative network for poetic audiodescription of visual and audiovisual art**

Abstract: Audio description (AD) is the act of providing blind and low vision people with a sound translation of visual and audiovisual communication programs, such as TV shows, artworks, or operas. This activity was formalized in the 1980s in the United States, using the model: "describe what you see." In this model, the audio describer, wielding the controversial banner of "objectivity," offers a supposedly impartial - and to some extent protocolized - reading of what he/she observes. In this paper, we have a twofold objective: first, to provide a new model for the practice of audio description (AD) of works of art; and second, to propose a collaborative network for this purpose. Firstly, we conducted literature research, highlighting the standard practices for AD in Brazil and worldwide from the perspective of semiotics. Subsequently, we launched a new proposal for AD, based on Brazilian concrete poets' works, by using sound poetry diagrams to perform AD, a process known as intersemiotic translation. Finally, we explain how we will implement a new practice of AD in digital networks, through Facebook and creating a mobile App. We hope, with this our proposal, contribute to the inclusion of the visually impaired into the world of the visual arts.

Bionotes: Roberta Bernardo is an undergraduate student in media studies.

Camila Coelho is an undergraduate student in media studies.

Marcelo Santos holds a PhD in communication and semiotics. He is Professor at the graduate program in Communication Studies at Faculdade Cásper Líbero.

**ULIANA, LAURA**; Faculdade Cásper Líbero, Brazil (laura.uliana95@gmail.com)

**The expression of the document: an analysis of the Farm Security Administration production**

Abstract: The main objective of this presentation is to analyze the production from the Historical Section of the Information Division in the Farm Security Administration in the United States of America during its operating period (1935−1942), taking as a basis the concepts of document photography and expression photography, as written by the French professor André Rouillé in his book "La Photographie, entre document et art contemporain", the concept of "this was" (ça été, as written originally in French), as proposed by Roland Barthes in his book "Camara Lucida" and "this was represented" (ça été joué, as written originally in French), as thought by François Soulages in his book "Esthétique de la photographie: la pert et le reste." Furthermore, I have an objective to discuss the categorization of this file as "document photography" by André Rouillé by analyzing a selection of images.

Bionote: Laura Uliana is a journalism undergraduate student and a researcher at Faculdade Cásper Líbero, in São Paulo, Brazil.

**VALENCIA GONZÁLEZ, JOSÉ LUIS**; National School of Anthropolgy and History, Mexico (tzikury@yahoo.com)
**SÁNCHEZ BORZANI, GEORGINA**; University Anahuac North México, Mexico (georginasb.anahuac@gmail.com)

**Psycho-socio-political alienation of the cosplayer semiospheres of Mexican freaky-Otaku youth**

Abstract: In Mexico, since the 1960's, the presence of Japanese ideology became visible through animated television series. Heroes, good-hearted characters with extraordinary powers, fought against monstrous villains that lurked behind civilized societies. Obviously, those heroes were echoes of the old samurai-figures still present in the memory of Japanese culture. Comics and Japanese animation remained almost unaltered from the 1970's to the 90's, but since the beginning of the 21st century, there has been a boom among young people who move between the eccentricity and psychosocial immaturity of freaks, and the fanaticism of manga, comics and Japanese animated series, thus becoming cosplayers. This research will be transdisciplinary and will approach the historical, psychosocial and semiotic-cultural aspects of Mexican semiospheres integrated by young people immersed in freaky-Otaku texts, heterogeneous to their own culture, who transform their bodies, minds and lifestyle, and generate an alien world where certain activities are established, fetishist values are shared and only exchanged in that world possibly built as a means of socio-political control and alienation.

Bionotes: José Luis Valencia González received his BA in linguistics, his Master's and PhD in social anthropology from the National School of Anthropology and History. He is a founder member of the Latin American Rhetoric Association, and the Mexican section of the International Society for the History of Rhetoric (ISHR). He is also a member of the International Association for Semiotic Studies (IASS-AIS), the Latin American Association for Discourse Studies (ALED). He frequently presents at national and international conferences, and has published over a dozen articles on semiotics, discourse analysis and cultural studies.

Georgina Sánchez Borzani obtained her BA in communications and public relations at Universidad Latinoamericana and her Master's of visual communications at Universidad Simón Bolívar. She has worked in audiovisual production for over 10 years and as voice actress and translator specializing in dubbing for over 18 years. She is a lecturer at Universidad Anáhuac Mexico Norte and at other universities in Mexico, where she teaches television production and post-production, semiotics, linguistics, translation, and dubbing.

# IN MEMORY OF JOHN DEELY 1 : Homage to John Deely

**SONESSON, GÖRAN (goran.sonesson@semiotik.lu.se)**

*The session focuses on John Deely's research and work, with a particular emphasis on his theories and contributions to a general theory of semiotics, cognitive sciences, biosemiotics and other fields.*

**BRIER, SØREN**; Copenhagen Business School (CBS), Denmark (sb.ibc@cbs.dk)
**Deely on consequences of semiotic ontology on science, and religion**

Abstract: There is no doubt that spiritual and religious knowledge surrounds all of our cultural worldviews as Habermas argues and the cultural common sense knowing is the background for scientific knowing although a part of it strives to wards a universal a-historicity. This leaves the problem of how to negotiate a common platform that allows for both science and religion to work fruitfully together and at the same time conserve the ability to distinguish between them, which were Peirce's vision. This is what Ashley and Deely's book *How Science Enriches Theology* is about. In focus will have to be the concept of science or, which Deely always underlined, meant Peircean postmodern semiotic pragmaticist realism. Ontologically this meant that the universe is not only self-organizing driven by irreversible thermodynamics' forming of dissipative structures or objective information organization as cybernetics and general system theory proposes, but by a semiotic grand argument developing a natural proposition from a very general form of feeling. This self-organized abstract semiotic logic based rationality is a normative agapistic movement toward *Summon Bonum*. Order and rationality is a common good not just between humans and their cultures, but also for their relation to nature's evolution in this semiotic agapism.

Keywords: Deely, Peirce, theology, semiotic ontology.

Bionote: Søren Brier is Professor in the Semiotics of Information, Cognition and Communication Sciences at Copenhagen Business School. He is MSc in biology focusing on ethology from University of Copenhagen, PhD in philosophy of information science at University of Roskilde and Doctor (Habil) of transdisciplinary philosophy of science at CBS with the book "Cybersemiotics: Why information is not enough", Toronto U. P. (Google book and Kindle). He is the founder and editor in Chief of the interdisciplinary quarterly journal Cybernetics & Human Knowing, a fellow of the American Society for Cybernetics; one of the founders of International Association for Biosemiotic Studies and on the editorial board of its Journal Biosemiotics as well as the scientific board of the Science of Information Institute and the Foundation of Information Science and of several scientific journals.

**COBLEY, PAUL**; Middlesex University, London (p.cobley@mdx.ac.uk)
**Sign, object, thing**

Abstract: This paper argues that the distinction of sign/object/thing delineated in *The Human Use of Signs* (Deely 1994) is both pivotal and exceptional in the oeuvre of John Deely. It argues that the issues arising from the distinction – including the idea of the postmodern, objectivity, relation and the semiotic animal – are integral to Deely's work and constitute a major contribution to semiotics surpassing that of Peirce. In the same stroke as redefining human and non-human animal worlds, 'sign, object and thing' also provides the grounds for renewing the objectivity/subjectivity couplet. Customarily, 'objective' implies phenomena completely separate and closed off from the vagaries of subjects' apprehensions. Commonly, in speech, an 'objective view' is invoked - that which is untrammelled by opinion, partisan perspectives and, particularly contradictory, human experience. Deely, on the other hand, performs a re-figuration of objectivity. He demonstrates, logically, that the world that seems to be wholly independent of humans — 'objective' — can never be such. Rather, it is a specific kind of mixture of that which is independent of, and dependent on, humans. The 'objective' world, then, is a world of experienced things sometimes presenting itself as a world of 'just things'. Deely offers a thorough re-orientation of what is commonly understood as the dependency of the world on its subjects, a re-orientation derived, principally, from the distinction between 'signs', 'objects' and 'things'.

Keywords: sign, object, thing, objectivity/subjectivity couplet.

Bionote: Paul Cobley is Professor in language and media in the Faculty of Arts and Creative Industries, Middlesex University, London. His research focuses on semiotics, narrative and popular fiction.

**GRAMIGNA, REMO**; University of Tartu, Estonia (remogramigna@yahoo.it)
**Signs of signs of signs**
Abstract: The present work explores the fundamental structure of the sign and signification in the work of Augustine (354−430 AD), not so much for he directly addresses the study of semiotics *per se*, rather because certain fundamental concepts of the discipline – the sign *in primis* – are explicitly treated in his works. Interesting causes for reflection on semiotics are found primarily in the *De dialectica, De magistro, De doctrina Cristiana* and *De trinitate*, even though these

works have other functions and purposes. This is what is meant by, the dual and "instrumental" character of Augustinian semiotics, a thesis largely shared by many authors. This twofold significance is also found in the literature on the subject. It is certainly possible to consider Augustine as a precursor of the doctrine of signs and, therefore, as a father of semiotics. Conversely, this aspect is downsized for the purely theological and exegetical characteristics of his works that do not allow to a full extrapolation of an organic theory of semiotics – if considered for its own sake. Among those who identify in Augustine a semiotics *ante litteram*, we include T. Todorov, T. Sebeok, J. Deely, U. Eco, just to mention a few. In the present work, we would like to endorse the trend traced by these scholars in order to reconsider, from a purely semiotic angle, classical concepts such as sign, signification, word and levels of semiosis in Augustine's thought.

Keywords: St. Augustine, *signum*, sign, signification, history of semiotics.

Bionote: Remo Gramigna is a PhD student at the University of Tartu under the supervision of Timo Maran. His dissertation focuses on the study of sign and signification in Augustine. He has worked as a lecturer on various semiotic subjects at the Department of Semiotics at Tartu University.

**KULL, KALEVI**; University of Tartu, Estonia (kalevi.kull@ut.ee)
**John Deely and Umberto Eco**

Abstract: The future of semiotics is dependent on how much we share as semioticians. Therefore, commemorating the two giants in semiotics – Umberto Eco (5.1.1932–19.2.2016) and John Deely (26.4.1942–7.1.2017), it would be interesting (and enlightening) to focus on similarities between their views. On the basis of their writings and personal conversations with them, I present some notes of what I could find about the interrelationships between these two scholars. Deely and Eco met a few times, notably in 1983 in Bloomington, and in 2009 in Tartu. Deely wrote a review of Eco's *A Theory of Semiotics* in 1976. In this, he says (Deely 1976: 183): "If I have concentrated over-much on the critique of the alleged adequacy of the sign-function as a translation of the in fact more fundamental notion of signum, it is because I believe that nothing is more important in the long run than a proper clarification and laying of the foundations for the enterprises of semiotics." In 1997, Deely published a substantially revised version of his analysis in the Rocco Capozzi's anthology, *Reading Eco*. And, revised again, this text about Eco appears as the penultimate chapter of Deely's big book, *Four Ages of Understanding* (Deely 2001: 688–733). However, there is more. In this talk, we make an attempt to describe some important aspects of semiotics what Deely and Eco shared. Both medievalists, both stating that semiotics is more important than philosophy, both dealing with fundamentals of semiotics, the Peirceans who did not really use Peirce's typology of signs, both emphasising some thresholds that we need to take into account.

Keywords: John Deely, Umberto Eco, concept of sign, code, history of semiotics.

Bionote: Kalevi Kull is Professor of biosemiotics and Head of the Department of Semiotics, University of Tartu, Estonia. His research focuses on major semiotic mechanisms in living systems.

**PELKEY, JAMIN**; Ryerson University, Canada (jpelkey@ryerson.ca)
**Anatomical planes and the ground of meaning: some causes and consequences of Deely's semiotic animal**

Abstract: John Deely argues that a potent remedy for our ultramodern alienation from the natural world and our ethereal aloofness from other species lies in embracing the "semiotic animal" as the core of our humanity. Extending Deely's semiotic animal proposal into the realm of embodied cognition, and extending embodied cognition into the realm of the phenomenology of movement, this paper argues that the development of bipedal upright posture responsible for reconfiguring the human anatomical planes through the course of human evolution also facilitated the emergence of both crippling ideology and its antidote—creative analogy. The latter is discussed in the Cognitive Linguistics literature as "double-scope conceptual blending" – a species-specific capability that is also a plausible source for our semiotic and linguistic capacities. The paper presents evidence from cognitive linguistics, historical linguistics and linguistic anthropology to propose arm-leg relationships as a neglected source for these abilities, rooted in the phenomenology of movement. These processes are grounded in the asymmetrical specialization of our upper and lower limbs and in the right-left specialization of our sagittal halves, all working together across the anatomical planes in complex, interdependent relationships that are also irreducible.

Keywords: anthropology, embodied cognition, anatomical planes, phenomenology, John Deely.

Bionote: Jamin Pelkey is Assistant Professor of Languages, Literatures and Cultures, Ryerson University, Toronto. He holds a PhD in Linguistics from La Trobe University, Melbourne, with extensive mixed-methods field research in China. He specializes in anthropological, historical and cognitive linguistics, with an over-arching commitment to semiotic inquiry. Jamin is Editor of Anthropology of Language (Berghahn) and Semiotics (Yearbook of the Semiotic Society of America). An executive member of the Semiotic Society of America and the Toronto Semiotic Circle, he serves on the editorial boards of three international journals and is author or (co-)editor of seven books, including most recently, Sociohistorical Linguistics in Southeast Asia (Brill 2017) and The Semiotics of X (Bloomsbury Academic 2017). He is principal investigator on a federal grant entitled "Steps to a Grammar of Embodied Symmetry", exploring embodied sources of the chiasmus figure and the chiastic sources of embodied cognition.

**PETRILLI, SUSAN**; Italianistica e Culture Comparate, Università Bari Aldo Moro, Italy (susan.petrilli@gmail.com,)

**PONZIO, AUGUSTO**; Italianistica e Culture Comparate, Università Bari Aldo Moro, Italy (augustoponzio@libero.it)
**Travels in semio-philosophical research. On the problem of the other with John Deely and beyond**

Abstract: John Deely's contribution to semiotics can be synthetically framed in the formula "Versus fallaciam 'pars pro toto'". This is an approach he theorized and practiced in close association with Thomas A. Sebeok's *global semiotics*, Deely being one of Sebeok's major promotors and continuators. All Deely's monographs, whether books or essays, have made a major contribution to the development of semiotics in this sense, both on a diachronic level, think of his translation of Poinsot, and on the synchronic axis. Semiotics for Deely is first of all a philosophical enterprise centred upon the problem of human

understanding and its signs, epitomized in the concept of "semiotic animal" (Deely, Petrilli, Ponzio 2006: Deely 2010). Moreover, Deely's original analysis of the history of philosophy and its problems within the framework of "four ages" (Deely 2001), can also be read as a contribution to our understanding of the "otherwise than being" (to evoke an expression used by Emmanuel Levinas) at once transcendent and yet still of this world. According to Deely, this new horizon is first adumbrated in Aquinas's neglected notion that "being as first known" involves equally *nonbeing* or *ens rationis*, equally objective and knowable with being or *ens reale* but (even in its dependence thereon) irreducible thereto: and not only inseparable from the *Umwelt* of any animal, but also *constitutive* of the species-specific human Umwelt, the Lebenswelt, insofar as the human lifeworld depends on the distinctive possibilities of social construction opened up by linguistic communication. The problem of the recognition of the other as other is present in filigrain throughout Deely's tome *The Four Ages*, which in his interpretation implies an equiprimordiality of ethics with being in philosophy. Our paper is intended as a critical discussion of this issue and of Deely's contribution hitherto.

Keywords: global semiotics, semioethics, identity, otherness, answerability.

Bionotes: Susan Petrilli is a Professor of Philosophy and Theory of Languages at the University of Bari Aldo Moro, Italy, where she teaches Semiotics and Semiotics of Translation, and Visiting Research Fellow at the University of Adelaide, Australia. In 2008, she was nominated 7th Thomas A. Sebeok Fellow of the Semiotic Society of America. As editor and translator, she has contributed to spreading the ideas of Victoria Welby, Charles Peirce, Mikhail Bakhtin, Charles Morris, Ferruccio Rossi-Landi, Giorgio Fano, Thomas Szasz, Thomas Sebeok, Emmanuel Levinas. Recent monographs: *Sign Studies and Semioethics* (2014), *Victoria Welby and the Science of Signs* (2015), *The Global World and Its Manifold Faces* (2016), *Challenges to Living Together* (2017). Augusto Ponzio, Professor Emeritus of Philosophy and Theory of Languages, founded the Dept. Philosophy of Language in 1970, and PhD Program in Language Theory and Sign Sciences, in 1988, University of Bari Aldo Moro. He directs several book series and journals and is International Visiting Professor at various universities worldwide. As translator and editor, he has promoted the works of Peter of Spain, Mikhail Bakhtin, Emmanuel Lévinas, Karl Marx, Ferruccio Rossi-Landi, Adam Schaff, Thomas A. Sebeok. He has authored over a hundred monogoraphs, some translated into English, French, Serbian, Spanish, Portuguese, Chinese. Recent publications include *Lineamenti di semiotica e di filosofia del linguaggio* (in collab. S. Petrilli), 2016; *La coda dell'occhio. Letture del linguaggio letterario senza confini nazionali* (2016). Among his translations: Karl Marx. *Manoscritti matematici* (2006); Pietro Ispano, *Trattato di logica* (2010); Michail Bachtin e il suo circolo, *Opere 1919–1930* (2014); Roland Barthes, *Il discorso amoroso. Seminario 1974–1976* (2015).

**SONESSON, GÖRAN**; Lund University, Sweden (goran.sonesson@semiotik.lu.se)

**John Deely the scholastic philosopher: from mind-independent being to semiotic sediments by way of extended mind**

Abstract: One of John Deely's major contributions to contemporary semiotics has been to show the relevance of the work accomplished by the Scholastic philosophers, and by Jean Poinsot in particular. Here my intention is to look at Deely's presentation of "mind-independent" being and how it has been rediscovered by more recent thinkers, so far outside of semiotics. Despite Deely, it does not seem that Peirce can account for this idea. As I have shown elsewhere, John Searle's notion of institutional facts does not go a long way to explicate this notion. However, it is clearly related to rather confused and confusing notions in cognitive science covered by terms such as extended and distributed mind. Nevertheless, I have the impression that the philosophers Robert Wilson has rediscovered mind-independent being in his recent plea against individualism and in favour of externalism. In a semiotic framework, I think we can go a step further.

Keywords: mind-independent being, extended mind, distributed mind, scholasticism, sedimentation.

Bionote: Göran Sonesson is Professor of semiotics at the department for cognitive semiotics at Lund University. He was a member of Groupe de recherches sémio-linguistiques in the seventies and eighties of the last century, particularly dedicated to gestural studies. He has since then worked on Mayan language and culture in Mexico and been deeply concerned with the notions of iconicity and pictoriality. He was one of the founders of the International Association for Visual Semiotics, as well as of the International Association for Cognitive Semiotics.

**WEST, DONNA E.**; State University of New York at Cortland, U.S.A. (westsimon@twcny.rr.com)

**Peirce's legacy to living and non-living systems: Deely's last word**

Abstract: According to Deely (2003, 2016), Peirce's renovation of Saussure's semiology to create his division of signs was far-reaching; it incorporates their use within non-living systems. Deely's rationale is founded upon consideration of Peirce's concept of individual/the continuum, and reality/existence (de Waal 2013). Deely's argument proceeds as follows: it is not uniqueness or unique conscious reflection which qualifies sign use, but habits to which animate and inanimate systems become subject. In posing his argument, Deely draws upon Krampen's (1981) claim that signs permeate the plant world, in the Thirdness of plant reactions to experiences. This clearly illustrates the significant impact of Secondness in semiosis. Deely's further (but brief) treatment of how potential eventualities qualify as real reveals Deely's final interpretation of Peirce's sign legacy. It brings to light Peirce's insistence that possibility (that which is yet to transpire) may influence semiosis more substantially than mere actuality. In fact, potential habit-change represents Peirce's most mature semiotic (West 2016)- what obviates the existence and use of signs in living and nonliving systems alike is not the degree of awareness/consciousness of what inhabits signs, but changes in reactivity.

Keywords: John Deely, Peirce, individual, continuum, inanimate semiosis.

Bionote: Donna E. West is Professor of modern languages and linguistics at the State University of New York at Cortland (USA). For more than twenty-five years she has been presenting and publishing internationally in Semiotic studies using Peirce's sign system and comparing it to semiotic properties in the works of Karl Bühler, Lev Vygotskii and Jean Piaget. She is the first investigator to apply a developmental Psycholinguistic perspective (supplying fresh data) to Peirce's ten-fold division of signs; as such, her work offers empirical answers to phenomenological questions. Her book "Deictic Imaginings: Semiosis at Work and at Play" (2013) investigates the role of Index in the acquisition of demonstratives and personal

pronouns. The impetus for the 2016 anthology "Consensus on Peirce's Concept of Habit: Before and Beyond Consciousness" (which she edited) derives from her fascination with how Peirce's habit relies chiefly upon index's role in establishing event profiles.

# IN MEMORY OF JOHN DEELY 2: Deely in review

**FAVAREAU, DONALD (favareau@gmail.com)**

*The Special Session Deely in review: a tribute to John Deely (1942-2017) through an examination of his major works under proposal brings together scholars from a number of different disciplines to pay tribute to the lasting contributions of a philosopher and semiotician John Deely (1942-2017) to the development of both biosemiotics and semiotics more generally. Drawing from the articles published in the recent Special Issue of Chinese Semiotic Studies entitled "Deely in Review" (Issue 12.3, 2016, guest edited by Paul Cobley) in this session, each presenter will discuss what they see as the most relevant ideas and arguments from one of Deely's many books.*

**ANDERSON, MYRDENE**; Purdue University (myanders@purdue.edu)
**COBLEY, PAUL**; Middlesex University, London, UK (p.cobley@mdx.ac.uk)
**FAVAREAU, DONALD**; National University of Singapore, Singapore (favareau@gmail.com)
**The bearing of John Deely's work**

Abstract: This talk particularly considers some of John Deely's volumes, such as *The Human Use of Signs* (1994) and *The Impact on Philosophy of Semiotics* (2003). *The Human Use of Signs* is here considered pivotal and exceptional in the *oeuvre* of John Deely. The volume is exceptional because of its unusual explicatory structure and pivotal because of its extended focus on issues arising from the distinction of 'sign', 'object', and 'thing'. Among these issues are the idea of the postmodern, objectivity, relation, and the semiotic animal. These ideas are widely treated in Deely's masterful *Four Ages* project, of which *The Impact on Philosophy of Semiotics* offers an "abstract." This volume also offers a brilliant encomium on the genius of Thomas Sebeok and the necessity of a truly post-modern semiotic realism and a tour de force version of a Socratic dialogue between a semiotician and a "would-be realist" concerning how the "sign" relation is properly, and improperly, understood. Arguably, *The Impact on Philosophy of Semiotics* is one of John Deely's richest, and yet often touchingly accessible, works.

Keywords: John Deely, semiotics, *The Human Use of Signs, The Impact on Philosophy of Semiotics*.

Bionotes: Myrdene Anderson, anthropologist, linguist, and semiotician (PhD in anthropology, Yale University, 1978) is Associate Professor of anthropology, Purdue University. She is the former President of the Central States Anthropological Society (1993-1994) and the Semiotic Society of America (1996-1997). Anderson's research on Saami (Lappish) ethnoecology commenced in 1971 and continues today, joined by other projects such as artificial life, community gardening, real and metaphoric trash, island ethnohistory, and Peircean semiotics. (Co-)edited publications include "Refiguring Debris—Becoming Unbecoming, Unbecoming Becoming" (1994); "On Semiotic Modeling" (1991); "Cultural Shaping of Violence: Victimization, Escalation and Response" (2004); and "Consensus on the Peircean Concept of Habit" (2016). Other publications include "How qualification and quantification meet, or don't, in ethnography" (2012); "Ethnography as translation" (1999); "Sharing G. Evelyn Hutchinson's fabricational noise" (2000). Paul Cobley is Professor in language and media in the Faculty of Arts and Creative Industries, Middlesex University, London. His research focuses on semiotics, narrative and popular fiction. Donald Favareau is an Associate Professor at the University Scholars Programme at the National University of Singapore. A co-founder and current Vice-President of the International Society for Biosemiotic Studies, he is the author of numerous publications on biosemiotics, including the 2011 anthology with commentary *Essential Readings in Biosemiotics*.

**CANNIZZARO, SARA**; University of Lincoln, UK (scannizzaro@lincoln.ac.uk)
**Archaeology of concepts' as research method**

Abstract: John Deely's *Introducing Semiotic: Its History and Doctrine* (1982) is concerned with the history of logic as seen from the point of view of semiotics (Part 1) and with cornerstones of semiotic philosophy, such as 'language', 'knowledge' and 'experience' (Part 2). The first part of the book clearly strengthens the Peircean heritage of semiotics by contextualizing it within the broader history of logic and relating it to the work of other key thinkers who, like Peirce, ended up 'doing' semiotics while developing logic. On the other hand, Part 2 of the book appears to lay out the foundations for a number of key later developments in semiotics, both in Deely's own work and in the work of other semiotic scholars. Overall, this talk suggests that Part 1 is the key part of the book since the 'archaeology of concepts' whose workings it demonstrates appears to be an aspect of Deely's writing that remains largely unacknowledged in the literature, hence underexploited. 'Deely's method', I argue, is relevant to any kind of interdisciplinary research, including but not limited to semiotics research, and its potential as a mainstream qualitative research method for the humanities is one that should be tested further in interdisciplinary research projects.

Keywords: John Deely, "Deely's method", semiotics.

Bionotes: Sara Cannizzaro is Associate Lecturer at the University of Lincoln. Her research interests include biosemiotics, cybersemiotics, Peircean semiotics, systems theory, cybernetics. Her publications include "The philosophy of semiotic information" (2016), "Biosemiotics, politics, and Th. A. Sebeok's move from linguistics to semiotics" (2015, with Paul Cobley) and "Transdisciplinarity for the 21st century, or 'biosemiotics as systems theory'" (2014).

**HOFFMEYER, JESPER**; University of Copenhagen, Denmark (hoffmeyer@mermaid.molbio.ku.dk)
**Scholasticism: there and back**

Abstract: In his 2003 address to The International Society of St. Thomas Aquinas John Deely presented some reflections on "Intentionality and semiotics" which were later published in his 2007 book, *Intentionality and Semiotic: A Story of Mutual Fecundation.* The present paper is a personal exposition of ideas generated through my reading of this book. Deely picks up on Thomas Aquinas' insight, that "... knowledge *that* something exists is necessarily pregnant with an awareness of *what* it is that is ... " (xxiv, n.6), which implies that sensation starts as a 'prederivative' sense of being and is thus, as Deely expresses it, involved with the order of ens reale prior to the possibility of *ens rationis*. The crux of the matter is the direct union between knower and known; the concept of intentionality is descriptive of this *relation* between the mind and the things cognized. The important point that Deely has repeatedly made clear throughout his writing is that such a triadic relation is "unique in that it is the only positive mode and form of *ens reale*, that can also be realized in its distinctive positive being outside the whole order of *ens reale*... This is the *singularity* of relation" (134).
Keywords: scholasticism, John Deely.

Bionotes: N. A.


**KULL, KALEVI**; University of Tartu, Estonia (kalevi.kull@ut.ee)
**Opus Magnum: semiotics uncovers an order in the history of philosophy**

Abstract: This talk speaks briefly about the main argument of John Deely's book *Four Ages of Understanding* (2001), pointing to the importance of dialogue between the physical sciences and the semiotic sciences and the centrality of this discussion in the postmodern era as defined by Deely. A bibliography of the reviews of the book is also provided.
Keywords: John Deely, history of philosophy.

Bionote: Kalevi Kull is Professor of biosemiotics and Head of the Department of Semiotics, University of Tartu, Estonia. His research focuses on major semiotic mechanisms in living systems.


**PETRILLI, SUSAN**; Università Bari Aldo Moro, Italy (susan.petrilli@gmail.com)
**Synchronicity and responsibility in semiotics**

Abstract: The synchronic vision is the expression of conscious awareness of the present situation, a totalizing vision capable of gazing at all of life responsibly, at all semiosis over the planet. In *Semiotics Seen Synchronically* (2010), John Deely's vision of synchrony's inevitable seepage into diachrony is connected with the fact that we are members of the societies of human animals who first engendered a "community of inquirers focused on the action of signs". Deely reconstructs the pathway that from Saussurean semiology leads through Charles Peirce, Charles Morris, and Thomas Sebeok to the new "science of signs" conceived, recovering Locke, as the "doctrine of signs". Insofar as the human animal is a "semiotic animal" he or she is capable of metasemiosis and therefore of knowledge and control. Consequently, the human animal, a semiotic animal, is also susceptible of responsibility: responsibility that concerns not only the human world and the possibility of the future of anthroposemiosis, but rather all of semiosis, all of terrestrial life, "Gaia". Insisting on the interdependency, in semiotics, between synchronicity and responsibility, Deely evidences the specific task of semiotics, which is a task that is reserved to the semiotician as such.
Keywords: John Deely, synchronicity, semiotics.

Bionote: Susan Petrilli is Professor of philosophy and theory of languages at the Department of Lettere, LingueArti – Italianistica e Culture Comparate (Letters, Languages, Arts – Italian Studies and Comparative Cultures), University of Bari "Aldo Moro", Bari, Italy, a visiting research fellow at the School of Psychology, the University of Adelaide, South Australia, and Vice President of the ISSA.


**PONZIO, AUGUSTO**; University of Bari Aldo Moro, Bari, Italy (augustoponzio@libero.it)
**John Poinsot Immer Wieder: *Tractatus De Signis* in the interpretive arrangement of John Deely**

Abstract: This review addresses the noteworthy enterprise accomplished by John Deely on translating and editing the important work by John Poinsot, *Tractatus de Signis*. I have underlined that this is not only a historiographical contribution, as important as his work may be from this point of view as well. Rather, Deely's contribution is of a highly theoretical order, concerned as he is to evidence the line of ideal continuity between Poinsot, Locke, and Sebeok. Such continuity consists mainly in a conception of semiotics 1) as a "doctrine of signs"; and 2) as capable of overcoming the pars *pro toto* fallacy which, in modernity, presents itself in the form of *sémiologie*. John Deely has dedicated a large part of his research to John Poinsot, producing not only two new editions of his *Tractatus*, the first published in 1985 and the second in 2013, but also numerous essays and the important trilogy with which he compares Poinsot to St. Augustine, Descartes, and Peirce. The last part of the present text compares Poinsot's position with Peter of Spain's, considering conceptual correspondences in both with Peirce's semiotics.
Keywords: John Deely, John Poinsot, Tractatus De Signis.

Bionote: Augusto Ponzio, Professor Emeritus of Philosophy and Theory of Languages, founded the Dept. Philosophy of Language in 1970, and PhD Program in Language Theory and Sign Sciences, in 1988, University of Bari Aldo Moro. He directs several book series and journals and is International Visiting Professor at various universities worldwide. As translator and editor, he has promoted the works of Peter of Spain, Mikhail Bakhtin, Emmanuel Lévinas, Karl Marx, Ferruccio Rossi-Landi, Adam Schaff, Thomas A. Sebeok. He has authored over a hundred monographs, some translated into English, French, Serbian, Spanish, Portuguese, Chinese. Recent publications include Lineamenti di semiotica e di filosofia del linguaggio (in collab. S. Petrilli), 2016; La coda dell'occhio. Letture del linguaggio letterario senza confini nazionali (2016). Among his translations: Karl Marx. Manoscritti matematici (2006); Pietro Ispano, Trattato di logica (2010); Michail Bachtin e il suo circolo, Opere 1919–1930 (2014); Roland Barthes, Il discorso amoroso. Seminario 1974–1976 (2015).

# IN MEMORY OF MICHEL ARRIVÉ

HÉNAULT, ANNE (anne.henault@beaurecueil.org)

*The session, meant to commemorate the life and the work of Michel Arrivé, will be organized in form of roundtable/discussion group, with free access to anyone interested, and presentations of variable duration.*

# LEARNING AS ADAPTATION

OLTEANU, ALIN (alin.olteanu@ktu.lt)
STABLES, ANDREW (andrew.stables@roehampton.ac.uk)

*Psychology and traditional evolutionary biology use quite different terms to describe how individuals change in response to circumstances. The language of 'learning' implies cognitive and cerebral capacities that are not implied by the term 'adaptation'. However, given that it is difficult, if not impossible, to isolate 'learning behaviour' from other behaviour, is this a false distinction? Perhaps the terms have only contextual value (older beings adapt, younger beings learn) or maybe there are special, identifiable features of human development that cannot be said to apply to other beings, sentient or otherwise. Whatever the case, can both 'learning' and 'adaptation' comfortably be couched within a model of semiosis? If so, what kind of account? This symposium will bring together bio- and edu-semioticians to throw light on these issues.*

**CERRONE, MIRKO**; University of Tartu, Estonia (mirkocerrone@gmail.com)
**The role of iconicity in the inter-specific communication experiments**
Abstract: Several experiments have been carried out on apes and other animals with the intention of teaching them human language. The language taught to apes, however, contains nothing more than formal components of human language. This presentation aims to shed light on the iconic and indexical components of human language, with particular attention to the iconic components of language as present in the inter-specific communication experiments (ICE). Researchers in the ICE have put their effort into the construction of a purely symbolical sign system that takes into account iconic and indexical elements only on an elementary level. The presentation is driven by a profound interest in a neglected aspect of human language in the ICE, that of iconicity; furthermore, it is motivated by the desire to understand what role the body plays in shaping our reality and linguistic expressions. The aim is to enrich the discussion surrounding the ICE by advocating the need to include iconic and indexical components as vital parts of this area of research. With this inclusion, we expect to uncover the inter-dependency of iconic, indexical and symbolic signs in human language, aiming to further develop the research paradigm of the inter-specific communication experiments.
Keywords: iconicity, inter-specific communication, ape language, zoosemiotics.
Bionote: Mirko Cerrone is a PhD student at the University of Tartu under the supervision of Dr Timo Maran. His work focuses on the inter-specific communication experiments (ICE) namely those experiments that aim to teach human language to apes. Of particular interest is the role of iconicity and the body in the ICE. Moreover, with his research, Cerrone investigates how the modelling capacity of language affects the semiotic reality of enculturated apes.

**GEDŽIŪTĖ, AUDRONĖ**; Kaunas University of Technology, Lithuania (gedziute@gmail.com)
**Romanticism in education: when an individual meets the state**
Abstract: Public political discourse has always maintained that education forms the foundation of the state as it is the main instrument to build civic society. Education has always been in the meeting point of personal needs, policy of the state and demands of the current epoch (considering technological innovation, prevailing philosophical approaches, etc.). Without a doubt, education has always been affected by the cultural environment. The presentation attempts at the development of insights regarding what effects this cultural environment may have on understanding the concept of education as such; what forms of manifestation it may acquire in the correlation between an individual and the state that raises requirements for both the learner and the teacher, i.e., how a philosophical background is brought into the real life.
Keywords: higher education, modernism, state, individual.
Bionote: Audronė Gedžiūtė holds a PhD degree in humanities; she is currently working as a teacher and a junior researcher at Kaunas University of Technology. Audronė has acquired experience in intercultural communication while working as an international coordinator. At the same time, she was involved in projects on higher education development. A diverse background encouraged Audronė to look for new and innovative ways of teaching, adding non-formal methods in delivering curricula and, thus, mold different fields together. The fields of her interests include semiotics (Paris and Tartu-Moscow schools), processes of culture, comparative religion, Indo-European heritage, folklore, medieval literature and culture, intercultural communication, change and formation of national mentality and its reflection in verbal and non-verbal narratives, higher education.

**KULL, KALEVI**; University of Tartu, Estonia (kalevi.kull@ut.ee)
**Semiosis is learning**
Abstract: According to an observation made two decades ago, "semiotics has only classified signs and their systems and has not established generative mechanisms to show how signs become signifiers." Recent studies of animal decision-making are moving towards semiotic models, yet without replacement of evolutionary model by a semiotic one. Our research program attempts to identify which physiological processes correspond to the aspects of semiosis as modelled in the tradition of Peirce. Yet Peircean models of semiosis do not make a clear enough distinction between new and repeated sign relation, neither state it clearly that semiosis in its aspect of triadicity is atemporal, and non-algorithmic. Learning results new

sign relations, new distinctions, new signs, and innovations. Habituation is the fixation of relations, the formation of memory. Habituation is often enhanced by repetitive use of relation. Learning is preceded and induced by a situation of incompatibility between codes, or confusion — by the situation of options and choice. Since sign relations are learnt relations, the major sign types are produced by different types of learning mechanisms. The major groups of living systems differ by their mechanisms of learning, which results their different logic of behavior and the separation by semiotic thresholds, or semiotic barriers and transitions.

Keywords: Peirce, learning, sign relations.

Bionote: Kalevi Kull is Professor of biosemiotics and Head of the Department of Semiotics, University of Tartu, Estonia. His research focuses on major semiotic mechanisms in living systems.

**MARAN, TIMO**; University of Tartu, Estonia (timo.maran@ut.ee)
**From multispecies semiosis to "environments that learn"**

Abstract: Biosemiotics considers ecological communities as semiotic phenomena, where different species interact in meaningfully structured environments. In such systems, learning, memory and development become related in various ways: environment can be used for passing information between generations (niche construction), environment can scaffold learning, and distributed codes can organize community structure. Also distributed cognition or distributed language studies have emphasized non-centeredness of cognitive processes. These approaches, however, are limited to human agents. Biosemiotics can propose a broader understanding of the environmental agency in the learning process. For this, we should focus at how species attribute meanings to the environment, how environments allow, thrive or hinder living activities, how species use environment to negotiate their relations, and what is the role of pre-conscious semiotic processes in learning. The presentation leads to the comprehension that the environmental quality is intrinsically related to the learning. Environments that are structurally complex have many semiotic anchoring points and surfaces of engagement may be considered to be "environments that learn", i.e., they endow potentiality for meaning generation and increase of knowledge.

Keywords: biosemiotics, edusemiotics, environmental agency, distributed learning.

Bionote: Timo Maran is a Senior Research Fellow at the Department of Semiotics, University of Tartu, Estonia. Maran's research interests include theory and history of zoosemiotics, ecocriticism, Estonian nature writing and semiotic relations of nature and culture, and theory and semiotics of biological mimicry. His publications include "Mimikri semiootika" [Semiotics of mimicry] (2008), "Readings in Zoosemiotics" (ed., with D. Martinelli and A. Turovski, 2011), "Semiotics in the Wild" (ed., with K. Lindström, R. Magnus and M. Tønnessen, 2012), "Animal Umwelten in a Changing World. Zoosemiotic Perspectives" (with M. Tønnessen, K. Armstrong Oma, L. Kiiroja, R. Magnus, N. Mäekivi, S. Rattasepp, P. Thibault, K. Tüür, 2016).

**MARTINAVICHENE, YULIYA**; European Humanities University, Lithuania (julia.martinavichene@ehu.lt)
**Post-Soviet academy and the institutionalisation of semiotics in the 1990s: conceptual and didactic strategies of university semiotic courses**

Abstract: The post-Soviet semiotics appears to be a rare key-word in academic and publicistic contexts while Soviet semiotics' legacy continues to inform numerous studies and public inquiries. However, the process of institutionalisation of semiotics in the post-Soviet countries in the 1990s and the early 2000s looks deceptively straightforward. Always being an instrument of critical thinking and resistance to ruling ideologies, after the collapse of the USSR – in the era of ideological storms, growing inequalities, and remarkable gaps between democracy and its simulations – semiotics appears to meet much less barriers to enter high school and research institutions than could be imagined in this particular context. Having become a buzzword and a fashionable, often commercialized science, semiotics in many institutional contexts has been transformed considerably and sometimes merged with other humanities. The present paper aims at contributing to the understanding of general peculiarities of semiotics' institutionalization in the post-Soviet academy. The question of didactic strategies admitted in semiotic university courses in the post-Soviet institution is also considered as a part of a broader historical perspective on these processes.

Keywords: post-Soviet semiotics, institutionalisation, semiotics didactics.

Bionote: Yuliya Martinavichene is a lecturer at the European Humanities University. Having obtained an MA in visual and cultural studies with a particular focus on visual semiotics, she has been teaching semiotics and the theory of advertising at the Department of Media (EHU) for six years. Her main research interests include visual social semiotics, semiotics didactics, semiotics of power and advertising.

**OLTEANU, ALIN**; Kaunas University of Technology, Lithuania (alin.olteanu@ktu.lt)
**Learning as adaptation: the educational implications of ecosemiotics**

Abstract: I address the implications for the education of ecosemiotics, contributing to the wider discussion on the implications for the culture of biosemiotics. Ecosemiotics and biosemiotics imply a view of learning as continuous to adaptation. Our understanding of learning is intimately linked to the way in which we relate to our environment. The environment which we populate simultaneously makes learning possible and imposes thresholds on our learning because learning is a semiotic competence which organisms acquired as evolution itself adapted to recognize structures of signification. The modern belief that through its learning capabilities, humankind can control nature is deeply damaging for our environment. The ecological crisis is the proof that our mental life is not detached from the life of the environment. Construing human-specific ways of learning, such as scientific inquiry, as transcending biological evolution justifies humankind's exploitation of natural resources in the detriment of other species and, consequently, of its own. From a semiotic perspective, learning is a matter of adaptation to structures of signification. In the biosemiotic view that semiosis proceeds at multiple time scales, our current cultural learning is understood as an Interpretant of natural evolution.

Keywords: learning, adaptation, signification, evolution, ecosemiotics.

Bionote: Alin Olteanu is a Postdoctoral Researcher at the International Semiotics Institute, Kaunas University of Technology, Lithuania. His postdoctoral work focuses on semiotic approaches to multiculturalism. He holds a PhD in Philosophy of Education from the University of Roehampton. His book "Philosophy of Education in the Semiotics of Charles Peirce: a Cosmology of Learning and Loving" constitutes a first fully Peircean approach to education. His research interests include the relation between semiotics and constructivism, the history of semiotics in relation to educational theory, biosemiotics, phenomenology, and medieval philosophy.

OTT, ANNELIE; University of Oslo, Norway (annelie.ott@ils.uio.no)
**Transforming education for sustainable development: investigating new approaches**

Abstract: Education for sustainable development (ESD) is an educational field that addresses knowledge, values, skills and practices which open for more sustainable ways of living. There are two main currents within ESD: a) one that is rather instrumental and stresses pre-defined behavioral change and b) one that puts the critical, "independent" thinker at the center of the educational interest. This latter approach is often related to democracy education, especially in the Nordic countries. ESD, in this latter approach, is to equip students with the ability to investigate, understand and assess conflicts of interest through the lenses of sustainability. In this paper, I will shortly compare the two traditions, discuss their pitfalls and examine the potential of an edusemiotic approach to ESD. An edusemiotic approach, I will argue, dissolves central dichotomies in the field, e.g. the struggle between instrumentalism and pluralism. Essential for my argument will be the role of experience for meaning-making, learning and ultimately transformation.

Keywords: education, sustainable development, transformation.

Bionote: Annelie Ott is a Phd student at the Department of Teacher Education and School Research (University of Oslo). Her focus is on education for sustainable development, especially within social science education. In her PhD project, she examines to what extent students' attitudes and ideas of sustainable lifestyles change in the course of a three-week project.

PIKKARAINEN, EETU; University of Oulu, Finland (eetu.pikkarainen@oulu.fi)
**From evolution to *Bildung*: theory of learning and control of perception**

Abstract: In this paper, I will study the common foundations of and also differences between the phenomena of biological evolution of species, learning of individual animals and humans and the cultural growth of humankind, i.e. Bildung. As theoretical resources, I will use the following: a) the action theoretical semiotics developed from the basis of Greimassian roots, added with biosemiotic impetus, b) the perceptual control theory developed by late W. T. Powers and his followers, and c) the classical continental theories of Bildung. The initial hypotheses about the commonality of evolution, learning and Bildung contain an idea that they all can be understood in a way of goal-directed processes, in the form of a negative feedback loop. R. Wallace (1858) understood evolution as this kind of process and W. Powers developed in the 1970s a compelling theory of human action as a negative feedback control of perception. The main difference between evolution and learning is in the scale: individual learning can be seen as evolution of internal control systems within a learning organism. Human growth as Bildung adds here a kind of a meta-learning layer, which can direct learning – also in evolutionarily problematic directions.

Keywords: learning, action, Perceptual Control Theory (PCT), edusemiotics, adaptation.

Bionote: Eetu Pikkarainen, PhD, works as a university lecturer at the Faculty of Education, University of Oulu. His research interests are in the semiotic theory of education, the philosophy of education and semiotic research methods. He has actively taken part in the development of the international network of educational semioticians, and he is the coordinator of the network's website. He was also a research fellow in the Finnish Academy-funded project "Educational Theory and Traditions", led by Professor Pauli Siljander from 2011–2013, where he has published articles about semiotics. He has recently published articles about the ontological foundations of the semiotics of education, the semiotic analysis of the concept of competence and the semiotics of value education.

SHANK, GARY; Duquesne University, USA (garyshank@comcast.net)
**Semiosis and the species-specific nature of education**

Abstract: In this paper I would like to use the notions of semiosis and species-specific characteristics as a way to integrate the concepts of education, learning and adaptation. If we consider learning as the mediator between adaptation and education, we have a way of focusing our understanding in ways that can enhance and further research in these areas. Following Sebeok's model of language, I propose that education (the integration of teaching and learning for humans incorporating sign systems) is a species-specific activity unique to humans. That is, all living creatures can use learning as a form of adaptation to the semiosic demands of their situations, but only humans engage in education. We further need to remember that all three of these concepts (learning, adaptation and education) are manifestations, in their own ways, of semiosis. In summary, all living creatures can use adaptation, and to some species-specific degree the specialized form of adaption we call learning, as a way of addressing ongoing semiosic circumstances, but only humans can educate and be educated. I will illustrate these principles with examples for both biosemiotics and cultural semiotics.

Keywords: learning, adaptation, semiosis, education.

Bionote: Gary Shank is Professor in the School of Education for Duquesne University, USA. He has been active in semiotics and qualitative research for decades. He is the author of five books and numerous papers and presentations. His focus in semiotics has been concentrated of late on how Peirce's ten classes of signs and his implicit model of the semiotic inquirer can be integrated in such areas as biosemiotics and semiotics of culture.

STABLES, ANDREW; University of Roehampton, London (andrew.stables@roehampton.ac.uk)
**Semiotic learning theory: convention and significant change**

Abstract: Psychology and traditional evolutionary biology use quite different terms to describe how individuals change in response to circumstances. The language of 'learning' implies cognitive and cerebral capacities that are not implied by the

term 'adaptation'. However, given that it is difficult, if not impossible, to isolate 'learning behaviour' from other behaviour, is this a false distinction? Perhaps the terms have only contextual value (older beings adapt, younger beings learn) or maybe there are special, identifiable features of human development that cannot be said to apply to other beings, sentient or otherwise. Whatever the case, can both 'learning' and 'adaptation' comfortably be couched within a model of semiosis? If so, what kind of account? This symposium will bring together bio- and edu-semioticians to throw light on these issues.

Keywords: learning, adaptation, signification, edusemiotics, biosemiotics.

Bionote: Andrew Stables is Professor of education and philosophy and Deputy Director for Research in the School of Education at Roehampton University. He has been working for some years on a philosophically coherent account of semiosis that draws on both Peircean and Structuralist traditions and offers an explanatory framework for revised conceptions of learning and teaching. With others, he is working on Semiotic Learning Theory to be published by Routledge in 2017.

**TREDINNICK-ROWE, JOHN**; Peninsula Schools of Medicine and Dentistry, United Kingdom (john.tredinnick-rowe@plymouth.ac.uk)

**Subjectivity and adaptation in medical education and assessment: is there a role for semiotics?**

Abstract: Medical Education and assessment is undergoing what scholars of Gaston Bachelard would term a rupture épistémologique, or in the more modern parlance of Kuhn, a paradigm shift. Technological advances in Medicine, the increasing complexity of comorbidity (patients possessing multiple interacting conditions), and demographic changes have introduced new levels of uncertainty and a reduction in the potential to make objectively generalizable statements in assessment. This increasing lack of certainty in medical practice has caused some senior medical assessor to call for us to 'embrace the subjective' in a move to integrate more qualitative assessments into medical education. This is in comparison to the existing statistical methods which currently dominate medical assessment. Consider, for example, the differences in how one might assess a student's ability to diagnose psychoses such as schizophrenia in comparison to a largely physical condition such as dermatitis. Currently, there is a paucity of methodological and theoretical work to help us bridge this epistemological gap. Semiotic methodologies, whether Peircian or Saussurean, offer a variety of subjective and objective descriptive positions. From the qualisigns to legisigns, or from physical qualities to objective laws. To this end, I pose two questions for debate; Can semiotics help us teach subjectivity in medicine? and can semiotics help us assess subjectivity in medicine?

Keywords: medical semiotics, medical education, subjectivity.

Bionote: John Tredinnick-Rowe is a postdoctoral researcher at the Collaboration for the Advancement of Medical Education Research & Assessment (CAMERA), Plymouth University's Peninsula Schools of Medicine and Dentistry, UK. His work focuses on evaluating medical policies around the re-licensing of doctors in the UK. He holds a PhD in Medical Studies from the University of Exeter Medical School. He has published works on medical education, reviews of medical semiotics, the creation of health metrics, and political nationalism. His research interests include medical education regulation and assessment, medical semiotics, identity construction in medicine, and the political nationalism of stateless nations.

# MODELLING IN DIGITAL HUMANITIES: INTERDISCIPLINARITY, CROSS-MODALITY AND ICONICITY

**CIULA, ARIANNA (arianna.ciula@roehampton.ac.uk)**

*Digital Humanities (hereafter DH) is a research field engaged in exploring how humanities scholarship is transformed and extended by the digital and vice versa. This mutual transformation and extension implies a close interaction with different disciplines and epistemologies. The core practice of research in DH is modelling intended as the translation of implicit knowledge into explicit/computational models and representations to manipulate and reason upon. This panel would aim to bring to the fore an encompassing perspective on modelling by making use of semiotic concepts and analysis. Therefore, the aim of the panel is two folded. Its scope is to retrieve the polysemic dimension of the concept of model and modelling, on one hand, and, on the other, to grasp the dynamics of interaction between model as expression (i.e. shared forms of representations of knowledge) and model as content (i.e. shared data models conceptualising and formalising a domain of knowledge) in specific semiotic contexts.*

**CAMPAGNOLO, ALBERTO**; Library of Congress, USA (alberto.campagnolo@gmail.com)

**Challenges of picturing meaning: automated visualizations of material object descriptions**

Abstract: Verbal communication of material objects is based on arbitrary signs or which, being prototypical in nature, exhibit a certain degree of indeterminateness. Transforming verbal descriptions to visual representations, intersemiotic (verbal-to-visual) translation involves two different semantic modalities, symbolism and iconism and the outcome, being based on prototypical information, is necessarily under-specified, but nonetheless meaningful, as able to represent all items belonging to a specific category of material objects. These translations require correlations between two expressions, so that verbal and visual signs representing material objects possess a common meaning. However, visual sememes, unlike verbal ones, are interdependent, as their meaning depends on the context: structured and expressive verbal-to-visual translations require careful consideration of the components' relationships as shape forming parameters. This paper showcases the theoretical framework and practical considerations essential to automating the translation of structured verbal descriptions of material objects, e.g. bookbinding structures into meaningful diagrammatic representations, and the value of such an approach as data validation and, in turn, modelling refinement routine.

Bionote: Alberto Campagnolo is the CLIR/DLF/Mellon Fellow for Data Curation in Medieval Studies at the Preservation Research and Testing Division of the Library of Congress, Washington DC (2016-2018). He trained as a book conservator (in Spoleto, Italy, 2001) and has worked in that capacity in various institutions, including the Guildhall Library, the London Metropolitan Archives, and the Vatican Library. He studied conservation of library materials at Ca' Foscari University Venice (2006), and holds an MA in digital culture and technology from King's College London (2009). He pursued a PhD in digital humanities (automated visualization of historical bookbinding structures) from the University of the Arts, London (Ligatus Research Centre, 2015). He is especially interested in the digital representation of the physicality of books, and bookbindings in particular.

**CIULA, ARIANNA**; University of Roehampton, United Kingdom (arianna.ciula@roehampton.ac.uk)
**Translating objects: the role of modelling in digital humanities**

Abstract: Contextualised within a semiotic framework, modelling in research is a specialisation of a life strategy to make sense (signification) via practical thinking (creating and manipulating models). A semiotic approach gives high prominence to a dynamic view on models and modelling which reinstates in renewed terms the understanding of modelling as open process—a process of signification enacting a triadic cooperation (amongst object, representamen and interpretant). Being digital humanities (DH) a field deeply anchored to digital practices (e.g. design, encoding, mapping), its literature on modelling has mainly focused on the computational aspects of modelling such as how data models are produced and standardised across disciplinary boundaries (e.g. from philology to literary theory, from information studies to cultural heritage documentation). As a particular kind of sign, a model should be considered in its entirety and dynamic complexity, as embedding both its form of expression (representation) as well as its content (e.g. semantic data model). Building on recent research (Ciula and Marras 2016; Ciula and Eide 2016) this paper will focus on the iconic relation between models and objects of enquiry in the humanities as well as the translation of models into objects of experience.
Bionote: Arianna Ciula, BA (Hons) in communication sciences (computational linguistics), University of Siena; MA in Applied Computing in the Humanities, King's College London; PhD in Manuscript and Book Studies, University of Siena. Arianna Ciula is Research Facilitator at the Department of Humanities, University of Roehampton, where she supports the departmental research and enterprise strategies and actively contributes to its research profile and networks. She worked on various digital humanities research projects, supervised instruments to fund collaborative research in the humanities and coordinated strategic activities at the European level, including digital research infrastructures. Her personal research interests focus on the modelling of scholarly digital resources related to primary sources. She lectured and published on digital humanities, in particular on digital palaeography, text encoding, and semantic modelling; she has organised conferences and workshops in digital humanities, and is an active member of its international community.

**EIDE, ØYVIND**; University of Cologne, Germany (oeide@uni-koeln.de)
**Modelling as media transformations**

Abstract: Modelling is a core practice DH in which implicit information in media products is made explicit in a computer system. DH modelling activities can be understood as processes of transmediation, where characteristics from the source media products (the modelled objects) are transferred to the target media product (the model). In the paper I will examine the relationship between DH modelling and media transformations in general. Are all media transformations also modelling processes? If not, what distinguishes modelling from other media transformation processes? Is transmediation different from media representation in this context? In the discussion I will use mapping as the main example domain, integrating experience from practical modelling into an attempt to establish a stronger theoretical framework for our work. Mapping transfers spatiotemporal landscape descriptions from one medium to another and the paper will explore the cross-modal and semiotic aspects of such processes. While mapping is a process of transmediation, as modelling in general, it also include aspects of media transformation, for instance, when place names from a text are reproduced on a map. The aim is to integrate the full diversity of DH modelling, including data modelling in a production environment as well as exploratory modelling as a learning and research strategy.
Bionote: Øyvind Eide holds a PhD in digital humanities from King's College London. He was an employee in various positions at the University of Oslo from 1995 to 2013, working on digital humanities and cultural heritage informatics. From 2013 to 2015 he was a Lecturer and research associate at The University of Passau. From October 2015 he is acting professor at the University of Cologne. He is actively engaged in several international organisations, such as EADH, ADHO, and ICOM-CIDOC. His research interests are focused on transformative digital intermedia studies, using critical stepwise formalisation as a method for conceptual modelling of cultural heritage information. This is used as a tool for critical engagement with media differences, especially the relationships between texts and maps as media of communication. He is also engaged in theoretical studies of modelling in the humanities as well as beyond.

**KLIMEŠ, LADISLAV**; Charles University, Czech Republic (ladislav.klimes@gmail.com)
**Photography and video between fiction and document: authenticity, transduction, multiplicity and watermarking**

Abstract: The primary purpose of this paper is to discuss the importance of digital images with a focus on different modes of authenticity. It is connected to changing conceptual sets that range from realistic to postmodern paradigm. This paper argues that the general frame of the digital image should be considered more as a painting or work of art, rather than as an objective documentation of reality. While this paradigm shift is a matter of concept rather than technology, current imaging tools reflect these changes (e.g., light field or compositing software). This reflection accelerates the original shift as positive feedback. This process supports one type of authenticity identified by Arnheim (1997) – "expressing the qualities of human experience by any means suitable to that purpose." However, Arnheim considers this authenticity as secondary for

photography and puts down the ability to reshape and reorganize photographic material with distinguishable realism as primary. Therefore, this paper also argues that there is going to be a genre of digital images that will stress realism of representation as a methodological approach (e.g. scientific, forensic records). The credibility of these images can be achieved by a dynamic watermark at the signal transduction level or by multiplicity.

Bionote: Ladislav Klimeš (b. 1989) is currently an MA student at Charles University in Prague. He studies electronic culture and semiotics at the Faculty of Humanities. His field of interest is technological and aesthetic properties of digital images and the transformation of scientific language. His MA thesis analyzes rhetoric and narrative aspects of Descartes' Meditation. He published the paper "Documentary Realism of Digital Image" in the Media Studies journal, where he argues for the necessity of rethinking the conceptual background of credibility and authenticity of digital images according to photojournalism, science and forensic purpose.

**LATTMANN, CLAAS**; Christian-Albrechts-Universität zu Kiel, Germany (clattmann@email.uni-kiel.de)
**Modeling icons in the digital humanities**

Abstract: Models are ubiquitous in contemporary research. This in particular applies to digital humanities (DH). However, what they are, what they do, and what they mean is still being debated controversially. As a contribution to this conversation, this paper will discuss a semiotic approach to models in the framework of C. S. Peirce's theory of signs, especially with a view on its applicability to DH. The first step will present the model-theoretic approach and, by identifying models and icons, define models as signs that exhibit a similarity to the semiotic object they represent. This definition allows to differentiate between three general classes of models, namely "images", "diagrams", and "metaphors". The second step will explore the characteristics of each of these three types of model by investigating the respective relation and dynamics of interaction between their mode of expression and their content, also with a view on specific semiotic contexts. This will, I hope, contribute to providing a general framework for exploring the nature of models in DH, their meaning, and their potential strengths and limitations. In so doing, one particular question that will be addressed is in which way models can provide and generate new implicit and explicit knowledge in DH and which epistemic status this knowledge has.

Bionote: Claas Lattmann, PhD, is a Wissenschaftlicher Mitarbeiter (lecturer) at the Department of Classics at Christian-Albrechts-Universität zu Kiel, Germany. His main areas of research interest are ancient Greek poetry, ancient philosophy and science, and metaphor and model theory. Having studies Greek, Latin, phonetics and digital speech processing as well as computer science, he obtained his PhD in classics in 2008 with a dissertation on metaphors of sport in ancient praise songs for victors on the basis of C. S. Peirce's metaphor theory (University of Kiel; published with De Gruyter). Currently, he is working on his second book, which deals with "Plato's Engagement with Mathematical Modeling." This study investigates the birth of scientific mathematics in antiquity in the framework of a new semiotic approach to model theory. He worked on this project at Emory University, where he stayed as a Feodor Lynen Research Fellow of the Alexander von Humboldt Foundation for three years (2013–2016).

**MARRAS, CRISTINA**; Institute for European Intellectual Lexicon and History of Ideas, National Research Council, Italy (cristina.marras@cnr.it)
**The relational nature of digital humanities: pragmatics and metaphorical modelling**

Abstract: I will discuss how digital humanities (DH) is positioned in the current debate on multi-inter-cross-trans disciplinarity (MICT). Due to its peculiar objects of study, which are dynamic and multidimensional, and its articulated methodology, it is pointless to define and to fix DH's disciplinary borders. However, we can cope with this complexity by making explicit the point of view of our analysis and looking at the benefits DH brings to its embedded or related research's fields. To this aim, I will use pragmatics considered as having a functional perspective of linguistic phenomena in relation to their usage and their behaviour. Moreover, I will hold this approach within a topological reflection, which will enable us to trace some of the coordinates and the positions assumed by DH in relation to other disciplines. I will focus on some specific examples within selected contexts to foreground the different functional relations between DH and other disciplines looking at aspects of continuity, contiguity and connections. To place DH in a complex system of disciplinary relations implies a dynamic and dialectic interaction between disciplines modelling the relation system and its knots. Therefore, the language used to lead this process and to explain it cannot only be formal, but should also be analogical and metaphorical. The approach cannot be only semantic or strictly logical, but should also be pragmatic.

Bionote: Cristina Marras has an MA in philosophy, University of Cagliari, an MA in pedagogy, University of Cagliari, and PhD in philosophy, University of Tel Aviv. She is Researcher at the Institute for European Intellectual Lexicon and History of Ideas, National Research Council, Rome. Her research interests focus on early modern philosophy, in particular G. W. Leibniz, philosophy of language and pragmatics, in particular the use of metaphors in structuring and modelling knowledge, digital humanities, in particular modelling on digital primary sources, the interdisciplinarity of research infrastructures, and the dialogue between disciplines. She lectured and published on philosophy, semiotics and pragmatics, and digital humanities; she has also participated and organized conferences and workshops in philosophy and digital humanities; she is an active member of international scholarly associations (e.g., SgdS, Sodalitas Leibnitiana, AIUCD).

**OLTEANU, ALIN**; Kaunas University of Technology, Lithuania (alin.olteanu@ktu.lt)
**Iconic modelling as multimodal epistemology: worlds in a penstroke**

Abstract: I argue that the iconic turn in semiotics can serve as a basis for a multimodal epistemology. In the development of modelling for Digital Humanities (Ciula and Eide, 2016, Ciula and Marras, 2016), Kraleman and Latteman's iconic modelling theory (2013), based on Peirce's concept of icon, was adopted. This is a good epistemological fit as Peirce's semiotics

endorses a multimodal hermeneutics and its schematic logic affords the interpretation of non-analytic structures. Analytic logic, because grounded in centuries of philosophical inquiry which proceeded exclusively monomodally via text, developed the ideal of symbolic language as purely conventional (non-iconic). This obstructs it from grasping the hermeneutical richness of digital media. Recent Peirce scholarship emphasized the centrality of the concept of icon in his semiotics, claiming that the icon is the only sign which can be used as predicate. Thus, more complex signs (symbols and arguments) are accessible through the icons by which they are operational. This is the starting point for a multimodal iconic epistemology, befitting the emerging field of Digital Humanities. Drawing also on the history of the concept of icon, I discuss the relevance of this semiotic epistemology and propose new directions for iconic modelling.

Keywords: icon, diagram, multimodality, modelling.

Bionote: Alin Olteanu is Postdoctoral Researcher at the International Semiotics Institute, Kaunas University of Technology, Lithuania. His postdoctoral work focuses on semiotic approaches to multiculturalism. He holds a PhD in Philosophy of Education from the University of Roehampton. His book "Philosophy of Education in the Semiotics of Charles Peirce: a Cosmology of Learning and Loving" constitutes a first fully Peircean approach to education. His research interests include the relation between semiotics and constructivism, the history of semiotics in relation to educational theory, biosemiotics, phenomenology, and medieval philosophy.

**STAMPOULIDIS, GEORGIOS**; Lund University, Sweden (georgios.stampoulidis@semiotik.lu.se)

**A cognitive semiotics approach to the analysis of graffiti implementing GIS technique. The case of Athens 2014–2017**

Abstract: This paper is part of my ongoing PhD research project "Rhetorical Figures in Graffiti" at Lund University. In this presentation, I focus upon the role of graffiti and street art creating the image of Athens. A diachronic approach is followed, focusing on the influence of digitization on the practices of graffiti. The data used in this preliminary case study is derived from two periods: Athens 2014-2015 (Stampoulidis 2016) and contemporary Athens 2016-Spring 2017. Within this context, I propose to discuss two questions: 1) What are the most usual types of rhetorical figures (Sonesson 2008) in the two graffiti corpora, and 2) Whether the change in the nature of the economic and sociopolitical crisis has affected the types of figures found. Some concrete examples indicating these attempts will be discussed and analyzed semiotically. The main methodological contribution of this study is to build a database for gathering, analyzing and visualizing the data with the use of Geographic Information System (GIS) technique (Longley 2015). By plotting the photographs geographically on a digital map with filterable categories, I will be able to show how the different tag categories such as language, colour, type of dominant sign relation - iconic, indexical, conventional (Peirce 1958; Sonesson 2013b), and rhetorical figures (Sonesson 2008) coexist.

Keywords: graffiti, visual rhetoric, semiotics, GIS, Athens.

Bionote: Georgios Stampoulidis is a PhD candidate in cognitive semiotics at Lund University, Sweden. His research interests include semiotics, multimodality and GIS methodology. He has been concerned with Athenian graffiti and street art as a verbovisual medium of inter-communication. During his PhD studies, he is going to study visual rhetoric in graffiti through the prism of "The Crisis of European Identity" considering graffiti a genre of sociopolitical discourse. His publications include "HOPE WANTED. Wall Writing Protests in times of Economic Crisis in Athens" (Lund University Press 2016) and "Rethinking Athens as Text: The Linguistic Context of Athenian Graffiti during the Crisis" (Journal of Language Works 2016).

**TARDELLA, MICHELA**; Institute for European Intellectual Lexicon and History of Ideas, Italy (michela.tardela@gmail.com)

*Modulus exprimit machinam.* **The emergence and the polysemy of** *model* **and** *modelling*

Abstract: In DH, the term *model* is frequently used to identify formal kinds of reasoning, such as the mathematical, logical and deductive ones. Nevertheless, the practices of modelling imply also other categories and other ways of reasoning, which involve metaphorical, inductive, and analogical thinking. These categories are embedded in the roots of the term and in its semantic changes. In my paper I will therefore examine, from an etymological and lexicographical point of view, the multi-colored semantic nuances of the term *model* and of its interlinguistic equivalents. This polysemy hightlights the complexity of the concepts of model and modelling. These notions, in fact, are strictly related both to a large set of *definientes* such as *measure, forme, copy, representation, image, map, expression* and to other concepts, which are relevant in the contemporary discussion about modelling in DH, namely *abstraction, induction, deduction, icon, diagram, simulation, metaphor, analogy, manipulation*. I will discuss these composite terminological and conceptual intersections, as emerge in different disciplinary contexts. By focusing on some significant occurrences both in Latin and in English, French and Italian vernacular sources, I will show how the concept of model was actually trans-disciplinary since its emergence in the Modern thought.

Keywords: model, terminology, lexicography, trans-disciplinarity, semantics.

Bionote: Michela Tardella has an MA in philosophy of language, Department of Linguistics, University of Rome; PhD in semiotics, University of Siena. She is a post-doctoral researcher at the Institute for European Intellectual Lexicon and History of Ideas, National Research Council, Rome. Her research interests focus on history of ideas, in particular the connections between medical and linguistic thought and the related semiotic reflection on gesture and signed languages; digital humanities, in particular modelling lexicographical sources. She lectured and published on history of linguistic ideas and semiotics. She attended conferences in history of linguistic ideas and digital humanities. She is a member of the Italian Society of Philosophy of Language and of the editorial staff of the international journal Blityri. Studi di storia delle idee sui segni e sulle lingue.

# THE NEW PARADIGM OF EXISTENTIAL SEMIOTICS: BETWEEN CONTINENTAL PHILOSOPHY AND SEMIOTIC TRADITION

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*The existential semiotics was never a return to the existentialist philosophy albeit it is reinterpreting many classics of the German and French thinking in this line from Kant, Hegel and Kierkegaard to Jaspers and Heidegger. The theory has developed into two main directions: to the reflections on transcendence and its relevance, and study on the nature of Dasein, portrayed by the so-called Zemic model. The Zemic model refers to the Z-like movement in two directions from body, person, social practice to values, and backwards; they are characterized as the two carrying semiotic forces. Yet, the existential semiotics also dwells in the semiotic tradition, and is synthesizing its various issues in the new theoretical constellation. In this passage it has received new impulses also from its empirical applications to most diverse fields (in different arts, sociology, culture theory, medicine, theology, media studies, cultural psychology and education theory). Thus it attempts to be a new alternative and more surrounding (englobant) theory of our contemporary world than previous ones.*

**BRUNILA, TUUKKA**; University of Helsinki, Finland (tuukka.brunila@helsinki.fi)

**Irony as uncertainty: an existential semiotic study of Socratic irony**

Abstract: In my presentation, I attempt to understand what the (in)famous nature of the irony of Socrates in Plato's dialogues is. Socrates presents a paradox: on the one hand he says, that he doesn't know anything at all, but on the other he does forward quite a few ideas, which are discussed along the dialogues. This presentation, however, doesn't wish to discuss the content of these ideas, nor the Socratic epistemology, but rather, how Socrates distances himself from the ideas he presents. He talks, for example, in the *Meno*, that all learning does seem to be recollecting (*anamnesis*) but claims that much of what he has said on the subject remains obscure to him. I forward here, following the work of Alexander Nehamas', an interpretation of irony as uncertainty. In Socratic irony it remains obscure where Socrates himself believes what he is saying. It isn't simply that he doesn't believe them (thus remaining something external to him) but it isn't either possible to say straight forward that he does. We remain uncertain of his own position. Taking Socrates as a semiotic example I try to analyse signs that do not fall straight into certain positions but rather stay undecided. They aren't affirmed but aren't declined either: they remain somewhere in-between, *inter*. In existential semiotics, and especially in the research of Eero Tarasti, the possibility of discussing signs as "*Schein*" (appearance), which means that there are signs, for example in a theatre play, which are between existing and non-existing. I will thus try to understand irony by deepening this aspect of *Schein* in existential semiotics through the study of Socrates' irony.

Keywords: existential semiotics, Socrates, irony, Schein, in-bet.

Bionote: Tuukka Brunila is a Master's student in theoretical philosophy and semiotics at the University of Helsinki, and has published a few articles on the Finnish national publication of art and culture research (Synteesi, ed. Eero Tarasti) on the subject of existential semiotics. Tuukka Brunila is also a member of the project "Semiotic of Cultural Heritages" (led by Eero Tarasti).

**HEIMONEN, PANU**; University of Helsinki, Finland (panu.heimonen@helsinki.fi)

**Mozart's personal style and periodization: performance, culture, and temporal distance**

Abstract: How does a historical style period appear when seen from either the point of view of the performer or that of a contemporaneous or present day culture? Are the two views incompatible? The performer does acknowledge the influence of culture(s), a culture is composed from individual actors. Not all actions have an influence on a cultural sphere and *vice versa*. How does this work in the late classical style? Variables in the Z-model change to different degrees. Variables may change in a piecemeal manner until between styles a model is replaced either discretely or in a graded manner by the model of the new style. It may be that two models coexist making stylistic prescriptions problematic. How is it possible to bridge the temporal distance involved? A better understanding of a personal experience of the 18th century performance of a Mozart concerto, an opera or a symphony (the Moi) can be revitalized through literary sources and the rhetorical Enargeia. This transmits the trace of the period knowledge into our own social understanding (the Soi). It is not only our inner experience that counts. When periodization is seen as a multilayered phenomenon it gives us tools to trace the development of individual acts in a cultural landscape preparing the ground for existential events in history.

Keywords: Mozart, periodization, style period, performance, Z-model.

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

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**HELKALA-KOIVISTO, SARI**; University of Helsinki, Finland (helkalakoivistosari@gmail.com)
**Towards a semiotics of disabilities: exemplifying autism spectrum disorder syndrome**

Abstract: Treating autism semiotically includes not only identifying such individuals' deficits and/or problems but an attempt to establish a communicational process as well. Our analysis shall elaborate the repetitive habitual actions by such children who express such actions as passions. The semiotics of passions, as well as existential semiotics, to our view, is able to offer a clear-cut vision of their exceptional behavior, as well as deduce meaningfulness of it. We shall also deal with an existential semiotic approach and musical communication on autism. In the semiotic sense of the word, we treat a meta-linguistic issue. It means signification within a lack of speech and hidden signs of non-verbal intelligence, which are discovered by alternative communication in music and the other arts. Communication and language form the social interaction connecting people with each other and their shared ways of *being there*. Consequently, unspoken signification stops people with autism on the border of language, thus creating our meta-linguistic approach. The stop means that one is staying between two different cultures. One can see and feel spoken *non-autism*-culture around but instead, they have and are deeply touched by non-spoken culture of *autism*.

Keywords: semiotics, passions, autism, music, culture.

Bionotes: Bujar Hoxha, PhD, teaches at the Department of Communication Sciences, South-East European University, Macedonia. Her publications include a translation of one of Eco's book into Albanian, as well as "A Paradoxical Way of Communication in Children with ASD" (2015, USA) and "Semiotics of Precision and Imprecision" in Semiotica (2016). Sari Helkala-Koivisto, PhD, is a scholar of musicology and existential semiotics. She holds a doctorate from the University of Helsinki. She has been a researcher of the International Musical Signification project (Helsinki University) for over ten years and participated in the project of Cultural Heritages. Her semiotic study focuses on Julia Kristeva's psychoanalysis, existential philosophy, and Eero Tarasti's existential and music semiotics applied to musical signification between autism- and non-autism cultures and individuals. Her current interests are musical semiotics, prosody in the arts, globality of languages, and epistemological question between evidence-based and experience-based idea of human conception.

**KESKIIVARI, KIM**; University of Helsinki, Finland (kim.keskiivari@helsinki.fi)
**The ethical implications of existential semiotics as revealed by the semiogeneses of transcendental acts**

Abstract: Central to the theory of existential semiotics of Eero Tarasti are the logical transcendental acts of *negation* and *affirmation*. These acts allow for the modalization of transcendental values into signs in the subject's Dasein, with negation making possible a semiotics of resistance of semioethical consequence. I first examine the semiogenesis of negation. I argue that the negation that mediates a binary opposition between x and not-x is modelled on a particular conception of difference based on the impossibility of physical contradiction and discuss the implications of this for existential semiotics. I consider the (im)possibility of simultaneous occupation of physical space by different entities in the light of configurations of spatiotemporal difference depending upon the tension between presence and absence and posit a theory of the conceptual emergence of negation (as well as affirmation) on this basis. I also intend to show that the genetic character of negation provides the grounds on which an evaluation of the ethical trajectories of various courses of transcendental act realizations may be developed and so examine the fundamental ontology of existential semiotics in an attempt to discover the consequences this ontology entails for the use of the theory as an ethics.

Keywords: existential, semiogenesis, semioethics, negation, contradiction.

Bionote: Kim Keskiivari is a student of theoretical philosophy and semiotics at the University of Helsinki.

**MACHTYL, KATARZYNA**; Adam Mickiewicz University in Poznań, Poland (machtylk@amu.edu.pl)
**In the semiotic network: signs, objects and all in between**

Abstract: The semiosphere is not only a kingdom of signs and material culture is not the only area where objects exist. Semiotics is no longer able to focus only on the langue structures and discourse. Following this way of thinking, I would like to discuss the case of complex relations between signs and objects within the so-called semiotic network. By 'semiotic network' I mean a sophisticated idea, founded on a combination of a few contemporary theories: Bruno Latour's actor-network theory, object-oriented philosophy and Eero Tarasti's existential semiotics, especially the concept of transitional signs. Such an idea requires, of course, some references to the classic theories like Peircean semiotics with the notions of the dynamic and immediate object, which will also be pointed out in my paper. There are some crucial notions common to all these theories, like movement, network, mediation and transition. Bringing these concepts mentioned above all together would only succeed when considered on the crossing axes, rather than mixed as a strange hybrid. As much as they have in common and differ, the points where all these theories cross themselves are really worth studying and discussing.

Keywords: sign, object, relations, transition, network.

Bionote: Katarzyna Machtyl, PhD, doctor of Humanities in Cultural Studies, is Assistant Professor at Adam Mickiewicz University in Poznań, Poland, Institute of Cultural Studies, Department of Semiotics of Culture, a graduate of culture studies and sociology at Adam Mickiewicz University in Poznań, a member of the International Society for Intermedial Studies and of Polish Association for Semiotic. She is the author of articles about visual semiotics, symbols and semiotic theories. Her book 'Semiotyki obrazu. Reprezentacje i przedmioty ('Semiotics of an image. Representations and objects') is going to be published in 2017. Her research interests include semiotics of culture, semiotics of visual representations, signed-structures, and discourses of contemporary.

**MELO, CLEISSON**; Federal University of Campina Grande, Brazil (son.bass@gmail.com)
**Existential semiotics as an interface to musical analysis**

Abstract: In a broader view, the composing itself involves among other things creation, gathering, analysis and doing. Otherwise, composing as a phenomenon involves evaluation and choices, where putting all together is related to the process of inventing worlds. According to Heidegger, "to be a work means to set up a world", considering that the world is

not only the concentration of things (countable or not). Therefore, the process of systematization as a way of understanding the world, based on musical analysis approaches, has often omitted the aesthetics of the process itself, not including, considering Heidegger's aesthetic view, the beauty of the process of combining ideas and sounds. Thus, I intend to make a consideration in the field of music theory and analysis in order to highlight existential semiotics as a possible interface that can be intersected/crossed with other approaches and processes, bringing a little more light to the very heart of the analogical dimension of the composing process itself.

Keywords: existential semiotics, musical analysis, compositional process.

Bionote: Dr. Cleisson Melo, composer, musicologist and semiotician, full professor at the Federal University of Campina Grande, member of research groups as PAMVILLA led by Prof. Paulo de Tarso Salles, and The Semiotics of Cultural Heritage led by Prof. Eero Tarasti. During Ph.D. he has conducted part of his research under the supervision of Prof. Eero Tarasti at the University of Helsinki. His most recent publications include a chapter in the next book of UEFS-UFBA about "sound and image" related to Brazilian epistemic trace (Saudade), identity, and music, and a chapter about Existential Semiotics (a music-analytical approaching) on the book "Paralaxe – Pesquisa em Música e Diálogos com Produção Artistica, Ensino, Memória e Sociedade". As a bassist and arranger, he has participated in more than 40 CDs, including producing and directing some of them.

**ATHARI NIKAZM, MARZIEH**; Maître-assistante à l'Université Shahid Beheshti (m.atharinikazm@gmail.com)

**La crise du sens et de la compréhension des discours mystiques : un nouveau phénomène dans le monde contemporain**

Abstract: Le monde moderne remet en question les idées de la transcendance et d'un Etre suprême. Les systèmes des valeurs changent ainsi naturellement. La connaissance scientifique compte aujourd'hui qui est reposée sur un mécanisme de critères précis et rigoureux. Avec ce changement de système de valeurs, comment pourrait-on comprendre les textes des mystiques? C'est une question sur les valeurs, une question éthique. Il est bien évident que dans les discours des mystiques, c'est toujours la question de la transcendance. Dans tous ces modèles de l'énonciation que ce soit avec le corps et par le langage non-verbal comme la danse mystique ou par le langage littéraire, il y a un *Soi* qu'ils essaient de mettre en scène. C'est la mise en pratique du "croire sans voir" qui atteint son point culminant dans la concentration permanente d'un *soi-ipse* sur le Principe surintelligible. Ce qui compte pour ces sortes du discours, c'est la dimension mystique, un sous-ensemble de la dimension cognitive, qui contribue au sens qui reste incomplet et toujours dans le voile pour les gens ordinaires. Tout cela mène à une sorte de philosophie *l'Unité de l'existence* abordée et expliquée par Ibn Arabî. L'objectif de cette recherche est de montrer que pour comprendre les discours mystiques, il faut considérer l'ancien système de valeurs des mystiques et des soufis pour qui la véritable connaissance de soi est celle du *Soi* surhumain et infini qui est le seul Réel même. Ce système de valeurs est en contradiction avec le système nouveau.

Keywords: Unité de l'existence, transcendance, système de valeurs, monde contemporain, mysticisme.

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**SALMI, SAMULI**; University of Helsinki, Finland (samuli.salmi@helsinki.fi)

**Invigorating the art of clinical examination. Diagnosis determination and doctor-patient encounter from a semiotic perspective**

Abstract: A characteristic feature of modern medicine is that very often doctors are distanced from their patients by their technology. Although the scientific features of diagnosis determination are taught to medical students, it is not guaranteed that students are systematically trained in the art of learning from the patient, i.e. the more formal skills of taking a history and making a physical examination. These latter skills were considered an essential part of a physician's expertise in the classical era of medicine (cf. Sir William Osler's remark: ``Medicine is the only world-wide profession, following everywhere the same methods, activated by the same ambitions and pursuing the same ends''). In order to formulate a model in which the formal and hermeneutic tools of clinical medicine can be accommodated within a single theoretical framework, it is necessary to pay keen attention to dialogues as a ``a mutual transference that is aided or blocked by similarity, identity, or difference between the Moi and Soi'' (Tarasti) that involve a doctor and her patient. It is through facilitating the dialogue between doctors and patients that the time-honored tradition of clinical medicine can become an effective part of the contemporary culture of medical care.

Keywords: diagnosis, diagnostic inference, dialogue, semiotics of medicine, zemic model of doctor-patient interaction.

Bionote: Samuli Salmi is a post-doctoral researcher (PhD in philosophy, University of Helsinki) at the Faculty of Medicine, University of Helsinki, and a doctoral student in medicine at the Heart and Lung Center, Helsinki University Central Hospital. His research ruminates into many areas from clinical registry studies in cardiology and methodological issues of epidemiology to philosophy of medicine and semiotics. At present, he is primarily concentrating on the problems of diagnostic inference. He has a background in philosophy of science, mathematics and medicine. He is also a jazz-aficionado, playing guitar and composing music of his own.

**SORMUNEN, MARKKU**; University of Helsinki, Finland (markku.sormunen@helsinki.fi)

**Culture and Zemic**

Abstract: When the questions of what it means to be human is asked in existential semiotics, we cannot ignore the question about the culture. In Zemic-model, we accept the point of view that culture does exist throughout the inner life of individuals and they are collectively making up the society. The new concepts like empirical- and supra-zemic and further, radical

transcence understood in the context of Zemic-model may lead us to ask question – what is multicultural in existential semiotics?

Keywords: subjectivity, Zemic, multiculture.

Bionote: Markku Sormunen participated in Finnish Network University of Semiotics where he gave the presentation at the Imatra Summer Congerss in 2013 and at the 12th World Congress in Sofia 2014. The main subject of interest includes the theory of existential semiotics.

TARASTI, EERO; Helsinki University, Finland (eero.tarasti@helsinki.fi)
**The new paradigm of existential semiotics: between continental philosophy and semiotic tradition**

Abstract: The existential semiotics was never a return to the existentialist philosophy albeit it is reinterpreting many classics of the German and French thinking in this line from Kant, Hegel and Kierkegaard to Jaspers and Heidegger. The theory has developed into two main directions: to the reflections on transcendence and its relevance, and study on the nature of *Dasein*, portrayed by the so-called Zemic model. The Zemic model refers to the Z-like movement in two directions from body, person, social practice to values, and backwards; they are characterized as the two carrying semiotic forces. Yet, the existential semiotics also dwells in the semiotic tradition, and is synthesizing its various issues in the new theoretical constellation. In this passage it has received new impulses also from its empirical applications to most diverse fields (in different arts, sociology, culture theory, medicine, theology, media studies, cultural psychology and education theory). Thus it attempts to be a new alternative and more surrounding (*englobant*) theory of our contemporary world than previous ones.

Keywords: existential semiotics, Zemic model.

Bionote: Eero Tarasti (1948) is Professor of Musicology at Helsinki University, Honorary Director of the International Semiotics Institute, President of the International Association for Semiotic Studies, founder and president of the Finnish Semiotic Society, co-founder and director of the Musical Signification Project, editor-in-chief of the Acta Semiotica Fennica series. He earned his PhD from Helsinki University (1978) after studies in Paris with Claude Lévi-Strauss and A.J. Greimas. He was made Honorary Doctor at Estonian Music Academy, New Bulgarian University and Indiana University; Honorary Fellow of Victoria College (Toronto University); and decorated with the White Rose Order, Finland, the Palmes Académique, France, and the Ordem Rio Branco, Brazil. He has published over 400 articles, dozens of edited anthologies and monographs, including: Myth and Music (1979), A Theory of Musical Semiotics (1994), Heitor Villa-Lobos (1996), Existential Semiotics (2000), Le secret du professeur Amfortas (novel, 2002), Signs of Music (2003), and Semiotics of Classical Music (2012).

THIBAULT, MATTIA; University of Turin, Italy (mattia.thibault@gmail.com)
**Urban semiocrisis. Resemantising cities: boundaries, practices and playfulness**

Abstract: Urban areas are undergoing a semiocrisis, triggered by a change of episteme in our culture (Tarasti 2015). If globalisation already blurred identities, reshaped neighbourhoods and outsourced industrial production far from the European cities (Cross & Moore 2001), today cities are facing a new mutation. Internet and ICT are eroding the everyday-life meaning of space, as they move on-line many tasks that used to require physical movement – the spaces of the city are, hence, partially de-semiotised and available to assume new meanings. As for all semiocrisis, the first reaction has been to resort to old values, reinforcing separations based on census (gentrification) and on origins (banlieues, Londonistans). However, the space of the city, relieved of the burden of ordinary-life functions, is also available to different semiotic domains, such as playfulness. This presentation aims at investigating how the ludicisation of our culture (Bonefant and Genvo 2014) influences our ways of reading and writing the city. Playful practices such as flash-mobs, parkour and memetic street art will be engaged in order to shed some light on how the modelling system of play seems to offer a valid solution to today's urban semiocrisis.

Keywords: semiocrisis, urban, semiotics, scattered space, play.

Bionote: Mattia Thibault is a PhD student at Turin University, Italy. He participates to SEMKNOW, the first pan-European doctoral program on semiotics and has been a visiting researcher at Tartu University (Estonia), The Strong Museum of Play (Rochester, NY, USA) and Helsinki University (Finland). His research interests revolve around semiotics of play, ranging from toys to digital games and from the ludicisation of culture to the playful practices of the peripheries of the Web. He has presented and organized numerous talks, conferences and activities dedicated to these topics and he has published several peer-reviewed articles and an edited book: Gamification Urbana, letture e riscritture ludiche degli spazi cittadini (2016 Aracne).

VIENOLA, MINNA-KERTTU; University of Helsinki, Finland (minna-kerttu.vienola@helsinki.fi)
**Husserl's *Noema* and transcendental reduction, revealing the meaning itself**

Abstract: In this paper I will interpretatively explain Husserl's transcendental reduction as revealing the meaning itself, the *noema*, as Husserl calls it. I will explain what *noema* is as ideal and atemporal, and how it can be investigated and understood in existential semiotics, by means of transcendental phenomenology in, discussing also the way Tarasti has applied it in his theory. My interpretation of the concept is based on my reading on Husserl, and the contemporary Finnish phenomenological research. I will briefly explain Husserl's concept of the transcendental as the crucial context of revealing *noema*, in opposition to concepts of transcendent and immanent, and thus also, how Husserl's concept of transcendental differs from that of Kant's. In Husserl's phenomenology this concept is strongly related to his method called the "transcendental reduction", the analysis for revealing the formation of the understanding. By this reduction, the plain subjectivity comes to the fore, with its pure experience that consists of the *noema*, the atemporal and ideal meaning itself (either of worldly things or abstract entities), and *noesis*, the intentional temporal consciousness of this meaning.

Keywords: transcendental, *noema*, transcendental reduction, existential semiotics.

Bionote: Minna-Kerttu Vienola is a Master student at the University of Helsinki and University of Jyväskylä, with philosophy as the main subject. The background is also in pedagogy, study of religion and ethics. She is currently writing her dissertation on Husserl's phenomenological method, the reduction from which she has also detached the subject of this paper. The supervisors are Professor Sara Heinämaa and Joona Taipale, researchers at the University of Jyväskylä.

WĄSIK, ELŻBIETA MAGDALENA; Adam Mickiewicz University, Poland (wasik@wa.amu.edu.pl)
**Modelling the multiple self in transdisciplinary investigative approaches**

Abstract: The focus of this paper is on the multiaspectual nature of the human self and its modeling with respect to its inherent and relational properties determined by its existence modes. Hence, its subject matter will constitute a typology of definitional models of how the human self in language, society and culture exists. Exposed will be three levels of reality, on which the self as a person and a subject operates, intra-level, inter-level and trans-level. The intra-level is connected with experiential knowledge, inter-level depends upon contents of collective interactions, and trans-level is achievable when a subjective self exceeds the boundaries of sensorial experience through intrapersonal communication achieved in pure reasoning and imagining. Special attention will be paid to conceptualizations of the self, its constituents and aspects in functional characteristics resulting from environmental factors. Therefore, pursuing a transdisciplinary approach to the self as an empirical object, a distinction will be observed between multi-or-pluridisciplinary and interdisciplinary perspectives. *Multi-or-pluridisciplianrity* consists in studying the object belonging to the one and the same discipline through a variety of disciplines at the same time, and *interdisciplinarity* implies the transfer of methods specific to a discipline into another. *Transdisciplinarity*, in turn, demands going beyond and above any disciplinary boundaries to create a holistic view of all features of investigated reality.

Keywords: communication theory, human linguistics, the self, semiotics, phenomenology.

Bionote: Elżbieta Magdalena Wąsik is Associate Professor at the Adam Mickiewicz University in Poznań. Lately, she (co)organized four sessions: "The Semiotic Self in Communicative Interactions" at the Poznań Linguistic Meeting (Poznań 2011), "Semiotics of Belonging" – 27th International Summer School for Semiotic and Structural Studies (Imatra 2012), and "Existential Phenomenology of Human Self …" – 1st International Congress on Numanities (Kaunas 2014), "Creativity & Identity" – 2nd ICoN (Kaunas 2015). She took part in three Metamind conferences (Riga 2010, 2014, 2015), two International Communicology Institute (ICI) Summer Conferences (Jelenia Góra 2011, Pittsburgh 2013), three International Human Science Research Conferences (Oxford 2011, Antigonish 2014, Trondheim 2015), 12th World Congress of Semiotics (Sofia 2014), International Scientific Seminar and the Second ICI Colloquium (Jelenia Góra 2014), and Semiotic Society of America 40th Annual Meeting (Pittsburgh 2015). For her achievements she was elected Fellow of ICI, Washington, DC, and became nominated Member of the Semiotic Society of America.

WĄSIK, ZDZISŁAW; Adam Mickiewicz University, Poland (zdzis.wasik@gmail.com)
**Being in the world and being for the world in existential models of reality**

Abstract: Departing from phenomenological interpretations of existential universes of animals (*Umwelt*) and humans (*Lebenswelt* and *Dasein*), this paper aims at confronting various approaches to semiotic modelling systems of reality developed in the philosophy of nature and culture. The first part is devoted to the question of how meaningful relationships of animals and humans to their existential universes are discursively modelled in phenomenology as a study of individual experience being consciously realized by senses from an intraorganismic perspective. Respectively, animals are admitted here to have relations with observable reality through an outward extension of their body, but they are stated to lack a direct access to the things in themselves and to their various forms of being, because they cannot transcend the imprisonment of their surroundings. In the second part exposing the frameworks of semiotics, the existence modes of animal and human subjects are considered in terms of being in the world as immanence and being for the world as transcendence. Immanent subjects are explained as existing in their environments and transcendent subjects as being able to go beyond their life-world. Reassuming similarities and differences in the depiction of existence and life in the world of human organisms done by philosophers and psychologists, the author puts forward investigative postulates addressed to philosophical linguistics or philosophy of language engaged in the search for the semantics of possible worlds.

Keywords: Umwelt, Lebenswelt, Dasein, modelling systems, possible worlds.

Bionote: Zdzisław Wąsik is Professor Ordinarius at the Philological School of Higher Education in Wrocław and Adam Mickiewicz University in Poznań. He was a (co)organizer of several symposia and workshops – inter alia, Symposium on Human Understanding: The Matrix of Communication and Culture, Fifth International Communicology Institute Summer Conference, Jelenia Góra. Moreover, he took part in several conferences at the International Summer School of Semiotic and Structural Studies (Imatra, Finland). As the author of recognized books, editorials and articles from general linguistics, comparative Indo-European, history and methodology of linguistics, as well as semiotics and communication theory. As a frequent participant of international conferences and guest lecturer, he became Fellow and Bureau Member of the International Communicology Institute, Nominated Member of the Romanian Association of Semiotics, Nominated Member of the Semiotic Society of America, and Honorary Member of the Semiotic Society of Finland, and Invited Member of the Academy of Cultural Heritages.

# PERFORMATIVITY / ICONICITY: SEMIOTIC TRANSFERS IN LANGUAGE AND LITERATURE

**FESHCHENKO, VLADIMIR V. (takovich2@gmail.com)**

*The panel session aims at challenging the studies of performativity and iconicity in various cultural traditions from the semiotic perspectives. It includes contributions whose subject matter ranges from the earliest written texts of world culture to the 20th century avant-garde literary practices.*

**FESHCHENKO, VLADIMIR V.**; Russian Academy of Sciences, Novosibirsk State University, Russia (takovich2@gmail.com)
**Iconicity/deixis in translating avant-garde poetry**

Abstract: The paper discusses some difficulties and solutions in translation of experimental poetic texts, related to preserving or modifying the text's graphic layout, without violating the poem's performative potential. It is generally admitted that the avant-garde activated all levels of verse language, including the graphic and deictic dimensions. The classical forms of verse, which are reproduced and easily recognized in culture, were replaced by the deformation of the sign and, particularly, the deformation of iconicity and performativity. My analysis will consider the cases of poetry written by W. Kandinsky, S. Mallarmé, G. Apollinaire, E.E. Cummings. In some of such cases the text's graphic design is transferrable and the language of the poem translatable, in others it is not. The autographical (hand-drawn) text, similarly to painting, is not translatable, and the allographical (typeset) allows for code-shifting to more or less cognate languages.

Keywords: translation, transfer, iconicity, sign, poetry.

Bionote: Vladimir Feshchenko, PhD, is Senior Research Fellow, Deputy Head of Research and Educational Centre for Communication Studies, and Supervisor of Research Project 'Linguistic Technologies of Knowledge Transfer in the Humanities' (2014−2016). He has over 80 publications in theoretical linguistics, poetics, semiotics, translation studies and is the author of two books: "Laboratory of the logos: language experiment in avant-garde creativity" (2009) and "The creation of the sign. Essays in linguistic aesthetics and semiotics of art" (2014, co-authored with O. Koval'). Feshchenko translated G. Stein, W. C. Williams, M. McLuhan, M. Palmer, E. E. Cummings into Russian and is a member of the editorial board of Critique and Semiotics journal.

**PROSKURIN, SERGEY G.**; Novosibirsk State University, Russian Academy of Sciences, Russia (s.proskurin@mail.ru)
**Performativity in earliest written texts**

Abstract: When it evolves into the written one, the oral culture preserves the matrix of pre-written text, the speaker's formula. The earliest written texts on the artifacts contained the inscriptions made on behalf of the thing itself, as it was able to speak. However, it was not personification. Partially, it was the oral habit to signify the speaking personality in the total number of communications. Early performativity relates to the voice function, which provides the basis for the early spoken patterns. We cannot judge such patterns from the point of view of logics; they are not true or false. It is an aggregate world culture stands on.

Keywords: performativity, discourse, semiotics of culture, voice function, self-reference.

Bionote: Sergey G. Proskurin completed his PhD course in 1999 at Moscow Institute of Linguistics with a dissertation on Indo-European semiotics, published as a book in 2005 titled "Semiotica Indoevropeiskoy kultury" (Semiotics of Indo-European Culture). He also co-authored "Konstanti mirovoi kulturi" (Constants of World Culture, Moscow, 1993) with Yuriy S. Stepanov and has contributed articles to many journals including "Semiotica". He is presently teaching at Novosibirsk State University, Russian National Research University, and has a particular interest in the semiotics of culture.

**PROSKURINA, ANNA V.**; Novosibirsk State Technical University, Russian Academy of Sciences, Russia
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**Iconicity in the Old English Physiologus**

Abstract: Bestiary is a reflection of the under and above worlds. The main purpose of bestiaries is prevailing interconnections of the material world and the spiritual one, that is to say, a link between the under and above worlds. Bestiaries teach us to analyze objects, subjects and even their actions through the prism of imaginative images. The paper will discuss iconicity in the Anglo-Saxon Bestiary. Pictures of animals were created according to character and similarity of archetypes, that is the animals themselves, and these pictures serve as signs of these animals.

Keywords: iconicity, bestiary, image, similarity, animals.

Bionote: Anna V. Proskurina completed her studies at Novosibirsk National Research State University in 2012. She completed her dissertation in 2016 in Volgograd State University. The topic of her research is "Communication and transfer as forms of linguocultural transfer". She is currently teaching at the Faculty of Humanities, Novosibirsk State Technical University.

**SATO, TOYOKO**; Copenhagen Business School, Denmark (torinomune@gmail.com)
**Eiko Ishioka on aesthetic performativity, creativity, and mimesis**

Abstract: This paper examines the concepts of mimesis and creativity in connection to aesthetic performativity. This will be done by focusing on the artwork legacy of Eiko Ishioka. Although Ishioka received contiguous admiration and praise as her career progressed in New York, her artwork has not yet been examined in regard to its quintessential nature, which speaks for mimesis and creativity in the act of aesthetic performativity. To exemplify this, we have the title of Ishioka's legendary 1983 anthology of her works published simultaneously in English and in Japanese. In contrast to the English title *Eiko by Eiko* which shows her directorial spirit in full, the Japanese title reads *Ishioka Eiko, Fūshi Kaden. Fūshi Kaden* is the title of a book of the 14th century, which concerns the attainment of the flowering of art in Noh play and is a philosophical treatise on mimesis. What does it signify to appropriate this title for Ishioka's Japanese book title? Methodologically, semiotic moments of discourse are examined. The texts for the analyses include memoirs by Eiko Ishioka and the Noh text itself. The respective discourses are comparatively assessed in light of theories of performativity, creativity and mimesis developed by both Judith Butler and scholars from the Frankfurt School.

Keywords: Eiko Ishioka, aesthetic performativity, mimesis, creativity.

Bionote: Toyoko Sato is an organization and communication scholar and external lecturer at the Department of Intercultural Communication and Management, Copenhagen Business School, where she obtained her PhD in 2010. Her dissertation title is "Performativity and Discourse: Japanese Advertisements on the Aesthetic Education of Desire". Her research interests include critical discourse analysis, visual studies, and social semiotics as well as phenomenology. Her publications

include "Representation of desire and femininity: The advertisement in consumer culture of Japan" (Majstorovic and Lassen, Eds., 2011), "Creative destruction and music streaming in the age of diversity," (Dermol and Rakouska Eds., 2014).

**SOKOLOVA, OLGA V.**; Institute of Linguistics, Russian Academy of Sciences, Russia (faustus3000@gmail.com)
**Performative potential of the artistic avant-garde and political texts**
Abstract: The paper explores the performative potential as a distinctive feature of the avant-garde discourse that allows both to make a difference between the avant-garde and other kinds of aesthetic discourse and to compare the avant-garde with political discourse. The study of performativity is carried out taking into account classical authors in linguopragmatics such as John L. Austin and John R. Searle, as well as in line with further performative analysis of Hannah Arendt, Herbert Marcuse, and Martin Jay. The *performative potential* concept is related to the typological feature of artistic avant-garde and political texts to de-automatize the addressee's perception, initiate linguocreative activity and transform empiric reality. Among the mechanisms that allow to realize performative potential, there are both extra-linguistic and linguistic devices oriented towards problematization and denying of the conventional object meaning with a presumption of an abstract truth. This leads to a violation of fixation of conventional meaning, focus transition, and has a provocative effect. The avant-garde is oriented towards de-automatization of the addressee's perception and overcoming of asymmetrical dualism of the linguistic sign, whereas political performativity is used with utilitarian manipulative purposes.
Keywords: performative potential, avant-garde, political discourse.
Bionote: Olga Sokolova, Dr. habil., is a senior research fellow of the Institute of Linguistics, Russian Academy of Sciences, Moscow. In 2015, she defended her thesis in the candidacy for a doctoral degree "Active Affect Discourses: Theory and Typology". She is the author of the book "Active Impact Discourses: Poetic Avant-Garde, Advertising and PR" (2014, in Russian) and translator of Eugene Jolas, F. T. Marinetti into Russian.

**VDOVICHENKO, ANDREY V.**; Institute of Linguistics, Russian Academy of Sciences, Orthodox St. Tikhon University for Humanities, Russia (an1vdo@mail.ru)
**Sense production in verbal data: author's performativity *vs* signs' self-reference (iconicity)**
Abstract: After more than half a century discussion, it is rather impossible to deny the performativity of any communicative act. The Sender has no reasons to organize a semiotic procedure if he/she does not mean to make changes in the imaginary Receiver (i.e. a perceived "owner" of consciousness). Therefore, the process of producing sense in verbal data (that is, causa finalis of any natural verbal fact) has a perspective to be explained just in close connection with the concept of communicative action. There is an individual Actor in every concrete communicative act, having his/her own aims and tasks, choosing the ways of acting. Attempts to ascribe the sense-producing capacity to non-performative autonomous signs lead to improbable results that can be seen in the concept of self-reference of signs, e.g. that of iconicity (conceived similarity or even analogy between the form of sign and its meaning). The particular example (Aquila, 2nd c. c.e.) is also illustrative for properly posing performativity and iconicity in the sense-producing perspective.
Keywords: performativity, communicative act, sense production, verbal data.
Bionote: Andrey V. Vdovichenko is Doctor of Science (dr. hab. philology), with the dissertation "Describing Greek Biblical Texts in Structural and Discursive Paradigms", 2014; he graduated from Moscow State University (1992), Classics; Freje Universitet of Amsterdam, 1-year postgraduate program (1998−1999). He has been employed at the Institute of Linguistics, Russian Academy of Science, as lead researcher, and at the Orthodox St. Tikhon University for Humanities as Professor. Andrey V. Vdovichenko specializes in philosophy of language, general linguistics, classic and modern semiotics, antiquity, hellenistic linguistic situation, New Testament and Septuagint corpus. He is the author of monographs "Discourse. Text. Word", Moscow, 2002; "Parting with "language". A Critical Retrospective of Linguistic Knowledg", Moscow, 2008; "Casus of the Septuaginnt and NT Language. Linguistic method in defense or against the authors", Moscow, 2016 (in Russian); of about 70 articles, including From Relative Words to Universal Acts. The Limit in Studying "Language", Proceedings of the 39th Societas Linguistica Europaea Congress, Bremen, 2006.

# POSTER SESSION

**BECONYTĖ, GIEDRĖ**; Vilnius University, Lithuania (giedre.beconyte@gf.vu.lt)
**Use of entity-relationship models for cartographic modelling**

**ČESNULEVIČIUS, ALGIMANTAS**; Vilnius University, Lithuania (algimantas.cesnulevicius@gf.vu.lt)
**BAUTRĖNAS, ARTŪRAS**; Vilnius University, Lithuania
**BEVAINIS, LINAS**; Vilnius University, Lithuania
**Analysis of semantic-syntactic structure of thematic map symbols in the legends**
Abstract: Structure of natural thematic map symbols in the legends are composed by two semantic-syntactic coherences directions: interior whole of topographic objects and thematic phenomenon and processes of individual map. Topographical symbols structure in the legends are characterized by a strict linear logical sequence while the thematic symbols structure in the legend are characterized by the multi-layered and multi-directional logical sequence. Maps signs structure in the legends coherences were evaluated by analyzing the maps user reaction on content of the map legends (psychophysical analysis) and by expert interview method. For investigation used thematic maps in school atlases. Based on the map symbols structure in the legend analysis there were determined 5 semantic-syntactic coherences: elementary one-direction, multiply one- direction, complex multi-layered, complex interwoven and complex integral. For the each semantic - syntactic

coherences is provided optimized schemes of map symbols in legends. The main aim of the investigation is to optimize the structure of educational thematic map symbols in the legend, linking it with the specific requirements of the knowledge level.

Bionotes: Algimantas Česnulevičius, Habilitated Doctor, is Professor and Head of Centre for Cartography Vilnius University, President of Lithuania Cartographic Society. His scientific research interests cover cartographical perception, methods of mapping, thematic mapping, educational cartography, and history of cartography. Artūras Bautrėnas, PhD, is Associated Professor of Centre for Cartography Vilnius University. His scientific research interests cover cartographical perception, methods of mapping, thematic mapping, and remote sensing. Linas Bevainis, PhD, is a lecturer of Centre for Cartography Vilnius University. Scientific research interests: educational cartography, cartographical perception, thematic mapping, educational cartography, and remote sensing.

**DANILAVIČIENĖ, GRETA**; Kaunas University of Technology, Lithuania (greta.danilaviciene@ktu.lt)
**HORBAČAUSKIENĖ, JOLITA**; Kaunas University of Technology, Lithuania (jolita.horbacauskiene@ktu.lt

**Elements of formulaic language in subtitle translation**

Abstract: Formulaic language is a sequence of words or other meaning elements. However, though a number of definitions are provided, scholars agree that sometimes a hearer may not understand the meaning without a substantial pragmatic or direct explicational context (Wray and Perkins, 2004). Wray (2009) claims that all the examples of the formulaic language can only be plausibly identified in the text. Consequently, a translator is required not only find formulaic elements but also translate them in such a way that they would become formulaic in the target language. The aim of the presentation is to analyse the translation of elements of formulaic language from EN to LT in subtitles of the feature film Django Unchained. The research targets four types of elements of formulaic language: 1) polywords, 2) phrasal constraints, 3) sentence builders, 4) situational utterances, meta-messages and verbatim texts. The research is based on seven procedures of domestication and foreignisation offered by Davies (2003). Analysis revealed that foreignisation prevails. Domestication strategy should generally dominate in translation in accordance with the recommendations provided by scholars. Therefore, formulaic language translation requires further research and greater attention.

Bionotes: Dr. Jolita Horbačauskienė is Associate Professor, Kaunas University of Technology, Lithuania. Her academic interests include translation studies, lexicology, language teaching/learning methodology. Greta Danilavičienė, Master of Translation and Localization of Technical Texts, Kaunas University of Technology, Lithuania. Her academic interests include technical translation and localization, audiovisual translation.

**HRUBY, FLORIAN**; National Commission for the Knowledge and Use of Biodiversity Biodiversity, Mexico (florian.hruby@conabio.gob.mx)
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**10 years / 10 volumes *meta-carto-semiotics* (2008-2017)**

Abstract: Meta-carto-semiotics, an interdisciplinary, bilingual, open-access online journal for theoretical aspects of cartography goes ten. In 2017, the journal will launch volume 10, and is, thus, starting to make a tradition. This tradition has developed during an interesting time, where the alternation of generations in cartography is clearly visible. At the same time, Meta-carto-semiotics was the little sister of the (15 years young) cartosemiotic series Discussion contributions to cartosemiotics and theoretical cartography (editors H. Schlichtmann and A. Wolodtschenko). With this piece of work, the editors of Meta-carto-semiotics will try to analyse and summarize the journal's activities journal within the landscape of academic German and English. Statistical and structure-related data shall be presented. In times of technological dominance in cartography and its transformation-to and or fusion-with geoinformatics and geomatics, cartosemiotic knowledge and theoretical-conceptual thinking play an important role. During the last 10 years, Meta-carto-semiotics has tried to work and to draw attention especially on these topics of theoretical cartography and cartosemiotics. Together with the paper print journal Discussion contributions to cartosemiotics and theoretical cartography, Meta-carto-semiotics has become a platform of accumulation of cartosemiotic-theoretical knowledge, and has tried to remind the scientific community that without such theoretical knowledge cartography may be transformed from science to craft.

Bionotes: Hruby Florian, PhD, is a geovisualization specialist, National Commission for the Knowledge and Use of Biodiversity Biodiversity (CONABIO), Mexico City, Mexico, a lecturer at the University of Vienna, Department of Geography and Regional Research. Since 2008, he is a co-editor of Meta-carto-semiotics // Journal for theoretical cartography. Dr.h.c. Alexander Wolodtschenko, PhD, is a cartographer, carto/atlas-semiotician, ERASMUS-docent at TU Dresden, former Chairman of the ICA Commission on Theoretical Cartography (1999-2011), editor of e-almanac "Geocontext" (since 2013), co-editor of e-journal "Meta-carto-semiotics" (since 008) and "International cartosemiotic issue" (since 1998). Alexander Wolodtschenko is a co-founder and co-chairman of section "Eco- and Cartosemiotics" (since 2015), German Association of Semiotics.

**JANKAUSKIENĖ, INGA**; Lithuanian Culture Research Institute, Lithuania (ingajankauskiene158@gmail.com)

**Greimas. Semiotics. Lithuanian fairy tale, mythology**

Abstract: Algirdas Julius Greimas (1917-1971), a famous semiotician of the Lithuanian origin, wrote a few exceptional academic works in this field. These are his books in Lithuanian: "About gods and people" (1979, translation to English 1989); "Semiotics: collection of works (1989); Looking for the nation's memory" (1990); "From the far and from the close" (1991); published in French, Algirdas Julien, comprised by Greimas and Saulius Žukas, "La Lituanie un des Pays Baltes" (1993). A. J. Greimas was using myths, fairy tales and legends from the heritage of the Lithuanian folklore as examples of

verbal literature, including magic fairy tales. Integral part of his research was interpretation of mythical facts in fairy tales. A. J. Greimas is analysing the magic fairy tales in the preface for the book "About gods and people" in the chapter "The texts of verbal literature". The scholar is comparing them with the myths and fairy tales of other European countries, as well as with the works of C. Lévi-Strauss and G. Dumézil. Besides Greimas' work on the Lithuanian folklore researchers refer to his writings in theoretical structural semantics, narrative semiotics, etc.

Bionote: Inga Jankauskiene is a Doctor of Arts, senior researcher at Lithuanian Culture Research Institute (since 1992). She defended her Ph.D thesis "Narrativity in Music. The operas by Bronius Kutavičius" (1996). Jankauskienė took place in the activity of the international research project on Musical Signification (ISSI) in the Department of Musicology at Helsinki University organized by prof. Eero Tarasti. Her articles are published in the issues of Acta Semiotica Fennica. She published a monograph *Pagan Avant-garde*. Theoretical aspects of Music by Bronius Kutavičius (in Lithuanian), 2001. Since 2014 Jankauskienė has participated in the International Congresses of Numanities "ICoN", organized by the International Semiotics Institute by prof. D. Martinelli in Kaunas, Lithuania. Jankauskienė takes part in the international Music theory conferences Principles of Music Composing in Lithuanian Composer's Union, Vilnius.

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**HARTAMA-HEINONEN, RITVA**; University of Helsinki, Finland (ritva.hartama-heinonen@helsinki.fi)

**Fiction and non-fiction. The Swedish translation history in Finland 1800–2000**

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

Bionote: Pirjo Kukkonen, PhD, is Professor of Swedish translation studies at Nordica/Department of Finnish, Finno-Ugrian and Scandinavian studies at the University of Helsinki, Finland. Her research interests include several studies in language, literature, translation studies, and semiotics. She has published several scientific articles and monographs. She is a national representative of IASS Executive Committee (2009–); Vice President of the Semiotic Society of Finland; member of the scientific board of the International Semiotics Institute at Kaunas, Lithuania; editorial board of Punctum. International Journal of Semiotics (Hellenic Semiotic Society, Aristotle University of Thessaloniki, and joint editor (2015–); editorial board of the Journal Synthesis, for research of interrelations among the art (2007–); co-editor of Act Translatologica Helsingiensia (ATH) at the University of Helsinki (2010–); editorial board of Peter Lang International Academic Publishers New Series Reflections on Signs and Language, Susan Petrilli & Augusto Ponzio (eds.) (2015–). Ritva Hartama-Heinonen, PhD, is Senior Lecturer in Swedish translation and interpreting studies at the University of Helsinki (at present, Acting Professor of Swedish translation studies). She also holds the title of Associate Professor in translation studies at the same university. Her research focuses on translation studies (general and semiotic translation theory, intracultural translation, translator training) and semiotics (semiotics of translation, semeiotic of Charles S. Peirce). Her recent publications include "Interlingual, intersemiotic, and intersystemic paths of trans¬lation" (2013) and "Herding together: On semiotic-translational branches, fields, and disciplines" (2016). She is also the co-editor of the journal "Acta Translatologica Helsingiensia" and an editor of the electronic journal of translation and interpreting studies MikaEL (2014–8). She is a member of the Board of the Finnish Association of Translators and Interpreters and the chair of the Teachers' and Researchers' Section of this association.

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**Semiotic-related bibliographic collection of photoatlases**

Abstract: This poster informs about first experience of creation of semiotic-related bibliographic photoatlases. Our collection includes two issues of bibliographic photoatlases. The first issue of bibliographic photoatlases presents five selected atlases of Jury N. Golubchikov (Russia), Massimo Leone (Italy), Abraham Solomonick (Israel), Georgy N. Teterin (Russia) and Alexander Wolodtschenko (Germany). The second issue includes five selected atlases of Susan Petrilli (Italy), Augusto Ponzio (Italy), Hansgeorg Schlichtmann (Canada), Abraham Solomonick (Israel) und Viktor Schewtschenko (Ukraine). This atlas-related portraying in various languages (German, English and Russian) has a multidisciplinary character. To this collection, experts from general, cultural, religion and literary semiotics, linguistics, geography, geodesy, carto- and atlas-semiotics have contributed. The picture related products present and "portray" diverse monographic works by authors from education, culture and science in the electronic form. The new issue of bibliographic photoatlases is in progres. Proposals and requests are welcome. Our bibliographic image atlases or photoatlases are part of the project, which develops under the new semiotic information and technological trend Iconic Atlassing. This trend involves creation not only of diverse thematic image-related products (e.g. trip-, event-, hobby-, school-, student-atlases, and atlas-like products as calendars, photobooks, infographics, etc.) but also multi-media combined models (e.g. photoatlas & newspaper, photoatlas & virtual museum, etc.) with cartographic and non-cartographic traditions. The bibliographic photoatlases complement traditional textual references, for example, bibliographies of these authors. These "mini-atlases" are vivid, themed, compact (up to 20-25 slides), ubiquitous (anytime and usable at any place) semiotic products, which are aimed at users of smartphones and tablets.

Bionotes: Susan Petrilli is Professor of philosophy and theory of languages at the Department of Lettere, LingueArti – Italianistica e Culture Comparate (Letters, Languages, Arts – Italian Studies and Comparative Cultures), University of Bari "Aldo Moro", Bari, Italy, a visiting research fellow at the School of Psychology, the University of Adelaide, South Australia, and Vice President of the ISSA. Dr. Dr. h. c. Alexander Wolodtschenko is a cartographer, carto/atlas-semiotician, ERASMUS-docent, at TU Dresden. He is Chairman of the ICA Commission on Theoretical Cartography (1999−2011), editor of e-almanac "Geocontext" (since 2013), co-editor of e-journal "Meta-carto-semiotics" (since 2008) and international cartosemiotic issue (since 1998), co-founder and co-chairman of section "Eco- and Cartosemiotics" (2015), German Association of Semiotics.

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**25 years international cartosemiotic seminars (1991−2016)**

Abstract: This poster informs about a set of international correspondence seminars in cartosemiotics, initiated in 1991. The first proceedings were published (in German and Russian) in the discussion paper series Kartosemiotik/Kartosemiotika edited by Pravda and Wolodtschenko. Between 1991 and 1995, six issues appeared. The tradition of Kartosemiotik/Kartosemiotika was continued by a new series entitled Diskus-sionsbeitraege zur Kartosemiotik und zur Theorie der Kartographie (Discussion papers on cartosemiotics and on the theory of cartography), edited by Wolodtschenko and Schlichtmann. It contains contributions in German, Russian and English. In total, 19 issues have been published from 1998 till 2016; a 20th issue, an anniversary one, is planned to be pubished in 2017. For 25 years, the international cartosemiotic seminars have served as an interdisciplinary research platform that combined semiotic and cartographic traditions. These seminars resulted in the creation of 25 publications and an accumulation of cartosemiotic-theoretical knowledge. Without this knowledge cartography will be a craft, not a science.

Bionotes: Dr. Hansgeorg Schlichtmann is Professor Emeritus, University of Regina, Canada, and the co-editor of the international cartosemiotic seminars (since 1998). Professor Schlichtmann's areas of professional interest are cultural geography, historical geography, geography of settlements, cartography and cartosemiotics. He chaired the ICA Working Group on Map Semiotics (1995−1999), edited the collection "Map Semiotics around the World" (1999), and was the vice-chairman of the ICA Commission on Theoretical Cartography (1999-2007). Dr. Dr.h.c. Wolodtschenko, Alexander is a cartographer, carto/atlas-semiotician, ERASMUS-docent, TU Dresden. He is the chairman of the ICA Commission on Theoretical Cartography (1999-2011), editor of e-almanac <geocontext> (since 2013), co-editor of e-journal <meta-carto-semiotics> (since 2008) and international cartosemiotic seminars (since 1998), co-founder and co-chairman of the section "Eco- and Cartosemiotics" (2015), German Association of Semiotics.

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**Der Kartenhistoriker Leo Bagrow: eine Bildatlas-Serie für Smartphons und Tablets**

Abstract: Lew Semjenowitsch Bagrow (Leo Bagrow, 1881−1957) war ein berühmter russisch-schwedischer Wissenschaftler, Historiker der Kartographie, Hydrograph, Sammler alter Karten und Atlanten, Mitbegründer und Herausgeber der internationalen Zeitschrift «Imago Mundi» (1935−1957), Leutnant der Russischen Kaiserlichen Flotte. Leider wurde sein Name immer vergessen, weil er Emigrant und adliger Herkunft war. Das Leben und Werk von Leo Bagrow kann man in drei Hauptperioden unterteilen: Russland/St. Petersburg (1881−1918), Berlin (1919−1945) und Stockholm (1945−1957). Die Bildatlas-Serie von Leo Bagrow ist ein Bestandteil der Konzeption des Mini-Atlas "Virtuelles Museum von Leo Bagrow" und basiert auf drei Zeitabschnitten: Leo Bagrow in Russland / St. Petersburg (vor 1918); Leo Bagrow in Berlin (1919−1945); Leo Bagrow in Stockholm (1945−1957). Das erste Projekt eines „Museums" von Leo Bagrow wurde beim 13. Kartographiehistorischen Coloquium in Dresden vom 20. bis 23. September 2006 vorgeschlagen. Das Poster beschäftigt sich mit der konzeptionell-semiotischen Modellierung (Atlassing) bildhafter Produkte (Bildatlas-Serie) für mobile Geräte mit Mono- und Doppel-Displays.

Bionote: Dr. Dr. h. c. Alexander Wolodtschenko ist Kartograph, Karto/Atlas-Semiotiker, ERASMUS-Dozent an der TU Dresden. Er ist auch Chairman der ICA Kommission Theoretsiche Kartographie (1999-2011), Editor von E-Almanach „Geocontext" (2013), Ko-editor des e-journals „Meta-carto-semiotics" (2008) und der internationalen kartosemiotischen Heftreihe (1998), Mitbegründer und Ko-Chairman der Sektion "Öko- und Kartosemiotik" (2015) Deutscher Gesellschaft für Semiotik.

# LA PRODUCCIÓN CIRCULACIÓN Y CONSUMO DE LA SEMIÓTICA EN AMÉRICA LATINA Y ESPAÑA

**DEL VILLAR, RAFAEL (rdvillar@gmail.com)**

*La semiótica latinoamericana tiene una larga trayectoria, desde 1986 hasta acá, ha desarrollado siete congresos internacionales, con presencia en más de 11 países, y a través de sus congresos y de sus publicaciones hemos tenido fragmentos de su historia. En el último Congreso FELS se tomó como objeto real la historia de la Revista deSignis, en el XI Congreso de la IASS-AIS, en la Universidad de Nanjing, se desarrolló una Mesa Redonda donde se dieron a conocer fragmentos de la historia de nuestra disciplina en Puerto Rico, España, Argentina, Chile, Venezuela, Brasil, entre otros. En nuestro XIII Congreso IASS- AIS proponemos Una Mesa Redonda, ya no sobre la historia de la disciplina en cada país de*

*A.L. y España, sino que en vías a establecer los desafíos que enfrenta la producción de conocimiento semiótico en nuestros espacios socioculturales, como así mismo la publicación de libros, revistas, artículos, etc. Esto es, la temática de la Mesa Redonda es contribuir a una descripción de los procesos de producción de conocimiento semiótico, Al mismo tiempo, describir cómo opera la publicación de material semiótico, sea editoriales, revistas especializadas, etc.; esto es, tener un diagnóstico más reciente de la coyuntura semiótica, siguiendo la huella de lo que se hizo, también en el Congreso de Sofía, IASS-AIS 2012.*

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**Escenosfera**

Abstract: Esta investigación nace con la intención de encontrar una manera de estudiar y comprender el teatro en el siglo XXI, con el objetivo de aplicarlo en la formación de actores; el mejor apoyo lo da la semiótica, como dice P. Pavis: "la semiología teatral es un método de análisis del texto y / o la representación" , nos basamos en los estudios de Kowzan, plantea que el teatro se puede estudiar en dos grandes áreas: lo que se ve y lo que se escucha, esto nos sitúa para nuestro estudio, desde la isóptica del espectador, quien percibe la dramaturgia escénica; Boves, aludiendo a Kowzan, refiere en el libro Teatro y Semiología: la clasificación de todos estos lenguajes o sistemas por "*la intercambiabilidad de los signos de diferentes sistemas, su ambigüedad, la posibilidad de la expresión simultánea sobre la escena de algunos signos de diferentes sistemas, frente a la sucesividad que impone el signo verbal; e insiste en los problemas de la percepción e interpretación del signo dramático, por la falta de codificación y por la posibilidad de ofrecer varios significantes para un único significado*" ; la multiplicidad de lenguajes y signos, la posibilidad polisémica entre cada uno de ellos, permite que veamos a todos ellos como los que conforman el universo al que llamaremos *Escenosfera*.

Keywords: escenosfera, teatro, dramaturgia escénica, signo, improvisación.

Bionote: Benito Cañada Rangel, mexicano, radica en Querétaro, México; es Profesor Investigador de tiempo completo en la Facultad de Bellas Artes de la Universidad Autónoma de Querétaro, México, Líder de Cuerpo Académico Arte Contemporáneo y Coordinador de la Maestría en Arte Contemporáneo y Cultura Visual, también es actor, director de escena y mimo. Estudió en la Universidad de la Coruña, España, el Doctorado en Teatro, obteniendo distinción Cum Laude en tesis doctoral, así como, la maestría en estudios teatrales y cinematográficos; en México se graduó como licenciado en Actuación. Desarrolla las siguientes líneas de investigación, las cuales, en su mayoría han terminado como publicaciones: Análisis del texto y la creación del personaje; La semiótica en la construcción del espectáculo interdisciplinar; Improvisación, proceso metodológico; En búsqueda de los contornos de la Escenosfera; Semiótica teatral y actualmente profundiza en los sistemas que conforman la Escenosfera.

**COLÓN-ZAYAS, ELISEO**; Universidad de Puerto Rico (eliseo.colon@upr.edu)

**Hacia una *cartografía* semiótica *deSignis***

Abstract: Si asumimos que el gestor cultural trabaja y aporta con su dinamismo, eficacia y eficiencia a un grupo.  Hoy en día, encaminar la gestión cultural debe, además, observar las pautas que marcan las estrategias de los mercados actuales. Es decir, el gestor cultural hace suyo las máximas empresariales de creatividad, productividad y liderazgo.  Desde esta perspectiva, el proyecto editorial *deSignis* se logra a partir de la conducción de su editora, Lucrecia Escudero Chauvel. Como gestora cultural de este proyecto, Escudero Chauvel es una reconocida intelectual vinculada de manera prolífica al campo científico de la semiótica a nivel internacional y latinoamericano, posee una magnífica agenda de contactos fruto de las relaciones y del intercambio con colegas, y tiene una excelente capacidad para contextualizar, innovar y prever. Este trabajo lleva a cabo un estudio del proyecto editorial *deSignis* como proyecto cultural gestionado mediante un conjunto de actividades determinadas, interrelacionadas y coordinadas cuya finalidad es dar a conocer la cartografía de la intelectualidad semiótica latinoamericana.  *deSignis* propone la participación en un quehacer intelectual que invoca tiempos y espacios cuya hibridez y reformulación de fronteras propone nuevos abordajes semióticos por parte de una intelectualidad latinoamericana adscrita a los programas críticos y teóricos de la más reciente teoría semiótica.  Propongo una lectura del proyecto editorial *deSignis* a partir del tránsito por parte del colectivo editorial por los diversos derroteros de la semiótica con énfasis en la teoría cultural.  El proyecto postula la concreción histórico-social de discursos, identidades, subjetividades en el contexto de la sistematización de la semiótica latinoamericana.

Keywords:: semiótica de la ciencia, circulación semiótica Iberoamérica, producción circulación semiótica A. L.

Bionote: Eliseo Colón Sayas es catedrático, investigador y profesor de Semiótica, Comunicación y Estética, Discurso Publicitario y Estudios Culturales, en la Escuela de Comunicación de la Universidad de Puerto Rico. Es autor además de varios libros sobre temas de su especialidad, así como de artículos y ensayos sobre temática comunicacional y cultura, publicados en revistas especializadas y periódicos. Algunas Obras Archivo Catalina. Memorias online. El teatro de Luis Rafael Sánchez. Literatura del Caribe: Puerto Rico, Cuba y República Dominicana. Medios Mixtos: ensayos de comunicación y cultura.

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**Los estudios semióticos en la Argentina de hoy**

Abstract: En la Argentina actual los estudios semióticos tienen su desarrollo tanto en las universidades públicas como en las privadas, aunque cabría señalar que, en términos generales, mientras que las universidades nacionales fomentan las investigaciones tanto teóricas como las de aplicación, en las universidades privadas se advierte un predominio de estas últimas.  Las carreras universitarias que otorgan un lugar especial al diálogo con la semiótica son las de comunicación, letras, psicología, historia, arquitectura, diseño, arte, sin que esta enumeración sea excluyente. La Universidad Nacional de Córdoba inauguró los estudios de posgrado en el área con la Maestría en Socio semiótica (1991).  Al poco tiempo, en la Universidad Nacional de Misiones, da comienzo la Maestría en Semiótica Discursiva y, desde 2003, nuevamente en la UNC se desarrolla el Doctorado en Semiótica. Es en esos ámbitos, fundamentalmente, donde tienen lugar los cuestionamientos metodológicos, teóricos y epistemológicos. Por otra parte, cabe destacar la función de organismos como el Consejo

Nacional de Investigaciones Científicas y Técnicas (CONICET), que subvenciona la carrera de investigación científica, al mismo tiempo que otorga becas para estudios de posgrado y posdoctorales. Una de sus secciones incluye específicamente las investigaciones semióticas.  A esto se añade que cada universidad cuenta con su propia secretaría de Ciencia y Tecnología, cuya función es otorgar subsidios para investigación y becas para la realización de estudios de posgrado.  En estas también los estudios semióticos encuentran un espacio específico. Dentro del ámbito académico, podemos señalar que hay un número importante de universidades que cuentan con revistas especialmente dedicadas a estudios semióticos y que, al mismo tiempo, fomentan las publicaciones de libros producidos por sus docentes y estudiantes.

Bionote: María Teresa Dalmasso es Profesora Emérita de la Universidad Nacional de Córdoba.  Fundadora del Doctorado en Semiótica del Centro de Estudios Avanzados y la Facultad de Filosofía y Humanidades de dicha Universidad y Directora desde su inicio en 2003 hasta septiembre de 2016. Directora del Programa de Investigación sobre Discurso Social.  Sus investigaciones y publicaciones se enmarcan en el dominio de la Socio semiótica y del Discurso Social.  Actual Presidente de la Asociación Argentina de Semiótica.

**DEL VILLAR, RAFAEL**; Universidad de Chile, Chile (rdvillar@gmail.com)
**La Semiótica en Chile: desequilibrios de funcionamiento entre producción, circulación y consumo**

Abstract: Se trata de sintetizar la forma de funcionamiento de la producción de semiótica, en sus procesos de producción, circulación y consumo.  Se toma como objeto real el año 2012, y se describen los proyectos de investigación realizados, categorizados según su financiamiento gubernamental/ no gubernamental, campos disciplinarios en que se produce dicho conocimiento (áreas del saber a qué se liga: comunicaciones, estética, literatura, filosofía, sociología, etc.), fondos concursables / individuales, desde el punto de vista de tener un diagnóstico de los desafío que enfrenta la producción de conocimiento, concretamente diagnosticar cuáles son los mayores obstáculos epistemológicos que fomentan o inhiben su desarrollo. Desde el punto de vista de la circulación se describen los principales soportes en que se da a conocer el trabajo científico realizado, incluyendo en la descripción de dicho proceso tanto libros, artículos y congresos nacionales e internacionales de la disciplina. La relación entre ambos procesos, la producción y la circulación nos permite dar un diagnóstico de los desequilibrios de funcionamiento de la disciplina, que llena una necesidad social, por el número de congresos nacionales y el número de disciplinas en que aparece, pero por otra parte los criterios de evaluación de proyectos, desde el punto de vista de la producción generan un desequilibrio de funcionamiento.

Bionote: Rafael Del Villar es Profesor Investigador Asociado en el Instituto de la Comunicación e Imagen, de la Universidad de Chile. Sociólogo (Licencia en Sociología, Universidad Católica de Chile) y especialista en Semiótica (D.E.A. en Semiolingüística bajo la dirección de A.J. Greimas, École Pratique des Hautes Études, Paris), Doctor en Ciencias de la Información y la Comunicación, Université de la Sorbonne Nouvelle, Paris III. Vice- Presidente de la Federación Latinoamericana de Semiótica, Vice-Presidente de la Asociación Chilena de Semiótica, Miembro del Comité Ejecutivo de la Asociación Internacional de Semiótica. Tiene más de sesenta publicaciones en el dominio de la semiótica visual, nuevas tecnologías y semiótica. Su producción ha sido traducida al coreano, italiano, francés y portugués.

**ESCUDERO CHAUVEL, LUCRECIA**; Université de Lille 3, France (lescuderochauvel@gmail.com)
**La Semiótica Latinoamericana: de la practica a la teoría**

Abstract: Se sintetiza el pensamiento semiótico  desarrollado en América Latina y España, a traves de la trayectoria de la Revista deSigniS  en sus diferentes períodos históricos. Organo oficial de la FELS, deSigniS se funda en la Universidad de La Coruña en 2000 integrando los principales investigadores de la disciplina. Lleva publicados cuatrocientos autores. Centrada en una perspectiva sociosemiotica analiza las articulaciones donde aparecen puntos de transformación cualitativa y cuantitativa en la evolución del espacio público y la semioesfera global. La hipótesis es que las nuevas industrias del imaginario son una *semioesfera desterritorializada*.

Bionote: Escudero- Chauvel, Lucrecia es PHD en Semiótica por la Universidad de Bologna. Profesora de Teoría y Modelos de la Comunicación en la Universidad de Lille 3, dirigio la Licencia Profesional de Comunicacion.  Investiga los procesos de mediatización contemporáneos, la cultura joven y la producción de información. Libros: (2013) Media Storys. Nottingham, CCCP; (2007)Democracias de Opinion. La Crujia. Dirige la revista deSigniS.

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**El lugar del *creer* en el proceso de significación: actualidad del pensamiento de Greimas**

Abstract: En los discursos contemporáneos, tanto científicos como literarios y artísticos en general, políticos o académicos, coloquiales o formales, es posible advertir, a través de la forma misma que éstos adoptan, la búsqueda de la adhesión del enunciatario  frente a las proposiciones del enunciador. Ya Greimas, ante la advertencia de que "el discurso es ese lugar frágil donde se inscriben y se leen la verdad y la falsedad, la mentira y el secreto" se había formulado un conjunto de preguntas que dieron lugar a la consideración del creer como un acto epistémico que integra, junto con el saber pero sin confundirse con él, el universo cognitivo del destinatario del discurso. Reflexionar hoy sobre el lugar del creer en las prácticas discursivas a la luz del andamiaje teórico provisto por el pensamiento de Greimas resulta una tarea que enriquece el análisis y permite continuar elaborando una teoría semiótica en permanente construcción, tal como la pensaba el maestro.

Bionote: María Isabel Filinich es Profesora e Investigadora del Programa de Semiótica y Estudios de la Significación, de la Benemérita Universidad Autónoma de Puebla. Es Doctora en Letras, por la UNAM, y Maestra en Semiótica y Teoría Literaria, por la Universidad de Bucarest. Directora de la revista Tópicos del Seminario, especializada en Semiótica y

estudios sobre el discurso (36 volúmenes publicados). Autora de los libros La voz y la mirada (México / Puebla: Plaza y Valdés, UAP, 1997), Enunciación (Buenos Aires: EUDEBA, 1998, nueve reimpresiones, 2ª ed. 2012), Descripción (Buenos Aires: EUDEBA, 2003), así como de diversos artículos y capítulos de libros sobre teoría literaria y narratología.

**FINOL, JOSÉ ENRIQUE**; Consejo de Regulación y Desarrollo de la Información y Comunicación, Ecuador (joseenriquefinol@gmail.com)

**Andrés Bello, precursor de la Semiótica en América Latina**

Abstract: El gran lingüista, gramático y jurista venezolano Andrés Bello (Caracas, 1781 – Santiago de Chile, 1865) debe considerarse como precursor de la Semiótica latinoamericana por sus importantes aportes al desciframiento de los procesos de significación, particularmente en el sistema verbal. Como demuestran García-Bacca y Roig, Bello no solo se preocupó de los aspectos gramaticales de la lengua, sino también del modo en que esta se estructura para generar significaciones, lo que luego le condujo a elaborar una clasificación de los signos cuya vigencia proponemos revisar. Referencias: García-Bacca, Juan David (1950). "Teoría filosófica del lenguaje en Bello y en la semiótica moderna". Cultura Universitaria. Revista de la Dirección de Cultura. Caracas: Universidad Central de Venezuela. Mayo-junio, n. 19: 33-49; Roig, Arturo Andrés (1982). Andrés Bello y los Orígenes de la Semiótica en América Latina. Quito: Universidad Católica.

Keywords:  producción semiótica A. L. y España, semiótica de la ciencia, teoría de lenguaje.

Bionote: Juan Enrique Finol es Licenciado en Letras (Universidad del Zulia, Venezuela, 1972), Doctor en Ciencias de la Información y de la Comunicación (Escuela de Altos Estudios en Ciencias Sociales, Francia, 1980), con postdoctorado en Semiótica y Antropología (Universidad de Indiana, EUA, 1991−1993). Autor de los libros numerosos libros, entre otros Semiótica, Comunicación y Cultura (1983), Mito y Cultura Guajira (1984), Los Signos de la Crisis (1984,  La Corposfera. Antropo-Semiótica de las cartografías del cuerpo (2015); entre otros. Tiene  más de cien publicaciones arbitradas. Ha sido profesor desde 1973 en la Universidad del Zulia, Ha sido profesor desde 1973 en la Universidad del Zulia, donde en 1984 fundó la revista Opción y en 1997 el Laboratorio de Investigaciones Semióticas y Antropológicas. Fue Presidente de la Fundación Museo de Arte Contemporáneo del Zulia (1998−2000), de la Asociación Venezolana de Semiótica y de la Federación Latinoamericana de Semiótica (2002−2005); así como Vicepresidente de la Asociación Internacional de Semiótica (2010−2014 y 2014−2019). Recibió un Doctorado Honoris Causa de la Universidad del Zulia en 2009. Fue investigador Prometeo Nivel 1 (2014−2015).

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**SERRA, MARCELLO**; Universidad Carlos III de Madrid, Spain (mserra@hum.uc3m.es)

**Estrategias de autenticación y funciones documentales en el cómic**

Abstract: En los últimos años se han originado claras tendencias enfocadas hacia la conservación y el almacenamiento de datos, lo cual se ha visto reflejado en numerosas prácticas culturales que podrían resumirse con la perífrasis inflación documental. Estas tendencias han tenido como respuesta una serie de prácticas, fundamentalmente narrativas, que pretenden dar inteligibilidad a esos datos. El cómic no es ajeno a estas tendencias, sobre todo en publicaciones recientes, donde se estrecha el vínculo entre la narración y los hechos reales.  A partir de los reportajes gráficos de Joe Sacco (Palestina, Goradze, Notas al pie de Gaza, etc.) y de Guy Delisle (Pyongyang, Crónicas birmanas, Crónicas de Jerusalén, Escapar, etc.), pasando por proyectos como el de El fotógrafo (Guibert, Lefèvre, Lemercier), hasta llegar a los trabajos de Igort (Cuadernos ucranianos, Cuadernos rusos) y Zerocalcare (Kobane Calling), nuestro objetivo es elaborar un modelo semiótico que dé cuenta de las estrategias de autenticación de la realidad en forma de cómic. El corpus quedará articulado en una tipología de las distintas funciones documentales que pueden cumplir estas narraciones: etnológica, veridictiva, histórica y narrativa. A cada una de ellas le corresponderán distintas estrategias narrativas y de traducción de la realidad social y cultural en texto, que determinarán en última instancia diferentes actitudes de lectura, que se definirían en función de los posibles tipos de conocimiento de la realidad que cada texto nos puede conceder.

Keywords: cómic, narrativa, funciones documentales.

Bionotes: Rayco González es profesor de Semiótica y Semiótica de la cultura en la Universidad de Burgos y pertenece al Grupo de Estudios de Semiótica de la Cultura de la Fundación Ortega-Marañón. Sus trabajos han sido publicados en Revista de Occidente, Cuadernos de Información y Comunicación y Lexia. Además ha publicado en varios libros colectivos entre los que destaca Secretos en red. Intervenciones semióticas en el tiempo presente (Sequitur, 2015). Marcello Serra es profesor visitante lector en la Universidad Carlos III de Madrid. Se interesa principalmente a semiótica y mediología y sus trabajos sobre cómics se han publicado en Revista de Occidente, The Journal of Popular Culture, Société y DeSignis. Entre otras publicaciones, es el coordinador, junto con Mario Pireddu, de Mediología. Cultura, tecnología y comunicación (Gedisa 2014, ed. or. 2012).

**PARDO ABRIL, NEYLA GRACIELA**; Universidad Nacional de Colombia, Colombia (pardo.neyla@gmail.com)

**La Semiótica Latinoamericana. Un eje multidisciplinar**

Abstract: Se propone un breve panorama que involucra la transversalidad de los estudios semióticos en América Latina, se señala la importancia disciplinar en los desarrollos de investigaciones interdisciplinares, que involucran perspectivas diversas a partir de las escuelas y tradiciones europeas. Se rescata el papel transformador de los estudios semióticos en nuestra región y se da cuenta de la búsqueda por posicionar nuevo conocimiento. Se exploran avances significativos que rescatan la latino americanidad. Esta revisión se propone desde tres aspectos: el primero revisa los discursos semióticos en la región; en segundo lugar, se observan los cruces teóricos y metodológicos en algunas investigaciones y finalmente, se verifica la multidisciplinariedad, que se expresa dialógicamente entre teorías semióticas y otras disciplinas, en procesos transformadores y constructivos que aspiran a explicar los más diversos fenómenos socio culturales.

Keywords: la semiótica Latinoamericana, estudios semióticos transversales, latinoamericanidad.

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**GUAJARDO, GABRIEL**; FLACSO, Chile

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**Presupuestos epistemológicos y metodológicos de la semiótica en Chile: un mapa desde actores claves**

Abstract: Este trabajo presenta resultados de una investigación dedicada a conocer el modo en que investigadores clave de la Semiótica en Chile conciben la naturaleza de su objeto de estudio, las fuentes teóricas, las perspectivas metodológicas. En particular, se trata de conocer cómo han llegado a la Semiótica y cómo se han apropiado de marcos epistémicos, criterios metodológicos y herramientas propios de esta disciplina. Con ese propósito se entrevistó a 25 actores relevantes, destacados como miembros fundadores de la Asociación Chilena de Semiótica, miembros de la Directiva, e investigadores que, aunque no fuesen miembros, han tenido una participación activa en el desarrollo y la difusión del campo de estudio en Chile. Los resultados a la fecha, se presentan en dos cuadros de sistematización de la información en los períodos 1996-1999 y 2000-2009, diferenciados en dieciséis áreas disciplinarias y sus respectivas representaciones por medio de mapas de información. La relevancia de este trabajo consiste en la necesidad de contar con una sistematización de las investigaciones en Semiótica, en el país, hoy dispersas e invisibilidades para las proyecciones del future.

**RODRÍGUEZ JEREZ, SERGIO ALEJANDRO**; Universidad Sergio Arboleda, Colombia (edusemiotica@gmail.com)

**La semiótica de la aspectualidad en la Nueva Gramática de la Lengua Española: aproximaciones teóricas de la aspectualidad, a partir de la semiótica cognitiva, en la lengua hispánica**

Abstract: En el año 2009, la Real Academia de la Lengua Española consolida uno de los trabajos más laboriosos en el estudio de la lengua hispánica. Precitado trabajo es el fruto de los diversos aportes, actualizaciones y cuestiones que no habían sido solventados en función de los aspectos formales de la lengua en mención; por lo tanto, aparece la Nueva Gramática de la Lengua Española como resultado de un proceso riguroso de estudio que posibilita la ampliación de los estudios gramaticales suscitados hasta la fecha. Entre los nuevos aportes resulta interesante detenerse a estudiar, por lo menos desde la perspectiva semiótica, uno específicamente: el aspecto. La aspectualidad, que desde la Nueva Gramática Española solo se evidencia en la potencia sintáctica y semántica del verbo, posibilita una ampliación en la comprensión de los procesos de significación y, sobre todo, en la concepción estructural de las posibilidades de significancia de los discursos. Según Fontanille (2001), el análisis aspectual constituye una de dimensiones de interpretación en la comprensión estructural del texto. Empero, en la lengua española, aparece una nueva comprensión del aspecto que valdría la pena analizar en la articulación de una semiótica del discurso.

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**¿Hacer o no hacer un teatro cuasi ritual?**

Abstract: La transdisciplinariedad marca la vanguardia del arte, entendida ésta como el ejercicio de sumar los saberes para beneficio del hombre; la resistencia de este diálogo entre disciplinas genera un retroceso en el desarrollo de proyectos, por lo cual el creador debe lograr que confluya la diversidad. En la práctica de mi ejercicio escénico, he experimentado la transdisciplinariedad como una serie de preguntas y respuestas en la suma de los signos de un proyecto teatral; asimismo, he mantenido, por años, trabajos minimalistas que recurren a la esencia del teatro cuasi ritual; el punto en el que, como creadora, me encuentro en este momento es en resolver el sentido del oficio del arte hacia un teatro vacío o a la construcción de formas nuevas de organización del conocimiento a través de la transdisciplinariedad, sin perder de vista que el arte, desde sus construcciones, signos y saberes es lo único que puede cambiar al mundo.

en la misma universidad. Es actriz, escritora y directora teatral. Ha representado a México y España (ya que cuenta con ambas nacionalidades) en festivales de arte y cultura en México, Estados Unidos, España, Francia e Inglaterra. Su técnica de actuación y dirección teatral la gesta al sumar el método de las acciones dadas de Stanislavsky, aprendida en México y España, con la biomecánica de Meyerhold y Barba, aprendida en Holstebro, Dinamarca.

*****NOTE: THE FOLLOWING PRESENTATION WAS MOVED TO THE SESSION « SEMIÓTICAS DE LAS MEDIATIZACIONES »*****

RUIZ CELIS, JUAN; Universidad de Buenos Aires, Argentina (jjruizc9@gmail.com)
**Narrativas de la justicia transicional en Colombia y semióticas de la emoción**

Abstract: Este trabajo se propone desarrollar una reflexión preliminar de cómo, en los discursos del presidente Juan Manuel Santos sobre la justicia transicional en Colombia, se pone en funcionamiento un régimen semiótico orientador de la emocionalidad y productor de prospectos de futuro, con el propósito de estabilizar la denominada gubernamentalidad neoliberal. Se verifican los recursos, las estrategias y los mecanismos semiótico-discursivos y su relación con los procesos sociales y políticos en razón de los cuales las narrativas sobre lo transicional fundamentan la producción de referenciales de acción pública que funcionan integrando distintos tipos de representaciones que hacen inteligible lo social y que perfilan formas de intervención público-estatales acordes a la matriz epistémica neoliberal. Se analiza cómo se construye la expectativa del futuro deseado, los sistemas de valores movilizados discursivamente para construir dicha expectativa y las axiomáticas que se derivan y que se proponen como criterios para la definición de las políticas sociales del posconflicto. Se toma como punto de referencia el intervalo temporal que va del 18 de octubre de 2012, fecha de inicio formal de los diálogos de paz con las Fuerzas Armadas Revolucionarias de Colombia (FARC-EP) en La Habana, y el 7 de agosto de 2016, punto neurálgico de las conversaciones que enmarcan la víspera del desarme de las FARC y el diseño de las políticas sociales y la infraestructura institucional del posconflicto.

Keywords: discurso, gubernamentalidad neoliberal, referencial de acción pública, estrategias y mecanismos semiótico-discursivos, semiótica de las emociones y justicia transicional.

Bionote: Juan Ruiz Celis es politólogo de la Universidad Nacional de Colombia y candidato a magister en Políticas Sociales de la Universidad de Buenos Aires. Cuenta con experiencia en diversos cargos y labores académicas y administrativas que giran en torno a la reivindicación de los derechos humanos de poblaciones históricamente marginalizadas, la superación de la desigualdad y el reconocimiento de los derechos económicos, sociales y culturales. Entre los temas que ha trabajado se incluyen la memoria, la identidad, la pobreza y el bienestar de las minorías étnicas, sexuales y las mujeres y la reivindicación los sujetos victimizados por los actores armados del conflicto colombiano: desplazados y familiares de desaparecidos y asesinados

VELÁZQUEZ GARCÍA-TALAVERA, TERESA; Universidad Autónoma de Barcelona, España (teresa.velzquez@uab.cat)
**Comunicación e interacciones semióticas. Miradas interdisciplinarias y producción de conocimiento**

Abstract: El diálogo interdisciplinar enriquece el avance del conocimiento científico. La interrelación de teorías y metodologías para abordar e investigar problemas sociales contemporáneos se impone como necesidad para dar respuesta a tales problemas. Circunscrita al tema de este Congreso, la contribución que se presenta pretende responder a temas que preocupan a la sociedad contemporánea y vinculada a los discursos construidos por los medios de comunicación y su influencia en la sociedad. Desde las teorías de la comunicación y el periodismo, analizar la construcción de imaginarios simbólicos sobre los temas de interés público y a partir de la perspectiva de la teoría semiótica y las diferentes escuelas que la configuran, hace que establezcamos un diálogo interdisciplinario ya instituido y que denominamos sociosemiótica. Observar la producción científica en este ámbito también es objeto de esta contribución. Se pretende abordar, tanto la presentación de resultados de investigación en torno a problemas sociales contemporáneos, como observar de qué manera la colección *deSignis*, revista de la Federación Latinoamericana de Semiótica (FELS), ha contribuido a ese diálogo interdisciplinario.

Keywords: interdisciplinariedad, sociosemiótica, discurso y comunicación, producción de conocimiento, problemas sociales.

Bionote: Teresa Velázquez García-Talavera es catedrática de Periodismo en la Facultad de Ciencias de la Comunicación de la Universidad Autónoma de Barcelona. Es vicedirectora de la Revista deSignis, publicación de la FELS y coordinadora académica en la UAB del Máster Erasmus Plus "Crossing the Mediterranean: towards investment and integration", impartido por las universidades Autónoma de Barcelona, Ca'Foscari de Venecia y Paul Valery de Montpellier. Directora del Grupo de investigación consolidado de la UAB Laboratori de Prospectiva i Recerca en Comunicació, Cultural i Cooperació (LAPREC) y presidenta del Observatorio Mediterráneo de la Comunicación (OMEC). Pertenece a diferentes asociaciones científicas en su área de conocimiento. Investigadora principal en diferentes proyectos de investigación competitivos. Centra sus áreas de interés en el discurso de la comunicación sobre la exclusión social, las migraciones, la comunicación para el cambio social desde una perspectiva sociosemiótica. Ha dirigido tesis y trabajos de investigación y es autora de publicaciones científicas en comunicación, semiótica y teoría del discurso.

# RECONCEPTUALIZING CULTURAL HERITAGE IN THE SEMIOSPHERE

HAŁADEWICZ-GRZELAK, MAŁGORZATA
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*Preoccupation with heritage seems to be quite recent – as Lowenthal points out, the term entered the worldwide scene only in the 1980s. Within the epistemological dimension, 'heritage' should be set in opposition to 'history' since the two rely on antithetical stances: history's asset is preoccupation with truth and revealing falsehood, while heritage, immune to critical reassessment, "exaggerates and omits, invents and frankly forgets, and thrives on ignorance and error" (Lowenthal, 1996:*

*121). Such a dichotomization unavoidably entails the dimension of interpretation and contact, which can be analytically grasped through semiotic study. This thematic session intends to bring together scholars working within various research paradigms and with a plethora of visual, written and multimodal data, to explore semiotic aspects of tangible and intangible heritage in the urbanscape. 'Heritage' semantically can be positioned at the crisscrossing of several cultural and cognitive dimensions: small group dynamics, collective identities, tradition, materiality, national identities and the politics of memory. All of them can involve contact, sometimes transgression, or multiethnicity. In this respect, reconceptualizing heritage inscribes into the leitmotif of this year's edition of 13th World Congress of Semiotics, in the area of tracing the intersection of various types of relations. During the session, we would like to interrogate semiotic implications of these aspects and their interplay, as evolving in semiosphere. As Yuri Lotman pointed out, semantic systems function only by virtue of "being immersed in a specific semiotic continuum, which is filled with multi-variant semiotic models situated at a range of hierarchical levels" (Lotman ([1992]: 2005). This stipulation creates a vibrant area of investigation – both as far as the development of new semiotic models within various structured hierarchies are concerned, and with regard to pragmatic reflections of the growing heritage industry.*

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**Remembering/memory discourse**

Abstract: The paper explicates two possible interpretations of its title. On the one hand, an interpretation of „remembering/memory discourse" is identified where (1) it appears as an object of scientific discourse, on the other hand, we will introduce a view (2) which considers remembering/memory as a discourse, i.e. a discursive process in itself. (1) Scientific discourse on memory/remembering recruits various conceptual devices and empirical evidence in order to understand, detail, interpret or explain memory. From the various scientific stances toward memory the talk will primarily reflect upon on the psychological views on memory, i.e. psychologic studies on memory and their historical varieties will be reflected. Although these approaches to memory are not free from ontological commitments, the phrase of „memory/remembering discourse" in this sense signifies primarily a collective epistemological endeavor. (2) „Memory/remembering discourse" at the same time describes a stance which considers memory and the activity of remembering as being discursive in its very nature. According to this view, memory and remembering is not so much a more or less isolated psychological faculty or working of such faculty but it is rather a peculiar aspect of everyday life. On this discursive interpretation, memory is a special type of commonly constructed reality (including ourselves, our own identity) which highlights the temporal aspects of our life. It is constructed by smaller or greater units of collectivities. The phrase of „memory/remembering discourse" in this sense implies an ontological claim: instead of taking it as a thing or process resides in the brain or mind memory is rather considered more as a common activity taking place on the public life. And this is the point where the word of signs enters to the scene.

Keywords: memory, remembering, psychological theories, discursive processes.

Bionote: Peter Bodor is a psychologist and works at the Eötvös Loránd University, Budapest. He is interested in microsociology and working within a social constructivist framework of psychology. His academic interest focuses at the intersection of psychology and micro sociology, language use and development. His publications include papers on the "linguistic superego", and a monograph on emotion and emotional development in and through language use (On Emotions: A Developmental Social Constructionist Account, L'Harmattan, Budapest, 2004). He also published on the social construction of gazing, where social determinants of seeing are investigated empirically with eye-tracker. Currently he is working on the discursive construction of identity, memory and emotions where he aims to reconstruct the conversationalists' various identity, remembering and emotional claims.

**BOGUSŁAWSKA-TAFELSKA, MARTA**; University of Warnia and Mazury, Poland (martabt@ibnet.pl)

**Scientific thinking as being founded on the paradigmatic heritage. From the Newtonian paradigm to the post-Newtonian paradigm: on the example of the paradigm shift in the contemporary language studies**

Abstract: As a growing community of interdisciplinary scholars notice and attest in their research – presently, in science, we can notice a particular confrontation of paradigms, where the materialistic-atomistic-deterministic paradigm of Descartes and Newton (to mention but these recognised fathers of the framework) gets extended and reformulated by the expanded plane of holistic-probabilistic post-Newtonian paradigm. In the 17th century, mainly through the work of Descartes, the mechanical and materialistic view of nature got grounded in Western science for the centuries to come. It culminated in Newton's theory of gravitational force holding all life systems together (M. Jibu and K. Jasue, 1995: 80). Until the beginning of the 20th century, the Western scientific thinking and non-scientific conceptualisations of reality, life and man were accelerated by this mechanical model. Next generations of scholars working in different disciplines were taking the Newtonian paradigmatic presumptions for granted. I shaped their thinking styles and basic assumptions of the scientific work. This paradigmatic heritage has become problematic (i) for integrating the research outcome of modern physics; (ii) and for scientifically dealing with holistic, non-local processes and relationships in living systems. The ecolinguistic theory of language/communication has been founded on the idea of an underlying paradigmatic shift. In our linguistic models, we aim to apply the recent interdisciplinary proposals of the post-Newtonian world model, which will try to grasp, in the theoretical terms, the transpersonal, unifying and multilevel character of life systems.

Keywords: paradigms as scholarly heritage, Newtonian and post-Newtonian model, ecolinguistics, communication as a life process.

Bionote: Marta Bogusławska-Tafelska is an ecolinguist. She is Assistant Professor at the Department of English Studies at the University of Warmia and Mazury (Poland). Dr. Bogusławska-Tafelska is the author and coordinator of the ecolinguistic studies program for MA students of linguistics. In her recent academic publications, she proposes a paradigmatic shift in linguistics towards the ecological view on human language, extending beyond a formal system or a cognitive process to encapsulate the context of multilayer life systems. Her recent books: Bogusławska-Tafelska, M. 2016. "Ecolinguistics. Communication processes at the seam of life". Frankfurt am Main: Peter Lang; Bogusławska-Tafelska, M. 2013. "Towards an ecology of language, communication and the mind". Frankfurt am Main: Peter Lang. She is an originator and co-editor of several linguistic volumes. She also authors a collection of book chapters and papers.

**CHRZANOWSKA-KLUCZEWSKA, ELŻBIETA**; Jagiellonian University, Poland
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**Female portrait in Polish painting 1897-1956: heritage as context for interpretation**

Abstract: A *womanhood* in the mostly urban (and in one case suburban) setting, as seen through the eyes of outstanding Polish painters, representatives of various artistic currents – from the late 19th-century Impressionism and Young Poland symbolism, through cubism, expressionism-colourism to post-World War II social realism – can be analysed from several perspectives. My presentation intends to focus mostly on the issue to what extent the concept of *heritage* (as widely accepted historical and cultural setting) imparts the meaning to those portraits. Assuming they were *decontextualized*, in the sense of being deprived of the background knowledge of Polish and specifically Cracovian-centred cultural tradition, national identity and collective memory, would they be still readable and fully meaningful as texts? The reading is taken to occur at three levels of interpretation: literal (iconographic), metaphorical and allegorical (Chrzanowska-Kluczewska 2012). Heritage is understood here as the way of *contextualizing* pictorial texts and *recontextualizing* (Chrzanowska-Kluczewska 2010) them again, especially within the Lotmanian border zones, where *explosions*, i. e. novelties are bound to happen (Lotman 1990). Heritage in itself is also a dynamic phenomenon, evolving in time. A subsidiary problem is that of a *paratext* – the semiotic influence of titles given to pictures on their interpretation (an issue related to the constitution of *museum discourse*).

Keywords: heritage, female portrait, Polish painting  1897−1956, levels of interpretation, paratext.

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**Semiotics and culture: cross, inter, multi, trans**

Abstract: Semiotics and culture are related in a similar way than science and object, and several semioticians have defined the latter as the science that studies the former (Eco, Lotman among others). In this research we intend to analyze the relationships between cultures using the concepts of cross-, inter-, multi- and trans-, in order to explain the generation of a new, common semiotic space that following Couturat (1904) we will call space of interity, in which the dynamic process of meaning-making becomes a generating tool of new senses. In order to exemplify these rich and creative meaning-making processes, we will present a culinary case known as chaulafán, where the ingredients and production process gather Chinese and Ecuadorian gastronomic semiotic qualities, but also economics, geographical, linguistics and historic. While some authors usually gather the relationships between cultures under the umbrella term of "interculturality", we would like to expand and go in depth in the theorization of those relationships. For doing so, we will also redefine the semiotics concepts of limits and frontiers, the latter usually related to the processes of translation between semiospheres (Lotman).

Keywords: semiotics, culture, interity, limits, frontiers.

Bionote: José Enrique Finol is Doctor of Semiotics (École de Hautes Études en Sciences Sociales, France), who completed a two-year postdoctoral research program at the University of Indiana, USA. He is an Emeritus Professor at the University of Zulia, Maracaibo, Venezuela, where he worked for forty years; founder of the Research Laboratory of Semiotics and Anthropology, and the peer-reviewed journal Opción. His main research fields are Anthropo-Semiotics of Culture, Semiotics of Myths and Rites, and Semiotics and interculturality. He has published more than one hundred articles and six books, among them "La Corposfera. Antropo-Semiótica de las Cartografías del cuerpo", "Mito y Cultura Guajira", "Capillitas a la orilla del camino: una micro-cultura funeraria". He has been President of the Latin American Federation of Semiotics, and he is the Vice President of the International Association for Semiotics Studies. Currently, he serves as a senior member of the Ecuadorian Council for Information and Communication Regulation and Development.

**GORZELANA, JOANNA**; University of Zielona Góra, Poland (j.orzelana@ifp.uz.zgora.pl)
**Axiological system as intangible heritage transferred in Polish legends of Bukovina dwellers**

Abstract: The aim of the presentation is to present the ways in which Polish families, wandering from 17th to 20th centuries, transferred their system of values, by means of oral stories. The population, travelling from Silesia through Čadca region and Bukovina throughout centuries, narrated  legends and stories, which were to teach what is bad and what is good. The legends, collected by the author herself mainly during fieldwork (2008−2011), relate both to the supernatural topics (e.g., the presence of ghosts among the living, contacts with demon or practicing magic) and to justifications of everyday behaviors (e.g., looking after the elderly, respect for the sacred or the outcome of jealousy fits). Some of the legends touch the issues of the forces of nature (the creation of a river, the sign of a cross on a spider). Each story carries a message, which is to help the listener find their way in understanding the axiological dimension. This constant system of values used to belong to the cultural heritage of Poles, who, being a sort of a diaspora amongst other cultures – in particular in the Bukovina region, where various languages, denominations and religions crisscrossed, co-existed and exerted influence on each other, – have managed to retain their identity and cultivate it also on the Polish land.

Keywords: Intangible culture, legends, Čadca highlanders, Bukovina, axiology.

Bionote: Dr Joanna Gorzelana has been employed at the University of Zielona Góra (Poland) since 1996. Her research interests encompass the stylistics of Polish Enlightenment and the culture of the Čadca mountaineers from Bukovina. She authored numerous publications on religious language and edited a compilation of legends "Gwarili na Bukowienie, Baśnie, legendy, historie prawdziwe", Żagań 2012. She is a daughter of Poles who arrived to Poland from Bukovina after the Second Word War and actively participates in fostering the folk culture of that region.

**GRANAT-JANKI, ANNA**; Karol Lipiński Academy of Music, Poland (anna_janki@wp.pl)

**Surconvetionalists' intertextual poetics**

Abstract: The subject of my research, which concentrates on the issue of intertextuality, is the works of three composers who represent a trend in Polish post-modern music called surconventionalism. These are: Stanisław Krupowicz, Paweł Szymański and Paweł Mykietyn. They developed certain idiomatic composing principles of shaping the structure, architectonics and style of a work of music, which allows one to talk about the poetics of their music. This poetics is based on a dialogue with tradition which manifests itself in intertextual relations. The characteristics of these composers' intertextual poetics call for an analysis of the following issues: 1) the problem of quotation (text-text relation), 2) references to genre and stylistic archetypes (text-architext relation), and 3) cultural relations (text-reality relation). It will also be essential to take into consideration the deconstruction technique which plays a significant role in the process of composition and reception of surconventional music. The issues related to the problem of intertextual poetics will include not only the whole of characteristics and relations of the texts (works), but also the ways in which they are understood by the listeners, who are the participants of a communicative process. Thus, on the one hand, the inter- and architextual references will be indicated, and, on the other hand, the possibilities of recognizing these references by the listeners will be discussed.

Keywords: intertextual poetics, surconventionalism, dialogue with tradition, cultural heritage communicative process.

Bionote: Anna Granat-Janki is a music theoretician and musicologist, Professor in the Karol Lipiński Academy of Music in Wrocław, where she is Head of the Chair of Music Theory and History of Silesian Musical Culture. She has organised a series of conferences regarding musical analysis, Silesian musical culture and Karol Lipiński. Her scientific interests focus on the history and theory of 20th and 21st century music, works of Polish composers, with a special emphasis on Alexander Tansman, Marta Ptaszyńska and Wrocław-based composers, and the history of music culture in the post-war Wrocław. She has published two books: "Form in the instrumental works by Alexander Tansman" and "The works of Wrocław composers in the years 1945-2000", as well as numerous articles and entries in the PWM Music Encyclopaedia, Encyclopaedia of Wrocław, and the Polish Biographical Dictionary. She has participated in a number of scientific conferences both at home and abroad. She is a member of various societies inter alia: Les Amis d'Alexandre Tansman, Polish Composers' Union.

**HAŁADEWICZ-GRZELAK, MAŁGORZATA**; Opole University of Technology, Poland (haladewicz@gmail.com)

**Centripetal and centrifugal forces in the sacrosphere of Judaism**

Abstract: The presentation focuses on the religious heritage within semiotic prominence. The analysis uses the methodology of contemporary phonological analysis to trace the centrifugal and centripetal dynamics in the semiotic distribution of religious markers in Judaism, in particular Menorah, Magen David, Moses Tablets and Hamsa. Centrifugal and centripetal are the terms that have been widely applied in linguistic research. R.Jakobson already used them in his analysis of dialects. Most importantly, the terminology was applied by Dressler (e.g., 1999, 2009) within the paradigm of Natural Phonology to investigate lenitive and fortitive phonological processes. The presentation draws on a digital documentation of religious markers in Judaism collected by the author in various European countries (2010−2016). My previous studies have singled out some structural positions predisposed for placing religious markers. Defining the status of primary and secondary signs, the analysis shows some of the synchronic processes that this type of signage is undergoing, focusing on different preferences relating to commemorative texts, heritage and hierophanicity. I will also show that the dynamics of Moses Tablets and Menorah in Judaism can be conceived of as centripetal, while the dynamics of Magen David is typically centrifugal.

Keywords: sacrosanct heritage, Judaism, centripetal, centrifugal forces, group identity.

Bionote: Małgorzata Haładewicz-Grzelak is a senior lecturer in Opole University of Technology at the Department of Foreign Languages. Her research interests include social semiotics and beats-and-binding phonology (the model developed by Dziubalska-Kołaczyk e.g. 2002). She is the co-author of several thematic sessions at the editions of the international conference Poznań Linguistic Meeting (in 2007, 2008, 2009, 2011 and 2015).

**HUDSON, KATHRYN M.**; University at Buffalo, the USA (khudson@buffalo.edu)

**Semiotic intersections in iconographic analysis: disembodied posture in the imagery of ancient Teotihuacán**

Abstract: This paper explores how the artistic conventions of the ancient Mexican city of Teotihuacan used posture as an indicator of corporeality, even in the absence of full body forms. This technique, which I identify as disembodied posing, is based on the use of a standardized set of posed but non-articulated body parts in combination with an array of non-human elements. It allows bodily presence to be indicated even in contexts where the body itself is not fully depicted; by extension, it also animates the associated elements and assigns them a degree of corporeality that refines their general connotations and indicates the presence of specific entities. Such representational practice suggests the need for an analytical frame that combines conceptualizations of the supersign as posited by information theoretical semiotics with Barry's (2010) notion of textual reading and interacts with broader theorizations of the body and its role in socially rooted interpretive processes. This paper takes as its case studies the disembodied poses based on single hands, hand pairs, and frontal heads. These examples, when considered in their broader compositional contexts, indicate how posing functioned as an indicator of corporeality and identity that guided the interpretive process undertaken by the viewer. They thus reveal an alternative approach to bodily depiction that highlights the importance of contextualized historical perspectives in contemporary considerations of pose and illustrates the need for semiotic perspectives that transcend traditional bounds.

Keywords: Teotihuacan, corporeality, iconographic analysis.

Bionote: N. A.

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**SMIETANSKI, ROMAN**; Opole University of Technology, Poland

**Symbolism of Corpus Christi Feast, and its understanding by young people (under 25) in Upper Silesia**

Abstract: The Feast of Corpus Christi has been celebrated in Silesia for centuries. For thousands of Catholics, it is still a very popular solemnity. The ceremony, especially the procession, has been changed a lot within the time; however, in some

regions the same plants have been used for decoration and the same words have been spelt, as well as the same gestures have been used by the priest celebrating the blessed Sacrament, as in the deep past. After 1945, when the huge amount of Poles settled down in the Upper Silesia, it has come to some misunderstandings between them and sc. Autochthons (the origin citizens of the region) based on differences in using symbols (Kurpiers, Boże Ciało in: Leksykon mitów, symboli i bohaterów Górnego Śląska XIX-XX wieku, 2015). About 95% of all Poles declared themselves as Catholics, and 53% saw themselves as strongly connected with the Catholic Church (Mariański, Katolicyzm polski. Ciąglość I zmiana. Studium socjologiczne, 2011), but do they understand the meaning of some solemnities, its rite and symbols? We want to check how the Corpus Christi Feast's symbols are recognizable and understood by young Polish people now, in the 21st century.

Bionotes: Dr. Eng. Elzbieta Karas studied economy and management. Now she is Assistant Professor at Opole University of Technology. In the years 2009−2014, she actively cooperated with the Opole Science and Technology Park. She participated in numerous training and workshops on the use in the management process of soft factors related to social capital. The results of these activities were several publications, study visits and internship in Italy and Germany. The main area of her scientific and research interest are the issues of organization management. In addition, she is interested in issues related to sustainable development of the organization in terms of cultural, economic and social activation in the region. She is the author of numerous publications in field of organization and management. Dr. Dorota Kurpiers studied history and law. She was a fellow in research institutes in Poland and Great Britain. Currently, she is a lecturer at Opole University of Technology. As a visiting professor, she taught at universities in Germany, Italy and Romania. Her interests are focused on the system of values in different societies. She published in English, German and Polish. Dr. Roman Smietanski is Assistant Professor at the Faculty of Economics and Management of Opole University of Technology. He is also a faculty coordinator of the Erasmus Program. He published numerous texts in the field of organization and management.

**LEE-NIINIOJA, HEE SOOK**; Independent Scholar (leeheesook@hotmail.com)

**Medieval hidden heritages through semiotic texts and images in Eco's "The Name of the Rose"**

Abstract: Medieval literature focuses on religious and secular writings during the Middle Age. However, as medieval texts were largely written by literates, it casts a question of hidden narratives in history and culture in-between. Historical fiction can provide answer to this, because it deals with specific historical periods to describe its traditions and mindset. In other words, they provide insight into emotions of contemporary people, enabling readers today to experience in any form across time and space. It is an intangible heritage asset. Umberto Eco's "The Name of the Rose" (1980), is a historical murder mystery set in at Saint Michael's Abbey, Italy. In 1327, a Franciscan friar William of Baskerville and a Benedictine novice Adso of Melk travelled to attend a theological disputation. Upon their arrival, the monastery is disturbed by a suicide and further deaths of monks. William starts investigations, finding protagonists at a labyrinthine library with inquisition of the heresy Waldensians and Jesus' Gospel. His curiosity, logic and deduction solve the abbey's mysteries. As the novel's characterization is not always historically correct, and Eco's post-modern style in writing ends with uncertainty without meanings, a semiotic approach to the texts and images around the novel can be pursued whether medieval cultural traditions can be discovered. Combining texts with images has a long history, and medieval manuscripts interlaced with images existed in a rhetorical association for layered meaning. William Blake (18C)'s writing with illustrations evoked more meanings. My paper investigates semiotic texts and images of Eco's medieval fiction and its visual presentations.

Bionote: Dr. Hee Sook Lee-Niinioja is a pioneer student in Scandinavia. She received degrees in different subjects across the globe. Besides 'Goethe' art exhibitions, teaching, writing, and humanitarian work, she specializes on Hindu-Buddhist/Christian/Islamic architecture and texts-images and works on intangible cultural heritage issues.

**LEE-NIINIOJA, HEE SOOK**; Independent Scholar (leeheesook@hotmail.com)

**The Sami worldview through shaman drums as intangible cultural manifestation and communication**

Abstract: In Sami world, all life has dualism on the spiritual and physical levels, thus this animistic, polytheistic view influenced the Sami tradition towards harmony with nature and the necessity for the shaman. As a healer, the shaman carries multiple codes, expressing their meanings verbally, musically, artistically, and in dance. He is informed to his culture and acts with trust on behalf of the community. His mediations with the spirits including the dead ancestor require a drum, where shamanistic symbolic motifs represent the Sami cosmology and life, categorised by the way they are depicted. It has a segmented pattern in three levels: the upper represents gods; the middle of humans; the bottom of the paradise underworld where the ancestors lived. Among many symbolic motifs in the drum, a drum motif is occasionally found, raising its specific role. Is it a musical instrument for a shaman? A communicative tool for invoking/warning off spirits by the shaman? Hidden cultural manifestation of Sami activity? My paper discusses the drum motif in relation to its neighbouring motifs (gods, humans, animals, etc.) and positions with semiotic considerations. This result can shed light on intangible values of shaman drums, to underline a cultural significance in Sami heritage.

Bionote: Dr. Hee Sook Lee-Niinioja is a pioneer student in Scandinavia. She received degrees in different subjects across the globe. Besides 'Goethe' art exhibitions, teaching, writing, and humanitarian work, she specializes on Hindu-Buddhist/Christian/Islamic architecture and texts-images and works on intangible cultural heritage issues.

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**HAŁADEWICZ-GRZELAK, MAŁGORZATA**; Opole University of Technology, Poland (haladewicz@gmail.com)

**Manufacturing tradition in Karpacz (Poland): glocalization as privativity**

Abstract: Karpacz is a holiday resort situated in the Karkonosze Mountains. Until 1945, it was located in the territory of Germany. After 1945, it came to belong to the remit of territories granted to Poland. German inhabitants were forced to leave and the influx of Polish inhabitants started. Due to this 'population swapping', the locality experienced a peculiar break in tradition. This presentation investigates references to heritage and tradition in publicity texts in Karpacz. The interest in local

tradition and "manufacturing' regional heritage is typical for many tourists resorts. In a locality such as Karpacz this search for regional identity has a different character due to the loss of cultural continuity after 1945. The work is grounded in the fieldwork, done by both authors in 2014, at the peak of the winter holidays season (February). We cast the results against the larger topic of globalization, and posit Karpacz as one of the glocalization centers; we also semiotically interpret the changes as a shift from binary representations (e.g. the Tartu concept of center-periphery) into the unary (privative) features.

Keywords: tradition, glocalization, Karpacz holiday resort, privative and binary features, heritage.

Bionotes: Joanna Lubos-Kozieł is Assistant Professor at the Art History Department of Wrocław University. Her research interests include painting and sculpture of the 19th and early 20th century; religious art market, pilgrimage places. She aslo published a monograph Wiarą tchnące obrazy: Studia z dziejów malarstwa religijnego na Ślasku w XIX wieku (2004). Małgorzata Haładewicz-Grzelak is a senior lecturer at the Department of Foreign Languages of Opole University of Technology. Her research interests include social semiotics and beats-and-binding phonology (the model developed by Dziubalska-Kołaczyk, 2002). She has coauthored several thematic sessions at the editions of the international conference Poznań Linguistic Meeting (in 2007, 2008, 2009, 2011 and 2015).

MUSIALIK, WANDA; Opole University of Technology, Poland (w.musialik@po.opole.pl)

**The selective transfer of ideological content for places of worship in intertransformational message: a case study based on the example of the Opole Silesia**

Abstract: When it comes to the Opole Silesia terrain, especially the uplift of the lowland environment supported the symbolic meaning of this area. Examples of this practice can be found in Silesia – the geographical land located in the basin of the upper and middle Odra River, where two mountains – Ślęża located on the western side and Mount Chełmska on the western side – served as places for pagan worship. In Christian times, monasteries were built in both places; however, only one prevailed to this day. In German times, both mountains served as a place for secular worship. Due to the sentiment associated with religious symbolism, migrants rebuilt just one of these temples to continue their native worship tradition. After the change of regime, the temple still served as a place of secular worship, but with a different ideological message. The effort was made to change the nationality of the land in which the two nations have argued that it belonged to their national heritage. With the advent of democratic government, the significance of secular symbolism fell and religious symbolism reappeared. The expression of a secular cult became the domain of the population, which 70 years ago was limited to the national minority. The Chelmska Mountain (today St. Anne Mountain) became part of the Opole Silesia landscape and for the next century was regarded as a symbol of the new content. Given the fact that the population of this area varied in terms of mother tongue, its symbolism was appropriated by all groups. However, appropriating symbolism more intensely at this time did not guarantee greater political influence in the region. Such analogy cannot be made.

Keywords: worship places, religious symbolism, symbolism secular, linguistic minorities, political system.

Bionote: Wanda Musialik is a historian working at the Faculty of Economics and Management. Her research interests include the issues related to the functioning of social groups in the Opole region in the nineteenth and twentieth centuries. The elements of symbolism can also be found in the research conducted under her direction, among others: "The spiritual and historical heritage of St. Anne Mountain" (Opole-Wrocław 1997), "The identity. 'Global', 'European' and 'local' perspective" (Opole 2013) and "The Region. Contemporary Manifestations of Heritage" (Opole 2014).

NEȚ, MARIANA; "Iorgu Iordan – Alexandru Rosetti" Institute of Linguistics, Romania (mariana_net15@yahoo.com)

*Progressive* **New York and** *Belle Epoque* **Bucharest: a few grounds for comparing two cities**

Abstract: The paper attempts a semiotic description of, and comparison between, New York City and Bucharest at the end of the 19th century. Although there was hardly any contact between the two cities at the time and they differed in point of urban civilization tradition and direction of urban development (verticality for NYC and horizontality for Bucharest), the analysis demonstrates that these relatively new cities were fairly similar as regards their ethnic structure, rate of construction, introduction of urban facilities (running water, sewers, tramways, electric lighting, telephones and cinema). All these factors led to a redefinition of urban identities in both cities and show them to have been pretty different in appearance but quite compatible in essence. A few case studies are analyzed to this effect. They are meant to show that, at the turn of the century, the appearance of the two cities changed significantly, while newcomers altered the urban configuration and massively contributed to each city's modernization and modernity.

Keywords: New York City, Bucharest, nineteenth century, parallel.

Bionote: Mariana Neț is Professor and Senior Researcher at the "Iorgu Iordan – Alexandru Rosetti" Institute of Linguistics of the Romanian Academy, in Bucharest, Romania. For the last three decades she has been a guest lecturer at many universities in Europe and the US. She was a guest professor at the University of Perpignan (1993) and at the Early-Fall School of Semiotics (1997, 2002). She has published 150-odd scholarly essays in Romanian and international journals and anthologies. She has also edited or co-edited 4 issues of international journals (S, Signa) and anthologies. Among her books: "Once upon Two Cities. A Parallel between New York City and Bucharest by 1900", Champaign, IL, 2016; "Capricci on Fairy-Tale Themes", Bucharest, 2016 (in Romanian); "Alexandre Dumas, écrivain du 21e siècle", Paris, 2008; "Literature, Strategies, and Metalanguage. A Semiotic Approach", Vienna, 2002; "Literature, Atmosphere, and Society. A Semiotic Approach", Vienna, 2000; Post-War Writers' Memoirs in Romania and France. A Study of Mentalities".

POCIECHINA, HELENA; University of Warmia and Masury in Olsztyn (Poland) (helena.pociechina@gmail.com)

**Code-switching in the texts of the old believers**

Abstract: The object of the study are written texts currently used by the Bezpopovtsy Old Believers belonging to the Pomorian community, as an example of intangible heritage. The research problem concerns Russian-Church Slavonic diglossia, inherent in texts of the 19th-20th centuries. Paraliturgical books (designed primarily for household worships), polemical and didactical works, as well as texts for reading or singing for example spiritual poems show typical code-switching examples of changing languages. It is known that the liturgical language of Old Believers (the Old Orthodox, in fact) is Church Slavonic. However, the works of religious content, found in manuscripts or in printed books, such as

*Wiecznaja Pravda* by Awwakum Komissarov, *Synodyk*, *Skitskoje Pokayaniye*, *Chin ispowiedaniju*, as well as calendars and aids for the clergy, are written in the variants of colloquial (vernacular) Russian language. The fragments in Church Slavonic occupy a prominent place in the texts. They appear as quotes and reminiscences from the Bible and the works of the Holy Fathers of the Church, from widespread polemical works of Old Believers, etc. The conducted study will help to solve the problem of interference of tradition and modernity in the worldview of Old Believers, one of the most interesting religious groups in the world today.

Bionote: Helena Pociechina is a professor at the University of Warmia and Masury. She has been awarded scholarships in Vienna (1998 Fonds zur Foerderung der wissenschaftlichen Forschung) and Erlagen (2002, DAAD). Her academic and research work focusses on synchronic and diachronic Slavic linguistics, mainly in the realm of phonetics, phonology, morphology and dialectology, but she is also active in the area of sociolinguistics, linguodidactics and cultural studies. She has received three research grants, and several academic distinctions, published as an author or editor fourteen books and wrote sixty four articles. Her recent publications include Этноконфессиональная дифференциация и солидарность старообрядцев (на материале Войновского синодика), [w:] О. Г. Ровнова (ред). Международные Заволокинские чтения. With Joanna Orzechowska) and Издание «Вечной Правды» Аввакума Комиссарова из собрания Войновского монастыря: смысл заметок на полях.

**POLIDORO, PIERO**; LUMSA University, Italy (piero.polidoro@gmail.com)

**The battle of Montecassino and its memory: a semiotic analysis of Commonwealth, German and Polish war cemeteries**

Abstract: War cemeteries are highly symbolic places, where even space organization is used to propose a meaning, an interpretation of the past. The talk will discuss the case of the three war cemeteries (Commonwealth, Polish and German) located in the territory of the Italian town of Cassino, where the Battle of Montecassino took place from January to May 1944. In the first part, a structural comparison of the spatial features of these cemeteries will be made. The analysis will show that the three cemeteries present different values of some relevant spatial features (such as position, orientation and possible paths) and a semantic interpretation of these differences will be proposed. The first part will be useful for introducing and explaining the context of the second one, which will treat the question of visibility in war cemeteries. The Commonwealth and the Polish cemeteries (the cemeteries of the "winners") choose a strategy of visibility, while the German cemetery tells a completely different story, based on invisibility. For instance, the cemetery conceals itself from the visitor through multiplication of symbolic thresholds and path interruptions. This invisibility, together with other features, is highly symbolic of how Germany, after WW II, reflected on and elaborated its memory.

Bionote: Piero Polidoro is Assistant Professor of semiotics at LUMSA University in Rome, where he teaches Semiotics, Semiotics for Corporate communicationm and Website Analysis. He has a degree in communication (University "La Sapienza" of Rome, 2000) and a PhD in semiotics (University of Bologna, 2005, supervised by Umberto Eco and Patrizia Violi). In 2006−2008, he did a post-doctoral fellowship at Istituto Italiano di Scienze Umane of Firenze (supervised by Omar Calabrese). In 2009−2010, he was a research fellow at Scuola Superiore di Studi Umanistici (University of Bologna). He has taught at University "La Sapienza" (Rome), University of Bologna, Iuav (San Marino) and University of Teramo. His main research interests are in general semiotics, visual semiotics (visual perception, visual identity, visual narration), cognitive semiotics, communication strategy, website qualitative analysis.

**PSKIT, WIKTOR**; University of Lodz, Poland (pskit@vp.pl)

**Transmitting Roman Catholic tradition through liturgical language. The Roman Missal in translation**

Abstract: Following the Second Vatican Council, the Roman Catholic liturgy has undergone significant changes. One of them is the shift towards the vernacular as the language of liturgy. This paper is concerned with the effect of changes in the texts of the Mass on the Catholic heritage, mainly in the context of the transmission (and preservation) of the basic Christian beliefs and morality. Two types of change in liturgical language are discussed. First, the post-conciliar liturgical reform resulted in a considerable reduction in liturgical texts. Therefore, we briefly look at the most important differences between two missals: the 1962 version (the so-called Traditional Latin Mass, or Tridentine Mass) and the 1969 version (the so-called Novus Ordo or Paul VI's Mass). Second, the shift towards the vernacular entailed further changes, including substantial departure of some translations (e.g., English or German) from the original Latin text of the so-called editio typica of Paul VI's Missal. Therefore, we compare two different English translations of the Mass. The relevant differences have to do with change in style or emphasis, with omission or addition. Both types of change in the liturgical language seem to have affected the Catholics' beliefs, identity and attitudes.

Bionote: Wiktor Pskit is Assistant Professor at the Department of English and General Linguistics at the University of Lodz (Poland). He received his PhD in linguistics from the University of Lodz for a dissertation "The Concept of Grammatical Category in Generative Grammar and Cognitive Grammar". His research interests include syntactic and morphological theory, English-Polish contrastive linguistics and liturgical language.

**SAHAKYAN, INESA**; University of Grenoble Alpes, France (inesa.sahakyan@univ-grenoble-alpes.fr)

**The Voynich Manuscript: a transdisciplinary approach to the analysis of a yet undeciphered script**

Abstract: The present study is concerned with one of the world's most mysterious scripts – The Voynich Manuscript. Its complex sign system is comprised of two major modes of representation – symbolic signs, constituting the script, and pictorial representations (images and diagrams). For all the compelling nature of the illustrations, it is the script that puzzles the observer most since it can neither be read nor understood. In the course of time, numerous hypotheses were put forward to account for the script. Despite centuries of extended research and the variety of methods employed, the Voynich signs stubbornly defy interpretation. The questions remain whether the script contains a code or a natural forgotten language,

whether it contains a genuine message or is a hoax deprived of any meaning whatsoever. None of the research methods has so far yielded an undefiable interpretation. Here we suggest adopting a transdisciplinary approach in conducting a diachronic analysis of major attempts of interpretation of the Voynich, in order to establish relations among findings across disciplines. We hope, our findings will advance the understanding of the manuscript, and ultimately lead to the identification of novel strategies for the resolution of the Voynich mystery.

Bionote: Inesa Sahakyan holds a PhD in language sciences. She is Associate Professor at the Department of Applied Linguistics at the University of Grenoble Alpes, France. Her research interests include visual semiotics, cognitive semiotics, the process of meaning making, reasoning mechanisms, arguments, cognition and recognition.

# THE ROLE OF SEMIOTICS IN THE ANIMATION OF CULTURAL HERITAGES

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*Valuable cultural heritages have to be preserved and maintained but this is possible only by making them a lively reality for new generations. The traditions must become an effective part of the contemporary life. Yet, how Plato, Avicenna, Dante, Shakespeare, Goethe, Wagner, Proust may look like in the digital age? The question is 'jusqu'ou on peut aller trop loin' in the words of Jean Cocteau ('how far one can go too far'), i.e. to which extent modernization of cultural institutes and issues is possible without losing or violating their essence. Therefore, it is clear that a heritage survives and lives only in action, in social and individual practice; culture is then seen as an ideal or goal towards which one is aiming and striving by education, training and learning. The Greek idea of 'paideia' contains all of this. Semiotics can offer tools and methods for such a cultural animation and its conceptual foundation.*

ACHILI, FADILA; Université Mouloud Mammeri de Tizi Ouzou, Algérie (fadila.achili@yahoo.fr)
**Le discours sémiotique dans le monde arabe**
Abstract: Le discours sémiotique arabe, se particularise par une volonté de dépasser l'application didactique de la méthode sémiotique et des concepts qui lui sont liés, et de proposer une totale absorption des concepts, des courants et des écoles sémiotiques, avec une volonté consciente de trouver des réponses aux questions que pose le texte littéraire, Pour tenter de délimiter les questions que soulève le discours sémiotique dans les pays arabes, nous pouvons les dénombrer en ces points : 1/-l'ampleur de l'influence qu'a exercé la culture critique occidentale sur les chercheurs arabes; 2/-les degrés de contamination de la méthode sémiotique sur les chercheurs arabes à travers le long processus de son évolution et ses différentes mutations; 3/Si les chercheurs, se sont bornés à instrumentaliser la méthode sémiotique, ou ont investi d'autres approches; 4/Si l'on est en mesure de parler d'un discours sémiotique unifié. L'objectif de cet essai est donc de jeter quelques lumières sur les approches sémiotiques mises en œuvre par un groupe de chercheurs arabes, qui ont puisé leur pratique dans les méthodes analytiques occidentales. Il est également d'installer un dialogue entre les concepts adoptés, outre les modalités de cet emploi.

Bionote: Je suis Achili Fadila sémioticienne de nationalité Algérienne. Je suis maitre de conférences et j'exerce au département de langue et culture Amazighe à l'Université Mouloud Mammeri deTizi Ouzou (Algérie), diplômée d'une licence en langue et littérature arabe, d'un magister en langue et culture berbère et d'un doctorat en littérature berbère. Si je devais résumer mon activité scientifique je dirai qu'en plus des articles publiés en Algérie et a l'étranger, j ai participé également a des colloques d'envergure nationale et internationale.

BURLA, VENKATA NARESH; Central University of Jharkhand, India (burla.venkatanaresh@gmail.com)
**Significance of spatial transformation: the semiotic study of ritual performance of *Kolupulu***
Abstract: Kolupulu is a ritual performed in Andhra Pradesh, India, as a mark of giving offerings to deities. The celebration consists of rituals, cultural programmes, and procession of deities. Before the ritual, the deity from the temple isbrought to the community space, which is used as a place for various activities during the normal days. The people who bring the deity from the temple hold the right to do the rituals without contaminating the deity by touching it. A designated family member is given the responsibility for the transportation between temple and village space and vice versa. The same member is present during the ritual and procession for safeguarding the deity. The ordinary space is transformed into a ritual space with transgressions of social sanctions and entertainment. Mathangi, a woman considered as forbidden by the villagers, leads the community dance, body beating with whip and sword, etc., and is now invited to their houses during procession for getting blessings. It is interesting to study this ritual performance from the semiotic point of view as there are symbolic activities that make this ritual more signifying entity. And also it is important to apply semiotic tool to see the different systems that operate together in a way to signify the ritual.

Bionote: Venkata Naresh Burla, born in 1983, is serving as Assistant Professor at the Centre for Performing Arts of the Central University of Jharkhand, Ranchi (India). He has received his M.P.A. in theatre arts from University of Hyderabad and

MAIPR (Erasmus Mundus) from University of Tampere, Finland and University of Amsterdam, and he is currently pursuing his PhD from Department of Theatre Arts, University of Hyderabad. After the completion of his post-graduation, he has worked in the Attakkalari Centre for Movement Arts, Bengaluru, and has worked at the Department of Theatre Arts, University of Hyderabad. To his credit, he has directed many plays and has worked as designer for some plays. He coordinated a number of academic programmes on cultural creative expressions-performing arts and contributed many articles for few edited volumes.

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*Replica* and *invention*: a new lecture of modes of sign production regarding the Romanian traditional blouse, IA

Abstract: In this paper, we propose a semiotic investigation of cultural practices and communication processes woven recent years, around the Romanian traditional blouse, IA, from the perspective of Lotman's semiotic theory of culture. Through the project IA-AIDOMA, a few dozen such old blouses, preserved in great museums of the world, were recreated and brought to the present time through replicas called "aidoma" (alike). We will examine this semiosic phenomenon par excellence, put into practice by the community Embroidered Signs in Action. This group is the first and the biggest digital sewing bee in Romania that promotes the sewing techniques of our traditional blouse. Presently, over 15,000 women are part of this group constituted on Facebook, in March 2014. The motifs and the way they are organised on the fabric acquire a creative dimension, they are not mere replicas or "replicable stylisations" (Eco, 1976). They become thus an invitation to reading and (re)interpreting the language of embroidered signs. From this point of view, this kind of concrete process of meaning production is a "world of possibilities" (Marcus, 2011). Therefore, the paper highlights the social relevance of such significant practices and contributes to the development of the semiotic culture.

Keywords: Romanian traditional blouse IA, Lotman semiotic theory of culture, modes of sign production, ethnosemiotics, fashion.
Bionotes: Nicolae-Sorin Drăgan is a PhD Candidate in communications science and teaching assistant at the Communication and Public Relations Faculty, National University of Political Studies and Public Administration (NUPSPA), Bucharest, Romania. His fields of interest are political semiotics, social semiotics, discourse analysis, history of ideas and so on. He is also the founder and (co)organizer of the International Conference Semiosis in Communication: Knowing and Learning 2016, held in Bucharest on 16-18 June 2016. Ioana Corduneanu is a Romanian architect, founder of community Embroidered Signs in Action, the first and the biggest digital sewing bee in Romania of over 15.000 women and more than 20 satellite-communities in major cities of Romania and abroad, that promotes the sewing techniques of our traditional blouse, IA. She is also team-manager of IA-AIDOMA project.

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**Unspoken signification on the border of language and the arts**

Abstract: A presentation deals with existential semiotic approach and musical communication on Autism Spectrum Disorder. In the semiotic sense, the question is meta-linguistic. It means signification within a lack of speech and hidden signs of non-verbal intelligence, which are discovered by alternative communication in music and the other arts. Disability is always both an individual and cultural matter. Communication and language form the social interaction connecting people with each other and to their shared ways of *being there*. While unspoken signification stops people with autism on the border of language. The stop means one is staying between two different cultures. One can see and feel spoken *non-autism*-culture around but is instead deeply touched by non-spoken culture of *autism*. It is known, but often overlooked that autism is an involuntary (autonomic) broad-based developmental disorder (*The British Journal of Psychiatry* 2009, 194:500−509). Many behavioural problems and damages in everyday life are done by people on autism without (their free) will or conscious control. Many individuals with autism cannot put into words their probable existing intelligence and understanding ability behind the involuntary and challenging behaviour due to autism. The unspoken border drawn by non-verbal autism can be dismantled by using the therapeutic role of meta-language in music and art.

Keywords: autism, cross-cultural, music, existential, transdisciplinary.
Bionote: Sari Helkala-Koivisto, PhD, is a scholar of musicology and existential semiotics. She holds a doctorate from the University of Helsinki. She has been a researcher of the International Musical Signification project (Helsinki University) for over ten years and participated in the project of Cultural Heritages. Her semiotic study focuses on Julia Kristeva's psychoanalysis, existential philosophy, and Eero Tarasti's existential and music semiotics applied to musical signification between autism-and non-autism cultures and individuals. Her current interests are musical semiotics, prosody in the arts, globality of languages, and epistemological question between evidence-based and experience-based idea of human conception.

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**Qu'est-ce que le Saussurisme ? Qu'est-ce que l'héritage culturel légué par F. de Saussure ?**

Abstract: Depuis le 3° et dernier Cours de linguistique générale de Saussure, en 1911, plusieurs générations de saussuriens se sont succédées, en divers lieux du globe, avec des performances de lecture toujours aussi passionnées, avec des perspectives toujours aussi créatives, mais avec des résultats souvent faiblement concordants. Au cours des années récentes , Saussure a inspiré plusieurs biographies différemment exhaustives et des études linguistiques, sémiologiques ou sémiotiques d'une admirable précision, qui assez souvent s'opposent entre elles , alors même qu'elles se contraignent toutes, également, à une intransigeante interprétation de la lettre même du texte saussurien. Dernièrement, une biographie exemplaire du linguiste genevois a proposé le panorama le plus vaste possible de l'héritage culturel que Saussure lui-même avait reçu, pour conclure, contrairement aux saussuriens antérieurs, qu'avec Saussure, à peu près rien

ne s'était passé, que cette œuvre ne constituait pas un commencement absolu, comme l'ont soutenu tant de spécialistes des années 1960-2000 et qu'avec Saussure, il n'y avait rien eu de nouveau sous le soleil de la linguistique. Nous nous proposons d'examiner ce qu'est le saussurisme en tant qu'héritage culturel.

Bionote: Anne Hénault, ENS (École Normale Supérieure, Paris), is Professor Emeritus of Sciences of Language at the University of Paris-Sorbonne. She has published, inter alia, at Presses Universitaires de France (PUF) « Le Pouvoir comme Passion » (which includes a debate between Algirdas J. Greimas and Paul Ricoeur)) 1994; « Histoire de la Sémiotique » 1997 Les enjeux de la sémiotique (Paperback revised edition, 2012), and, both as co-editor and author, « Questions de Sémiotique » 2002, then Ateliers de sémiotique visuelle, 2004. She started, together with A.J. Greimas, « Actes Sémiotiques » in order to circulate the working papers of the Paris School. She then founded at PUF the series « Formes Sémiotiques » which she directs. President of the Semiotic Circle of Paris (CSP), she is vice chair of the French Semiotic Association (AFS) and of the International Association of Semiotic Studies (IASS).

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**Héritage culturel, sémiotique et société : les opéras de Moussorgski**

Abstract: Quels phénomènes se produisent dans la transmission d'un patrimoine culturel ? L'étude de La Khovanchtchina et surtout de Boris Godounov, opéras représentatifs de la culture russe, révèle des interprétations très différentes de ces œuvres de Moussorgski depuis un siècle. On les observe dans les variations de la conception du sujet de l'opéra, dans les changements de la musique (révisée à plusieurs reprises notamment par Rimski-Korsakov et Chostakovitch) et dans la mutation des significations de ces œuvres, aussi bien en Russie que dans d'autres pays. Les rapports entre le peuple et le pouvoir constituent le sujet essentiel de ces opéras historiques qui évoquent les conflits présents, et non une page du passé russe. La sociologie de l'œuvre musicale peut analyser ces transformations. La théorie de la sémiotique existentielle révèle aussi, par l'étude des relations entre le "moi" et le "soi" du modèle Z (ou Zemic model d'Eero Tarasti), ces changements essentiels. Comment se manifestent-ils ? En prenant des extraits caractéristiques de plusieurs représentations de ces opéras, il s'agit de mettre à jour les significations profondes de changements qui dynamisent les héritages culturels.

Bionote: Dr. Jean-Marie Jacono, est maître de conférences HC en musicologie à l'université d'Aix-Marseille (Laboratoire LESA), à Aix-en-Provence (France). Ses recherches ont pour cadre la sociologie de la musique et la sémiotique. Elles ont pour thème aussi bien l'opéra russe du XIXe siècle que les musiques populaires modernes (Popular music). Membre du réseau de recherches sur les héritages culturels, il a publié récemment (avec Lionel Pons, éds.) Henri Tomasi – du lyrisme méditerranéen à la conscience révoltée, Aix-en-Provence, PUP, 2015, 564 p.

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**Discovering the abandoned and the living: a material semiotic reading of heritage textile mills in Ahmedabad**

Abstract: The abandoned mills − a commonplace phenomenon in recent times of drastically changing economic landscape − have often been alluded to as "material excess of ruins", thus hinging historicity as a function of materiality. Heritage policies and practices, largely anthropocentric in disposition, overlook the agency that might be accorded to the material itself in prolonging its own sustenance and survival. This paper draws upon posthumanism to challenge signifier-signified binary in heritage narratives that distances heritage from an ecological manifesto. It further articulates a relevance of the Donna Haraway's material-semiotic, insisting on unifying meaning with matterin formulating a holistic definition for heritage value, thereby incorporating the role of redundancy and vacancy in heritage discourse. Building on Haraway's rejection of binaries and segregations, this paper proposes a study of tactical micro narratives that emerge during, and in the aftermath of, abandonment of textile mills in urban centres – a case example of Ahmedabad, India, treating them as a TRANSect of probable interventions. This paper views the abandoned mills as "thingness at work". In their materiality, and "looking old", the mills are endowed with a cultural value. As it has been said, "the scars of time" are the signs of life. The paper also takes Georg Simmel's view that ruins were interesting and appealing because they represented the vitality of opposing forces: construction and destruction, spirit and nature.

Bionotes: Dr. Seema Khanwalkar is a semiotician (academic and applied semiotics). She is Adjunct Professor at the School of Design, CEPT University Ahmedabad, NID, and IIM Ahmedabad. She is also a semiotic consultant to the industry in India and globally. Dr. Sonal Mithal is Director and architect-artist at People for Heritage Concern, invested in developing research-based artistic practice and heritage preservation. She is also a visiting faculty at the Faculty of Architecture, CEPT University, Ahmedabad.

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**Semiotics and cultural heritages: valuable words, valuable literature**

Abstract: In a poem, the Finland-Swedish modernist poet Edith Södergran (1892–1923) talks about "Varma ord, vackra ord, djupa ord…", 'Warm words, beautiful words, deep words…'. I will focus on some words and concepts which are especially rare and deep, and therefore, ought to be preserved and maintained as valuable cultural heritages. The tradition of reading books from other times than our time have to become an effective part of the contemporary life not only for young people, but also for all of us. "A heritage survives and lives only in use and action, in social and individual practice; culture is then seen as an ideal or goal towards which one is aiming and striving by education, training and learning. The Greek idea of 'paideia' contains all of this." In my semiotic analysis, I will discuss Italo Calvino (1923–1985) and his Lezioni americane. Sei proposte per il prossimo millennio, Six Memos for the Next Millenium (1988); his six deep memos are Lightness, Quickness,

Exactitude, Visibility, Multiplicity, and Consistency, they are values, qualities, principles, guiding rules for literature… for language and literature, or for language in literature, or for individuals and institutions, a way to preserve and maintain valuable heritage.

Bionote: Pirjo Kukkonen, PhD, is Professor of Swedish translation studies at Nordica/Department of Finnish, Finno-Ugrian and Scandinavian studies at the University of Helsinki, Finland. Her research interests include several studies in language, literature, translation studies, and semiotics. She has published several scientific articles and monographs. She is a national representative of IASS Executive Committee (2009–); Vice President of the Semiotic Society of Finland; member of the scientific board of the International Semiotics Institute at Kaunas, Lithuania; editorial board of Punctum. International Journal of Semiotics (Hellenic Semiotic Society, Aristotle University of Thessaloniki, and joint editor (2015–); editorial board of the Journal Synthesis, for research of interrelations among the art (2007–); co-editor of Act Translatologica Helsingiensia (ATH) at the University of Helsinki (2010–); editorial board of Peter Lang International Academic Publishers New Series Reflections on Signs and Language, Susan Petrilli & Augusto Ponzio (eds.) (2015–).

LIN, JINFENG; Saint Petersburg State University, Russia (linjinfeng1990@163.com)
**[HUMAN] [BODY] [SPIRIT] [SOUL] in Russian and Chinese language picture of the world**

Abstract: Cultural linguistics studies interrelation and interaction of culture and language in its functioning and reflecting this process as a complete structure of units in linguistic and extralinguistic content. At the centre of linguistic research is the concept "language picture of the world". To reconstruct the linguistic worldview effectively, we need to perform national-cultural concepts. One of the leading areas of research in modern linguistics is the concept. The concept like a clot of culture in human consciousness, as the form of culture, the concept enters the mental world of a person. The concept HUMAN BODY SPIRIT SOUL exists in the Russian and Chinese language picture of the world. HEART in the Chinese philosophy indicates the organ of all mental activity. HEART thinks the world in general is a single, and external senses perceive only a separate small body. The concept SOUL in Chinese culture, which is not only a spiritual substance, is opposed to the physicality of the person. In the Russian language picture of the world, the concept SOUL is associated with the Russian mentality as a general spiritual attitude. The Russian soul is a symbol of Russian nature and Russian people, and reflects the unique mentality of the Russian nation.

Bionote: Lin Jinfeng is a PhD student in Applied and Mathematical Linguistics, the Department of Philology, Saint Petersburg State University, Russia. In 2015, she obtained a Master's degree from Soochow University, China, for a thesis in Russian cultural linguistics. She has published seven articles. The areas of her scientific interest are linguistics, cultural linguistics, pragmatics, semiotics, and the classification theory.

MELO, CLEISSON; Federal University of Campina Grande, Brazil (son.bass@gmail.com)
**Saudade: cultural heritage through existential semiotics - sentiment, expression, and phenomenon**

Abstract: In a world increasingly determined by cultural boundaries, some cultural-epistemic elements can be crucial to understand a certain or specific people. In this sense, *saudade* may be an important aspect in the building of Brazilian discourse. In short, *saudade* is a feeling of missing someone or object, absence, nostalgia, melancholy. It is highly present in the Brazilian sentimentality through three distinct influences – African, Portuguese, and Indigenous. As an epistemic category of Iberian culture, particularly in Brazilian national identity, this complex sentiment, as a plural territory of existence through collective memory of a people, forms a common place of a group of individuals, where one reinvents, recreates, imagines, and even appropriates the cultural imagination, representation, and symbolism in order to go on indefinitely imprinted on the time. Thus, this work argues *saudade* as an essential aspect of Brazilian cultural heritage, which could be "activated" and intersected by existential semiotics in order to highlight important aspects, elements, mechanisms and foundations as a method for a cultural animation of this Brazilian striking feature.

Bionote: Dr. Cleisson Melo, a composer, musicologist and semiotician, full professor at the Federal University of Campina Grande, member of research groups as PAMVILLA led by Prof. Paulo de Tarso Salles, and The Semiotics of Cultural Heritage led by Prof. Eero Tarasti. During Ph.D. he has conducted part of his research under the supervision of Prof. Eero Tarasti at the University of Helsinki. His most recent publications include a chapter in the next book of UEFS-UFBA about "sound and image" related to Brazilian epistemic trace (Saudade), identity, and music, and a chapter about Existential Semiotics (a music-analytical approaching) on the book "Paralaxe – Pesquisa em Música e Diálogos com Produção Artistica, Ensino, Memória e Sociedade". As a bassist and arranger, he has participated in more than 40 CDs, including producing and directing some of them.

MONTEIRO, RICARDO; Universidade Federal do Cariri, Brazil (ricardo.monteiro@ufca.edu.br)
**Paradigmatic, syntagmatic and syntactical invariances in the semiosphere: sociohistorical and structural approaches to the study of cultural heritage**

Abstract: The semiosphere related to a certain culture is marked not only by its mutability. Cultural identity is forged by the recognition of certain patterns of reiteration, thus conferring to the dynamics of the ever-changing semiosphere a dialectical or even contradictory character. The permanence of certain patterns throughout time is normally associated with the constancy of paradigmatic elements. But certain syntagmas present also a remarkable stability, appearing under the form of verbal expressions, gestural formulas, harmonic cadences, and culinary combinations. Another level of stability appears when a syntactic perspective allows to recognize invariances at a deeper level of textual organization. But if a historical background might justify certain structural and functional similarities, the parallelism between Brazilian folkloric auto bumba-meu-boi and aspects of ancient Egyptian mythology present a more challenging question: could there be a deeper syntactic level of invariance that might reproduce not only elements but also their functions and relations in chronologically distant,

maybe even independent cultural environments? The present paper intends to discuss these issues relating Brazilian, Iberian and North-African references as heirs of a common cultural heritage.

Bionote: Prof. Dr. Ricardo Nogueira de Castro Monteiro (b. 1966) serves as Professor at the UFCA – Universidade Federal do Cariri, Brazil. His wide range of professional activities include his academic career, his role as a conductor and composer in the UFCA Orchestra, his works as a playwright and a consulting portfolio on applied semiotics including major brands such as Johnson&Johnson, Unilever, Procter&Gamble, Citibank, Credicard, Banco Itaú and Nokia, among others. He is a member of the "Semiotics of Cultural Heritage" research group led by Prof. Eero Tarasti, and his branch of the project was supported by São Paulo Research Foundation (FAPESP), one of the most prestigious funding institutions in Brazil. He is also a member of the jury of the "Prêmio Bibi Ferreira", the most important musical theater prize in Brazil. His most recent international publication is the article "Tears behind the Laughter", in Studies on Language and Culture: a Semiotic Approach (China, 2014), by Yongxiang Wang.

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**Feyhaman Duran's House and its surroundings**

Abstract: Feyhaman Duran Culture and Art House, which is preserved as a museum house, is donated to Istanbul University by painter Feyhaman Duran. The house where Feyhaman Duran lives is a defined place, a space. The place and space are words that exist with their use in everyday life but do not question semantic differences. You can feel Christian Norberg-Schulz's reconcile of architecture with the design of existential space that is related to Heidegger's way of thinking in the Feyhaman Duran's House. The architecture includes the space design, which is based on the relation between human beings and the environment, or rather the space design. Therefore, the identity of those who live in the house (dwelling) is reflected in the house; the position of the household goods and the layout of the settlement, the economic situation of the living and the way of thinking. They also reflect the values of the society they belong to. In this study, Feyhaman Duran, his house and its surroundings will be evaluated with the examples from his works. It is based on the ideas and terminology of Gebser within the framework of Peirce's infinite semiosis and metalanguage characteristic of semiotics as the works of Farouk Seif.

Bionote: Dr. Füsun Deniz Özden teaches at the Fine Arts Department, Istanbul University. She gained her MA in 1992 for a thesis entitled "Ancient Greek Music in Anatolia" and PhD for a thesis entitled "The Analysis of Surname-i-Hümayun by Semiotics", in 2000. She gives courses on Ancient Anatolian Civilisations, History of European Art, Traditional Ottoman Arts: Ottoman Miniatures, Ceramic Art. The published papers include Özden, D., (2003), "Human Sexuality in the Otoman Miniatures"; "The History of Male-Female Sexuality and Fertility in Asia Minor" (Today's Turkey); Özden, D., (2008), "Jewish Clothing as Otherness in Ottoman Empire"; "Transitions through History and Culture, Skopje" and others. She did consulting of "Zeugma", documentary film (2001) and is the Director of Feyhaman Duran's (Turkish painter) Cultural and Art House. She was Vice President of the Pessinus (the city of mother goddess "Kybele") Excavation. She has been Vice President of Istanbul Yoros Fortress Excavation.

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**El *Xochitlalis*: práctica semiótico-discursiva ritual sagrada entre los ofrendadoes de flores para la Tierra**

Abstract: The present nahuas of the Sierra de Zongolica, a custom a ritual of flowers and in honor of the earth (tlalticpac) to supplicate collective gifts, the reason why the ritualist places the cross of floresic, the symbol that replaced the ancestral symbol forming part of a New text. In that sense, the speech is directed to the land between libations, incense of copal and candles. Xochitlalis is a polysemous offering, its meaning depends on the context in which it takes place, either in the therapeutic sphere or in the social sphere. The ritual is more common among indigenous peasants when they prepare the land to sow corn, ask for permission and forgiveness with the offering.It is possible to say that this ritual is a practice that has its origin in the pre-Hispanic Mexico. In order to analyze the ritual speech that the officiant initiates with the powers, it is important to point out that in this communication an exchange of gifts in the human sphere and the extrahuman sphere is assumed. For the same reason, the flowery discourse of history, anthropology Jakobson's proposals, and the categories proposed by Foucault and from the Semiotics with the proposals of Lotman, Torop and Umberto Eco.

Bionote: Marina Prieto lives in Mexico City, Mexico. Licenciatura en Etnología por la Escuela Nacional de Antropología e Historia. Maestría en Estudios Mesoamericanos por la Universidad Nacional Autónoma de México.

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**Numbers in women's and men's spontaneous speech**

Abstract: The most part of research on semiotics of numbers belongs to traditional initial texts (the Scripture, epos, small folklore forms) or to literary texts of classical culture while there are no data on distribution of numbers in the oral spontaneous speech. In this presentation, the material received is based on Russian speech corpus "OneSpeaker's Day" (ORD corpus), containing real-life recordings of everyday communication. The given study contains 232,370 words. The sample presents speech of 209 persons (95 men, 94 women, 20 children). Men's and women's frequency lists have been compiled on the subsamples of 83,371 and 115,110 words, correspondingly. It was determined that numbers do not belong to the most common words of the spontaneous speech (among the most frequent 50 words there is no designation of numbers). Among a hundred frequency words of the female speech there is number 1 in the form of "ras" which is homonymous to an adverb and the union, with a rank 90-91, and among a hundred frequency words of the men's speech

number 1 (in shape "one" and "ras" meets ranks 71-75), 2 (rank 82) and 3 (rank 96). Thus, both in men's and women's speech the frequency of use of numbers (1, 2, 3 in decreasing order of frequencies) is the same as in the Russian paremias of meetings of V. I. Dahl (the middle of the 19th century) and V. M. Mokiyenko and T. G. Nikitina (the beginning of the 21st century), however, in the men's speech they meet higher frequency and within the first hundred from variety more (3 numbers in the men's speech and 1 in women's).

Keywords: numbers, everyday verbal communication, men, women.

Bionotes: Tatiana Sherstinova is a PhD in applied and computational linguistics, Senior Lecturer at the Department of Russian Language, St. Petersburg State University. Gregory Martynenko is a Dr. Sci. in mathematical linguistics, Professor at the Department of Mathematical Linguistics, St. Petersburg State University. Sergey Chebanov is a Dr. Sci. in mathematical & structural linguistics, ontology and theory of knowledge, Professor at Department of Philology, St. Petersburg State University. He is a member of the International Association for Semiotic Studies (since 1999) and its Executive Committee (since 2004), International Society J. von Uexküll (Tartu, since 1993), the Linguistic Society of St. Petersburg.

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**Axiology of culture as a theory of reconciliating inner conflicts: the case of the Kazakh culture in its history and contemporaneity**

Abstract: The solution of the most complicated socio-economic, scientific, technical, political, environmental and other tasks that faced Kazakhstan at the present stage, actualized the problems of culture and man as its carrier. The 20th century will enter the history of Kazakhstan as a time of hardest trials by revolutions, wars, mass repressions and other social cataclysms. The economy collapsed, traditions broke down, temples, families, and human destinies collapsed. The country with the richest natural and spiritual potential turned out to be one of the world's living standards. And every time after another social shock, the healthy forces of society turned to culture as the most effective means of uniting people for the sake of creation and progress. The purpose of this work is to give rise to a new discipline as the axiology of culture in a practical sense, which should contribute to practical cultural studies. And as an experimental field for this discipline, I chose today's Kazakhstan culture. Kazakhstan culture is an ideal candidate for the creation and elaboration of this discipline

Keywords: axiology of culture, Kazakhstan, values, culture.

Bionote: Dinmukhammed Suleimen (b. 1992) master of cultural studies. His research interests include the axiology of culture, applied culturology, the culture of modern Kazakhstan, the culture of the Turkic world. His publications include "Dulat as the heirs of the Turkic empire", "The axiology of culture as a new way", "Modern problems of the Kazakh culture and methods for their solution".

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**The role of semiotics in the animation of cultural heritages**

Abstract: Valuable cultural heritages have to be preserved and maintained but this is possible only by making them a lively reality for new generations. The traditions must become an effective part of the contemporary life. Yet, how Plato, Avicenna, Dante, Shakespeare, Goethe, Wagner, Proust may look like in the digital age? The question is '*jusqu'ou on peut aller trop loin*' in the words of Jean Cocteau ('how far one can go too far'), i.e. to which extent modernization of cultural institutes and issues is possible without losing or violating their essence. Therefore, it is clear that a heritage survives and lives only in action, in social and individual practice; culture is then seen as an ideal or goal towards which one is aiming and striving by education, training and learning. The Greek idea of 'paideia' contains all of this. Semiotics can offer tools and methods for such a cultural animation and its conceptual foundation.

Keywords: cultural heritage, traditions, cultural animation.

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**Ideals in cultural heritages**

Abstract: Ideals figure in cultural heritages in two ways. Firstly, cultural ideals refer to the ideal aims and practices of alternative approaches for exploitation and dissemination of heritages. Secondly, ideals in culture direct the attention of cultural actants to offer the heritages to new generations. Following the characteristics of cultural ideals while reading Plato and shaping the importance of ideals in cultural heritages, I argue that the standpoint may rely partly on the interpretation of Greimasian theory of axiological values in the modalization of being. It comes thus specially to emphasize certain facts of Bulgarian dramatis personæ that help actants to participate actively in the process of preservation of common cultural heritages.

Keywords: heritages, ideals, axiology, actant, utterance.

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**ZAPRUCKI, JÓZEF**; Karkonosze College in Jelenia Góra, Poland (joezap@op.pl)
**The strange heritage: the relation between the German cultural heritage in Polish Silesia and its regional identity**

Abstract: The cultural background of Polish Silesia is a very intricate historical one: from one perspective, we have to engage the German material heritage which, generally speaking, consists of architectural, infrastructural, and artistic signs. From the other perspective, there are Polish people with their genuine cultural consciousness who have been dwelling here for the last six decades surrounded by the German material environment (e.g., buildings, roads, etc.) and, in some respect, (language, literature, art) spiritual world. This complex of influences constitutes a Polish Silesian being confronted with the issues of different cultural interactions.  The general aim of this paper is to offer a semiotic description of processes which take place today within the so called "cultures talk". The special focus will be put on the communication aspect of these processes which means that issues both of the historical and the present character will be presented. I will try to show how the communication between cultures (German – Polish) pertaining to some kind of not only spiritual but also material shift of religious and regional-cultural symbols and notions took place in the past and what is its impact on the communication processes nowadays.
Keywords: cultural heritage, cultures talk, communication.
Bionote: Józef Zaprucki is Assistant Professor of German language and culture at the Karkonosze College (KPSW) in Jelenia Góra. He has published widely on aspects of German Silesian literature and the cultural German Polish exchange in Silesia.

# SEMIÓTICAS DE LAS MEDIATIZACIONES: LA POBREZA Y SUS VIOLENCIAS

**PARDO ABRIL, NEYLA GRACIELA (pardo.neyla@gmail.com)**

*El propósito de esta mesa es analizar e interpretar los sistemas sígnicos que circulan mediáticamente y que son parte integral del proceso de formación de conocimiento sobre las formas de aproximarse a la denominada pobreza y a las violencias que le son conexas. Se propone verificar la relación de los fenómenos relativos a los procesos del empobrecimiento, con los ámbitos políticos, sociales y culturales en cuyas dinámicas emerge el discurso sobre la pobreza y las representaciones que se le asocian. Las reflexiones que se integran reconocen el papel que los procesos semiótico-discursivos tienen en la manera como los agentes interpretan y actúan sobre los fenómenos sociales que tienen lugar. Estas reflexiones destacan la potencialidad de los estudios semióticos para abordar las distintas dimensiones de la realidad social, apropiando herramientas y categorías no solo de la semiótica sino de las más diversas disciplinas de las ciencias humanas y sociales. Los ejes de discusión que se propone toman como punto de referencia los procesos, los géneros y los soportes que se integran en las prácticas de mediatización cuando se hace referencia a la pobreza y sus violencias, detallando las estéticas formuladas, los recursos semóticos que se implican, las estrategias discursivas que se construyen y sus relaciones con las prácticas y los procesos de poder que se agencian desde complejas instancias y escenarios sociales. Cada miembro de la mesa formula su análisis desde una perspectiva teórico-metodológica interdisciplinar, cuyo punto de intersección es la semiótica y sus categorías. Así, se aplican procedimientos de análisis cualitativos y mixtos, y se socializan algunos resultados de la aplicación de metodologías múltiples de cara al abordaje de una problemática común. Estos procedimientos conducen a describir, interpretar y comprender un problema estructural para América Latina, a través del estudio de las representaciones y los procesos semióticos que tienen lugar con ocasión de los discursos mediáticos sobre la pobreza.*

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**Identidad discursiva y violencia en la novela negra colombiana, una perspectiva semiótica**

Abstract: Esta ponencia tiene como objetivo fundamental analizar, desde la semiótica de la cultura, la construcción discursiva de la identidad e incidencia de este proceso en las manifestaciones de violencia enunciadas en las novelas *Scorpio City, Relato de un asesino y Satanás*, del escritor colombiano Mario Mendoza. Se pretende ofrecer una hipótesis sobre la relación entre la violencia en Colombia con formas de vida instauradas por una cultura caracterizada por discursos polémicos que modalizan y orientan el cuerpo, el carácter, las relaciones sociales, la cognición, las axiologías y los estados pasionales de los sujetos involucrados en hechos violentos y criminales.
Keywords: Semiótica de la cultura, discurso, identidad, violencia, cuerpo, representaciones, pasiones.
Bionote: N. A.

**DAGATTI, MARIANO**; National Council of Science and Technology (CONICET) / University of Buenos Aires, Argentina (mjdagat@yahoo.com.ar)
**Para una semiótica del discurso político: interpenetración sistémica, heteronomía de campo y transdisciplina**

Abstract: El discurso político ha sido un objeto de investigación privilegiado para las disciplinas interesadas en indagar la problemática del sentido. Este privilegio estuvo acompañado de una marcada inclinación por los textos impresos y los documentos escritos, que condujo a una concepción "verbal" de la semiótica política. Ya en 1987, Eliseo Verón, en su clásico artículo "La palabra adversativa", advertía sobre los riesgos de reducir la multisensorialidad del fenómeno político a

un "ente de palabra". Los acelerados procesos de mediatización de las sociedades postindustriales, desde la televisión hasta Internet, han incrementado la complejidad de los circuitos de circulación semiósica; entre ellos, los del campo político (Verón, 2013; Carlón y Scolari, 2009; Escudero Chauvel y García Rubio, 2007; Slimovich, 2016). Dicho entramado arroja nuevos desafíos a los estudios de la significación política. Esta ponencia pretende reseñar dos fundamentales: uno de índole mediático, el de la creciente interpenetración entre sistemas de medios diferentes (medios masivos y redes sociales) (Carlón, 2015, 2016), y uno de índole sociopolítico, la progresiva heteronomía del campo político, debido a su erosión gradual (Le Bart, 2003), a la descentralización de su comunicación (Brants y Voltmer, 2007) y al desarrollo de nuevos estilos de ciudadanías políticas (Dalton, 2014). Se sugiere que estos desafíos colocan a las ciencias del sentido ante la necesidad de ser transdisciplinarias y ante la exigencia de la revisión de sus marcos teóricos-metodológicos, con el fin de lograr una mejor articulación entre sus diferentes tradiciones epistemológicas.

Keywords: discurso politico, interpenetración, heteronomía, campo, descentralización, transdisciplina.

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**Aportes de la semiótica de la cultura para la comprensión de la Resistencia de los pueblos mayas en la Península de Yucatán**

Abstract: Las comunidades mayas de la Península de Yucatán en México han vivido, desde el momento del encuentro con los europeos, una constante lucha por conservar su identidad. La lucha ha tenido numerosas expresiones, tanto a través de las armas, como en un conflicto simbólico constante sin que ambas se excluyan en ningún momento. Gracias a los aportes de Yuri Lotman a la semiótica de la cultura, podemos explicar el fenómeno. La semiosfera, texto y símbolo, memoria de la cultura y los procesos de cambio explosivos y graduales, son algunos de los conceptos que utilicé para mi investigación doctoral "Análisis De La Conquista Del Petén Itzá Y La Rebelión De Cisteil: Hacia La Comprensión De Un Continuum Cultural De La Resistencia Maya Colonial". La investigación planteó las ventajas que tiene el seguimiento de un símbolo como hilo conductor en diferentes momentos de la historia, en este caso de las comunidades mayas, para explicar un fenómeno como la resistencia y su expresión hoy. La presente ponencia expone aspectos generales de la investigación y las posibilidades que brinda la teoría lotmaniana para los estudios históricos desde la semiótica de la cultura.

Keywords: historia, resistencia maya, Lotman, continuum, símbolo.

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**Las narrativas neoliberales en la producción semiótico-discursiva de la pobreza y el miedo**

Abstract: Se propone un análisis semiótico discursivo sobre la forma como la prensa digital colombiana apropia recursos y estrategias sígnicas en la construcción, reproducción y estabilización de las narrativas neoliberales sobre la pobreza, masificando produciendo miedo colectivo. Se entiende que las narrativas mediáticas neoliberales son una construcción ideológica en la cual se pretende consolidar el sentido del individualismo absoluto para justificar principios e idearios que legitiman y priorizan las actividades de mercado por encima de las actividades socialmente integradoras. El neoliberalismo promueve, a través de los procesos de socialización mediático-discursivos, la responsabilidad individual, erosionando el hacer social colectivo y los lazos de solidaridad solo en razón de los cuales es posible garantizar el acceso equitativo al bienestar. Esta propuesta analítica toma como núcleo la forma como el sujeto es elaborado discursivamente en correspondencia con narrativas que proponen desafíos y comparaciones individualizadas de seres aislados, lo cual se constituye en un orientador vectorial que impide la reflexión sobre el carácter colectivo de los procesos de empobrecimiento y marginalización. Se aborda cómo la construcción semiótico-discursiva del miedo colectivo se propone como un activador emocional que refrenda la matriz epistémica neoliberal y sus formas de gobierno sobre las poblaciones. Se reconoce que las narrativas mediáticas que sustentan la política neoliberal contribuyen a desarticular las interacciones colectivas sobre las que se podrían sustentar formas de acción social orientadas a la transformación de las relaciones de desigualdad y los procesos de empobrecimiento. Se aborda la noticia como discurso y se determinan los recursos y las estrategias semiótico-discursivas que despliegan los medios objeto de análisis, para producir, distribuir y estabilizar significados (Pardo Abril, 2014; 2013).

Keywords: discurso, narrativas sobre la pobreza, miedo colectivo, neoliberalismo, recursos semióticos, estrategias discursivas.

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**Forma de vida y la dignidad en el discurso jurídico en Colombia**

Abstract: La comunicación plantea la pregunta sobre el modo particular en que el discurso jurídico colombiano apropia, reinterpreta y adapta el concepto de dignidad como fundamento de la organización sociopolítica nacional, lo que corresponde a una construcción, basada en una praxis enunciativa influenciada por otros horizontes culturales, que permitiría comprender, desde la semiótica de las prácticas culturales, la forma de vida colombiana. Para el estudio, se consideran 172 enunciados jurídicos provenientes de la carta política colombiana y fallos de la corte constitucional que resuelven vulneraciones a los derechos de los ciudadanos. Estos pronunciamientos hacen parte de los textos autodescriptivos de la cultura (Lotman) y son considerados con los niveles de análisis semiótico de las prácticas culturales propuesto por Jacques Fontanille. El estudio permite describir las axiologías del discurso jurídico colombiano sobre la dignidad en sede judicial y el carácter de los textos como condensadores de las estrategias de los actores sociales en escenas prácticas concretas; esto, en conjunto, permite describir la forma de vida de un país cuya construcción jurídica ha estado marcada por diversas contaminaciones (como la corrupción y la pérdida de autonomía de los poderes públicos, entre otras).

Keywords: semiótica, prácticas culturales, discurso jurídico, dignidad, forma de vida.

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José Horacio Rosales Cueva es doctor en ciencias del lenguaje (Universidad de Limoges) y profesor titular de semiótica y lingüística de la UIS, donde es miembro del grupo de investigación Ergonomía, producto y significado. Ambos investigadores han realizado, conjuntamente, procesos de investigación semiótica de asuntos jurídicos, específicamente de las axiologías en los mandatos constitucionales en Colombia; también han realizado procesos de formación en que se articula la semiótica, la hermenéutica, el análisis del discurso y la didáctica del derecho.

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**Hacia una ética del borde**

Abstract: Sin duda, uno de los grandes temas del siglo es el de la migración. Por ello, Ouellet habla de una *estesis migrante*, esto es, una cierta sensibilidad que da lugar a ciertas formas de aprehensión del otro y de experimentar la intersubjetividad. En la experiencia migratoria, la subjetividad se construye a través de la alterocepción y la heterocepción. A la par, dichos modos de interacción tienen un impacto en la configuración espacial, de tal suerte que la relación entre centro y borde es puesta en tensión. Y en este contexto de tensión vemos emerger el *estado de migrancia*, que es definido por Ouellet como un "affect ou une auto-affection, un pathos énonciatif qu'on peut appeler la « passion de l'autre »". Esta « passion de l'autre » da lugar a un cierto *ethos* enunciativo. Me propongo entonces dar cuenta de la expresión de este ethos enunciativo en la obra poética del escritor Fabio Morábito (nacido Alejandría en 1955, de padres italianos, radicado en México desde 1972). Un rasgo de la escritura Morábito es problematizar la noción de frontera, mostrándola como un lugar de tensiones entre el centro y el borde, lo semejante y lo diferente, el deseo de fuga y el deseo de arraigo. El sujeto dará solución a estas tensiones a través de una ética del borde.

Keywords: ética, borde, estesis migrante.

Bionote: Blanca Alberta Rodríguez Vázquez es profesora e investigadora en el Programa de Semiótica y Estudios de la Significación de la Benemérita Universidad Autónoma de Puebla (BUAP). Actualmente, desarrolla una investigación sobre el tempo en poesía en el programa del Doctorado en Literatura Latinoamericana de la Universidad Nacional Autónoma de México. Entre las líneas de investigación que ha seguido están la puesta en página en el discurso poético, la dimensión afectiva de los textos literarios. Ha sido relatora de la Cátedra Greimas del Programa de Semiótica (BUAP). Ha colaborado con artículos y coordinado números en Tópicos del Seminario. Revista de Semiótica. Publicó en la Colección Materiales del SeS, seis cuadernos de trabajo que recogen los cursos de especialización en semiótica dictados por diversos especialistas como Pierre Ouellet, Jean-Marie Klinkenberg, Omar Calabrese, entre otros, en la Cátedra Greimas.

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**El sentido de los aromas florales y la forma de vida en la cultura de Bucaramanga, Colombia**

Abstract: La comunicación plantea la pregunta sobre la relación que, en el ámbito cultural de la ciudad de Bucaramanga, Colombia, se establece entre la sensorialidad olfativa de las fragancias florales (que, en términos de las dinámicas biológicas, correspondería a una valoración eufórica) y la memoria cultural que relaciona tales emanaciones con la expectativa disfórica de la muerte. En el análisis se consideran, entre otros, 43 textos escritos por jóvenes educados en la ciudad y en los que la valoración del olor pone en tensión la vida y la muerte en el marco de una praxis enunciativa. Esta hace que los textos analizados se reconozcan como autodescripciones, según Lotman, de la cultura local. Para el estudio de las muestras se recurre a los niveles de análisis de las prácticas culturales propuesto por Jacques Fontanille, con lo que se puede comprender cómo los textos condensan el sentido cultural del olor (lo que corresponde a las intrincadas relaciones entre el plano figurativo y el del texto-enunciado) y proyectan tal representación en el quehacer de los actores

sociales en escenas prácticas específicas, lo que corresponde a una serie de estrategias sociales que condicionan y convergen en la posibilidad de describir, desde la semiótica, una forma de vida cultural.

Bionote: José Horacio Rosales Cueva es doctor en ciencias el lenguaje (Universidad de Limoges), profesor titular de semiótica y lingüística y miembro del grupo de investigación Ergonomía, producto y significado, en la Universidad Industrial de Santander (UIS), Bucaramanga, Colombia, donde realiza investigaciones semióticas para el análisis de prácticas culturales (manifestaciones artísticas, literatura, representaciones e imaginarios sobre aspectos y sectores de la cultura y problemas de didáctica de la lengua). Leonardo Uribe es profesor de inglés, graduado en la UIS, y miembro del grupo de investigación Cultura y Narración en Colombia, de la misma universidad. En los últimos cuatro años, ambos investigadores, conjuntamente, han publicado trabajos de investigación en revistas especializadas y presentado comunicaciones en congresos de semiótica, análisis del discurso y ciencias sociales.

**RUIZ CELIS, JUAN**; Universidad de Buenos Aires, Argentina (jjruizc9@gmail.com)
**Narrativas de la justicia transicional en Colombia y semióticas de la emoción**

**VALDERRAMA MANTILLA, HÉVERSON GABRIEL**; Universidad Industrial de Santander, Colombia (gabrielvalderrama17@gmail.com)
**Los procesos pasionales en la construcción de lo público**
Abstract: Esta comunicación es un resultado parcial de una investigación que analiza los procesos de construcción de sentido acerca de lo público a partir de las construcciones discursivas de los informantes, en donde los dispositivos pasionales emergen al observar las actuaciones de los usuarios de dos escenarios de uso público de la ciudad de Bucaramanga-Colombia. Esta pesquisa aparece en un momento crucial del incremento poblacional y urbanístico de la ciudad, en que se ha propuesto la recuperación del espacio y parques de uso público. El análisis se cimenta desde los referentes teórico metodológicos de la Escuela Intersemiótica de París y emplea una metodología etnográfica para el registro de las construcciones discursivas que hacen los informantes acerca de: prácticas de salubridad (aseo o sanitarias), prácticas de esparcimiento y prácticas afectivas. La indagación busca comprender la relación de los procesos tímicos como eslabón fundamental en la construcción del concepto de lo público, así como su relación con la forma de vida que los informantes describen.

Bionote: Héverson Gabriel Valderrama es licenciado en español y Literatura de la Universidad Industrial de Santander - UIS, estudiante de la XII cohorte de la Maestría en Semiótica de esta misma universidad. Miembro del Grupo investigaciones educativas Atenea y del grupo Cultura y Narración en Colombia Cuynaco. La investigación es dirigida por el doctor en ciencias del Lenguaje José Horacio Rosales Cueva. En la actualidad, también es docente cátedra, adscrito a la Escuela de Idiomas de la UIS.

# SEMIOTICS AND CONSUMPTION: INTERFACES WITH IMAGE, CULTURE AND COMMUNICATION

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*The present session integrates the researches in the area of the semiotics of Charles Peirce, in the interface with other theories of communication and studies of consumption, privileging the image like emblematic manifestation of the contemporary society. In this sense, the works that maintain a dialogue with anthropology, marketing, consumption, advertising and brand studies are privileged. It also integrates investigations from the semiotic method extracted from the General Theory of Signs and its interfaces with ethnography and other qualitative methods in the digital media and face immersions.*

**ANDACHT, FERNANDO**; Universidad de la República (Udelar), Uruguay (fernando.andacht@fic.edu.uy)
**Towards a Peircean redefinition of the social imaginary in the realm of YouTube: how to redeem a popular and vague theoretical notion**
Abstract: This paper is based on a question: can we recover the notion of 'social imaginary' to use it as a reliable analytical tool for media studies? The concept is widely used in social sciences and media studies, however, more often than not it is used with total disregard for its epistemological purport, which jeopardizes its heuristic value. I attempt to redefine the social imaginary concept and redeem its analytical relevance from its present polysemic vagueness. Despite its philosophical and psychoanalytic origin (Sartre, Lacan, Castoriadis, Taylor), this notion could benefit from being redefined in terms of Peircean semiotic. My approach is based on Peirce's phaneroscopic categories, and on the iconic working of the human imagination. As a case study for this redefined concept, I use a YouTube weekly series called *Tiranos Temblad*, which consists of an odd medley of amateur videos drawn from this social media website. They discuss or enact the ways of a small Latin American nation, namely Uruguay. Some videos are local but many come from abroad. The latter enthusiastically praise Uruguay but they display a lack of the most elementary knowledge about it, as the voice over narrative never fails to remark and celebrate in a deadpan style that makes the series curiously funny. I claim that this web series is a parodical revisiting of nationalism and of the rebranding of a nation.

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**The abduction at your fingertips: a preliminary study on the decision-making while playing**

Abstract: The present paper aims at presenting the concept of abduction by the semioticist Charles Sanders Peirce and relates it to the decisions made by the digital games players while they are playing. These decisions have two characteristics: 1) They require strategic thinking, which occurs as a "telescopic investigation" (Johnson, 2005), one of the scientific thinking's manifestations, and 2) They often need to occur quickly, with no conscious decisions (McDonald, 2012). According to Peirce, the abduction, sometimes also called "divination", are inferences outside of our conscious control. Even calling them "uncontrollable" or understanding them as "unconscious inferences," he understands them as possessing a perfectly defined logical form. Nevertheless having Peirce placed the abduction as the first stage of a scientific investigation, we want to discuss how much it is present in playing digital games. We interviewed 5 young players or young adults (Lidz, 1983) who reported on their play decisions to verify our hypothesis.
Bionote: Arlete dos Santos Petry is Assistant Professor of the Department of Arts of the Federal University of Rio Grande do Norte. She holds a degree in psychology, master's degree in education and PhD in communication and semiotics. She has researched on themes such as games, authorship, knowledge production and digital games. Her research themes include philosophy, semiotics, education and psychoanalysis. She joined research groups granted by Edicts like BNDS - Censo Brasileiro da Indústria de Jogos Digitais (Brazilian Census of Digital Games Industry) and CNPq (n. 478295/2011-1). She is also a science advisor of various magazines, like Informática na Educação (UFRGS), Contracampo (UFF); and of events, such as SBGAMES: Simpósio Brasileiro de Desenvolvimento de Jogos e Entretenimento Digital (Brazilian Symposyum on Game Development and Digital Entertainment), SBIE: Simpósio Brasileiro de Informática na Educação (Brazilian Symposyum of Computer Science on Education) and Iberian Conference on Information Systems and Technologies. Arlete dos Santos Petry is the author of the book "Jogo, Autoria e Conhecimento: fundamentos para uma compreensão dos Games" and the co-author of "Jogo, Arte e Educação".

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**Cinematographic image and thought at the confluence of Peirce's and Deleuze's theories: affection image and iconicity in focus**

Abstract: This paper presents results of a research financially supported by FAPESP, which addresses the relation between thought and cinematographic image, from theories developed by Gilles Deleuze at the confluence with Charles Sanders Peirce's theories. The two books: The movement image – Cinema 1 and The time image – Cinema 2 make up the corpus of the research. Among the divisions of the movement-image – perception image, action image and affection image – a concept developed by Deleuze in Movement Image – Cinema 1, for the present paper, one has focused the affection image. Aiming to explicit how Deleuze develops the concept of affection image founded on Bergson and, afterwards, analyzing it from Peirce's phenomenology, one presents reflections both about the movement image and its subdivisions, as well as about the phenomenological categories established by Peirce. Following, one classifies the affection image, based on definitions and classifications extracted from the speculative grammar, one of the branches of semiotics or logic, the general science of signs, developed by Peirce, highlighting the different levels of iconicity. The importance of this paper lies upon the problematic relation indexicality/iconicity in the affection image, when it comes to understand the modes of action of the cinematographic sign.
Bionote: Maria Ogecia Drigo has a PhD in communication and semiotics at the Pontifical Catholic University of São Paulo, Brazil and a post-doctoral degree from the University of São Paulo, Brazil. She is Professor of the postgraduate program in Communication and Culture at the University of Sorocaba.

**KOO, LAWRENCE**; Casa Semio, Brazil (lawrence.koo@gmail.com)
**Semiotics, mediatization in startups: the perspective of entrepreneurs**

Abstract: One of the most important movements of the current economy is the adoption of the startup modality for initiatives for a new business, generally it is considered as disruptive proposals, in other words, solutions which are unknown in the market, so these are solutions that have no previous experience, they are proposals that are not expected by the great majority of population and are not always easy to understand. Within the context of the world of entrepreneurs, one of the strengths of their initiatives lies in the power of networks where their initiatives are embedded. The big difference between winning projects and failures is their ability to communicate their proposals. We want to make an analysis from the perspective of the categories of Peircean semiotics the different approaches adopted by sample initiatives and the results obtained from these projects.

Bionote: Lawrence Koo is a semioticist, he holds Ms and PhD degrees in communication and semiotics by PUC/SP, and post-doctorate by ECA-USP. He is a mechanic engineer by Aeronautic Institute of Technology (ITA) and post-graduated in marketing administration by FGV and Wharton School of University of Pennsylvania. Previously, Lawrence worked for 24 years in IBM Brasil, and was also Dean of Administration in PUC/SP. Currently, he is Professor of Administration Department of PUC/SP and a partner of Casa Semio.

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### The relationship between object and users: a restraint or an interaction?

Abstract: From the viewpoint of Umberto Eco and Roland Barthes, an artefact can be defined as its function having been symbolized. Every design object communicates so as to realize its own adequate function. This means to induce a certain action so that a specific function is used in accordance with societal practices. That is how design obtains a social meaning. Thus, for a successful communication, an interaction between object and its user should take place first. This refers to the interaction between designer's intention and actual user's interpretation. An important concept is Gibson's affordance concept. In the sense that it induces users' adequate actions when it comes to the use of product and suggests information and direction but limited to certain actions, it has a binding force and forcibleness. This is a physical and psychological restraint and object's affordance can bring about sensory inclination. Therefore, the examination of how object's binding force and its customary attributes apply to the human in the modern era is an important task in the perspective of the interaction between humans and object.

Bionote: Jin Young Lee is a doctorate candidate at Korea University. He is an instructor in the department of linguistics at Korea University and has worked as a researcher at Center for Applied Cultural Research at Korea University since 2013. He received his Bachelor's degree in linguistics from Korea University in 2007 and a Master's degree in linguistics from Korea University in 2013. The title of his dissertation is "Semiotic Analysis of historic place, Jongmyo". He is interested in product semantics, design semiotics and his research is inspired by the question 'How signification and resignification work between human and space and human and objet?'. He attended the 11th World Congress of Semiotics in Nanging as the author of the paper titled "The Metaphysics of Simplicity: Several Semiotic Reflections on Spatial Modeling of Jongmyo".

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### Advertising as an overflowing sign: research and praxis

Abstract: The present text will discuss the evolution of the concept and the advertising praxis, moving from the more operational visions to the advertising ecosystem. It will present the impacts on the research in advertising and on the professional performance. It will guide the discussion: Advertising that reflects or publicity that constructs? Advertising as an expression of social values or constitutive of them? Through the semiotic analysis of the ECA USP Advertising Images Bank and ethnographic immersion (supports in the articulation between the anthropology and the Peirce – anthropossemiotic semiotics) in the cities of São Paulo, Rio de Janeiro, Recife, Natal, Barcelona, Murcia, Santiago and Vienna, during the years 2015 and 2016, I will present the systematization of the ethical and aesthetic manifestations of Global Contemporary Advertising.

Bionote: Clotilde Perez is a lecturer at the University of São Paulo and a PhD in communication and semiotics at PUC SP, Professor at the School of Communications and Arts at Universidade de São Paulo in Advertising, and a graduate and a post-graduate of communication science. Clotilde Perez is the leader of the Group of Semiotic Studies in Communication, Culture and Consumption (GESC3), editor of the Signos do Consumo Magazine, President of the Brazilian Association of Researchers in Advertising and Propaganda (ABP2) and founder of Casa Semio.

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### Semiotics, design and branding: analysis and project approaches

Abstract: The main proposal of this article is to present possibilities of theoretical and methodological approaches in the fields of semiotics, design and branding, aiming to contribute both to a design project and to the analysis of a design object. It is a predominantly theoretical study that promotes a bibliographic review in the three fields, recognizing points of affinity and divergence. Based on Peirce's three categories – firstness, secondness and thirdness, a parallel is stated among the three basic design dimensions – form, function and meaning – achieving a semiotic approach to the design. So far, this is not new. However, from the addition of the marketing component to this text, one can obtain a new theoretical approach, which is not only to study the object itself, but that inserts this object in the user context and that involves it in the symbolic sphere of the brand. The collaboration proposal of the research is then presented, finding, at the intersections of the three basic dimensions, methodological elements that can both support a broader analysis of design and project themselves in the design. The empirical dimension of the work is presented in semiotic analysis executed as an example of application.

Bionote: Bruno Pompeu is an advertiser and graduate of School of Communications and Arts (ECA-USP). He holds a doctoral and MA degrees in communication sciences from the University of São Paulo (PPGCOM-USP) for a thesis and dissertation based on the theory and method of semiotics. Since 2004, he has been a semiotic consultant, serving research institutes, advertising agencies and the industry in general. He is Professor at Istituto Europeo di Design (IED-SP) teaching semiotic subjects in postgraduate courses (MBA and MA), a member of the Semiotic Studies Group on Communication, Culture and Consumption (GESC3) and one of the founding partners of Casa Semio, a space dedicated exclusively to research and activities linked to semiotics.

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**El análisis semiológico aplicado al marketing o cómo descifrar los códigos culturales: las metodologías culturales de la semiótica**

Abstract: El análisis semiológico o semiótico aplicado al marketing es una poderosa herramienta de comunicación, ya que delimita y dirige los elementos necesarios para expresar eficazmente un mensaje. De esta manera, puede ayudarnos a reducir el margen de error en nuestra comunicación. El estudio semiótico está centrado en el análisis de los códigos de lenguaje; verbales, visuales, discursivos, comunicativos, de significación, entre otros, variando siempre sus metodologías de acuerdo a los objetivos y a su movimiento cultural. Ahora bien, ¿cómo leer los mensajes y códigos comunicativos? ¿Cómo se delimitan los alcances para el entendimiento? ¿Cómo puede la teoría semiológica recuperar los códigos culturales? ¿Qué es lo más importante en la lectura de un código? ¿Cómo se tienden la relaciones socio-culturales en la investigación semiológica? Son algunas de las preguntas que un investigador de la cultura y el marketing se hace cuando aplica la teoría semiótica.

Keywords: análisis, semiótico, marketing, códigos, cultura.

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**The subversion of the signing nature of the *charge*: for an interpretation of the sense potentiality via Peirce's semiotics**

Abstract: The new configurations of the political/journalistic charge and the sense potentiality yielded from them is the matter of this article. Being traditionally regarded as a cultural manifestation, which semiotic natures is marked by conflict, it is responsible for laughter outbreak; our purpose is to reflect on the subversion of such character moved to an action/reaction. Thus, one presents some conjectures about such journalistic genre that, by addressing the war in Syria, uppermost concerning the immigrants' saga, transgresses nothing less than the symptom preconized by Bergman as proper to laughter: insensitiveness. In order to achieve such a purpose, we base on Bergson and Bakhtin, to think about the desacralizing and parodic power that is inherent to the nature of charge, which is the foundation of our reflections on the deviations; leading by aspects from Charles Sanders Peirce's semiotics, we examined how such perversion occurs, which is concretized along the course of Peirce's categories that go from secondness to firstness, or from the path traced by the sign from the index to the icon, in its relation to the object, ending up violating the standards regarding what is laughable – a territory of the poetical.

Keywords: Peirce's semiotic sign, charge, secondness/firstness, index/icon.

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**Sign systems, IT systems, translation processes**

Abstract: Sign systems can be categorised in many ways, one of them is the division in social sign systems and formal sign systems. In the former, full semiosis is possible, in the latter the interpretation of signs is determined by formal rules. IT systems are based on formal sign systems, and users of IT systems are continuously translating between social and formal sign systems. The simultaneous use of multiple sign systems in social, physical and system worlds defines their semiotic behaviour. Implementing a new IT system will have an impact on this behaviour, and not only in ways managers and IT consultants are prepared and planning for. Reductive model based rational thinking leads to systems that may not be a good fit for the organisational reality. For a semiotically sound way of developing and implementing IT systems, the direction of thinking should be reversed. Information processing issues should be analysed from the full range of sign systems involved, taking into account different types of translation processes: (1) in automation social and/or physical processes are translated into formal models; (2) in working with information systems the user is translating between social and formal sign systems. In my paper I will analyse the various sign systems, as well as the intersemiotic translation processes involved.

Keywords: organisational semiotics, translation, sign systems.

Bionote: Coen Suurmond is a practitioner/researcher in organisational semiotics, working as a consultant in developing information systems for the shop floor of food processing industry. He has been interested in semiotics since the early eighties, and especially in the semiotic aspects of perception and behaviour in everyday business routines. His work is based on and inspired by the semiotic and pragmatic approaches of Peirce, the analysis of systems and life world of Schütz and Habermas, the language-as-action analysis of Austin and Grice and on the analysis of the use of patterns/forms/signs in

perception and behaviour by De Groot (psychology), Van Heusden (semiotics), De Geus (organisation theory) and Edelman (neurology). The interest in semiotics, perception and acting combines fruitfully with observing day-to-day human behaviour on the shop floor in an organisational setting and analysing how physical reality, organisational reality and system reality meet each other.

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**Semiotics, branding and consumption: street signs and diversity on the catwalk**

Abstract: The paper aims to explore the contact points between the areas of semiotics, the study of brands and consumption from the analysis of the Lab brand fashion show during the São Paulo Fashion Week (SPFW) 2016. Considering the fact that the brand is owned by the Brazilian rapper Emicida, it represents aesthetic and discursive traits of rap as a cultural and media product, a fact previously unheard of in an event of the magnitude of SPFW. The fashion show, in its costumes, scenographic and sound dimensions, carries sign elements present in the rapper's artistic production, linked to ethnic-social diversities and established patterns of beauty in the fashion world. The theoretical-methodological reference privileges both the Peircean semiotic in its dynamic vision of the process of signification and the Greimasian semiotics in its focus on the generative stracts of meaning, contemplating the understanding of brands as media (TRINDADE, PEREZ, 2014) and anthropological postulates that weave an approximation between culture and consumption (MCCRACKEN, 2003). With this, it intends to identify how the manifestations of the Lab brand in SPFW 2016 express trends of the contemporary fashion and culture, evidencing the importance of the consumption in the process of identities construction.

Keywords: semiotics, brand, consumption, rap music, fashion.

Bionotes: Gustavo Tristão is a public relations specialist, graduated from the School of Communications and Arts (ECA-USP). He is a Master student in Communication Sciences from the University of São Paulo (PPGCOM-USP), and has been developing a dissertation about the relationship between rap and consumption in the city of São Paulo, with semiotics as one of the areas of study contemplated in his research. He has experience in the area of Communication, with emphasis on consumption and media uses in social practices, working mainly on the following topics: popular writing communication, rap, consumption, mediations, culture, media and brand. Researcher of GESC3 – Group of Semiotic Studies in Communication, Culture and Consumption. Clotilde Perez is a lecturer at the University of São Paulo and a PhD in communication and semiotics at PUC SP, Professor at the School of Communications and Arts at Universidade de São Paulo in Advertising, and a graduate and a post-graduate of communication science. Clotilde Perez is the leader of the Group of Semiotic Studies in Communication, Culture and Consumption (GESC3), editor of the Signos do Consumo Magazine, President of the Brazilian Association of Researchers in Advertising and Propaganda (ABP2) and founder of Casa Semio.

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**Branding Greece as a destination across the world: multimodal metaphor and metonymy interactions between image, text and typography**

Abstract: From the 30's until the onset of the economic crisis in 2010, the Greek National Tourism Organisation (GNTO) ran an impressive number of advertising campaigns. Posters and print ads were the most powerful tools used to promote Greece as a unique tourism destination. From this perspective, a print ad is a kind of "compressed message" through which a country conveys its brand promise: what are its core values, the unique experiences offered, to what extent can it live up to the visitor's expectations? In this paper, we explore the ways in which pictorial and verbal elements of the GNTO print ads built up the country's brand as a multimodal metaphtonymy (Goosens, 2003). Sociosemiotic analysis and cognitive metaphor theory (Lakoff, 1993; Forceville, 2009; Kövecses 2010; 2013) are used on a purposive sample of 4 print advertisements from 4 different campaigns to extract the prevailing visual and verbal metaphors and metonymies as well as the way in which they interact and depend upon each other. The denotative and connotative messages of images are examined in respect of their accompanied verbal messages, not only from the perspective of linguistic meaning, but also through their graphic and typographic rendering (Barthes 1977, Bertin, [1967] 2011). We also touch upon a cross-cultural cognitive linguistic perspective underlying the metaphor/metonymy universality (Kövecses 2008).

Keywords: destination branding, multimodal metaphtonymy, sociosemiotics, graphic design, typography.

Bionotes: Elli Vazou has studied Greek Language & Literature and has an MSc in Linguistics (First Class Honours). She graduated with First Class Honours from the Department of Tourism Economics & Development at the National School of Public Administration. For two years she worked at the Greek National Tourism Organisation as an online web content curator and chief editor as part of the administrative team of the VisitGreece portal. She was also responsible for administrating the project "Multimedia & multimodal promotion of the civilization and tourism of Greece", concerned with creating a new internet portal for the GNTO. Her work involved co-writing studies (calls for tender) concerning the standards and appraisal criteria for web-based texts, and branded content in general. At the present time, she works for the Ministry of Tourism. She is also studying for a PhD in Linguistics; the subject is "Online advertising and creating tourist destinations; The case of the Greek National Tourism Organization.". Evripides Zantides is Associate Professor of Graphic Communication and Head at the Department of Multimedia and Graphic Arts at Cyprus University of Technology. His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Design biennials and other international exhibitions. He is involved as a reviewer in scientific journals, in educational, conference and exhibition evaluation committees and he is the delegate for Cyprus in the Association Typographique Internationale (ATypI), as well as in the International Association for Semiotic Studies (IASS-AIS). In addition, he is a member of the Hellenic Semiotic Society (HSS), the International Association for Visual Semiotics (AISV) and founder member of the Cyprus Semiotics Association (CSA) and the Graphic and Illustrators Association of Cyprus (GIC). His research interests are based on semiotics in the process of fine or applied audio/visualization of verbal language,

using image, text/typography and sound. He is the founder and director of the Semiotics and Visual Communication Lab of the Cyprus University of Technology (www.svclab.com).

**VIDAL AULADELL, FELIP**; Open University of Catalonia (UOC), Spain (fvidala@uoc.edu)
**Brand shaping mechanisms: Camper and Moritz as case studies of signification advertising**

Abstract: In today's advertising we are witnessing the inflation of the imaginary content in the semiotic production of brands. Such process needs to be understood in the framework of the evolution of signification advertising and the increasing virtualization process of late capitalism. In any case, at present, Web 2.0 tools and Big Data foster building brand imagery through a plurality of media which have brought about major changes in the advertising formats and strategies. Currently the advertising activities used to build a brand include the use of microsites in social media, mobile marketing, digital signage, guerrilla marketing, event marketing and hybrid advertising techniques such as advergames. The increased investment in alternative media to traditional advertising and the Internet is giving rise to the emergence of a new multi-platform media ecosystem. The aim of this paper proposal is to conceptualize and exemplify a renewed semiotic production which uses different shaping mechanisms: a) the use of several typical and atypical media and interfaces of advertising, b) the brand's narrativization and c) the embodiment of the brand through consumers' activity. In this way —as we can notice by analizing the relevant case studies of two well-known Spanish brands: Camper and Moritz— today's advertising goes beyond the screen and manages to create spaces and events, meets the need for materializing the imaginary content of increasingly virtualized brands. This is done, in turn, by offering consumers a "genuine" experience which is ultimately an undeniable simulation of itself.

Keywords: brand, advertising, experience, consumption, Internet.

Bionote: Vidal Auladell is a PhD in communication studies from Complutense University of Madrid with a dissertation entitled "The Value of Experience in Signification Advertising". He graduated in law from Girona University and in Philosophy from UNED and obtained an MA in history of philosophy, aesthetics and culture theory, from Barcelona University. Vidal Auladell is Adjunct Professor at Open University of Catalonia (UOC) Arts and Humanities Department and member of the research group Studies in Culture and Society (GRECS - UOC). The main publications are: Vidal Auladell, F. (2017): "Signification Advertising and its Evolution" in Hamilton, J. F., Bodle, R., Korin, E. (Eds), Explorations in Critical Studies of Advertising, Routledge, 155−166, and Vidal Auladell, F (2016): "Media and the Creation of Brand Value in Signification Sdvertising. The Definition of a Model and Case Studies: Muji, Moleskine, Bench", in Zilles, K and Cuenca, J. (eds.). Breaking Business Models. Breaking The Traditional Value Chain, Peter Lang Publishers, New York, 133−151.

**ZANTIDES, EVRIPIDES**; Cyprus University of Technology, Cyprus (evripides.zantides@cut.ac.cy)
**Interrelations and multi-semiosis of national identity and cultural meanings in print advertisements of Cyprus airways: our destination is us**

Abstract: Banal nationalism as a matter of principles, traditions, habits and beliefs which define national identity through practices of the everyday (Billing, 1995) comprise among other, the social interactions of reading and sharing information in the context of popular culture, as well as through advertising. The invention of printing in the middle of the 15th century has been revolutionary for the establishment of graphic and visual communication, and has contributed radically to the construction of "imagined-communities" which share a common knowledge of national belonging without ever really knowing each other (Anderson, 1997). For Foster (2002), the process of nationalizing commodities in advertising reflects attributes of the consumers through shared consumption practices that form 'nationess'. The aim of this paper is to present the dominant cultural characteristics of nationality that prevail in a purposive sample of advertisements of Cyprus airways, the official national airline of Cyprus. It will do so through semiotic analysis, by investigating the interrelations that exist between the verbal and non-verbal messages of print advertisements. Specifically, it will explore the semiotic parameters within images, linguistic meanings, graphic design and the typographic rendering of language (Barthes, 1977; Bertin, [1967] 2011).

Keywords: semiotics, national identity, interrelations, advertising, visual communication.

Bionote: Evripides Zantides is Associate Professor of graphic communication and Head at the Department of Multimedia and Graphic Arts at Cyprus University of Technology. His professional activities include the presentation of research papers at a number of journals and international conferences on semiotics, graphic design education, typography and visual communication, and his participation, with distinguished work, in refereed Art and Design biennials and other international exhibitions. He is involved as a reviewer in scientific journals, in educational, conference and exhibition evaluation committees and he is the delegate for Cyprus in the Association Typographique Internationale (ATypI) and the International Association for Semiotic Studies (IASS-AIS). He is also a member of the Hellenic Semiotic Society (HSS) and founder member of the Cyprus Semiotics Association (CSA) and the Graphic and Illustrators Association of Cyprus (GIC). His research interests are based on semiotics within image, text/typography and sound. He is the founder and director of the Semiotics and Visual Communication Lab of the Cyprus University of Technology (www.svclab.com).

# SEMIOTICS AND SEMIOTICS

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**Umberto Eco's theory of aesthetic textual interpretation**

Abstract: Umberto Eco develops his own concepts on the interpretation of literary texts where he refers to three important elements that are highlighted in his theory of textual interpretation, namely, the intention of the author, the intention of the text and the intention of the reader. Eco's theory of interpretation approves the plurality of interpretations a text can generate, but at the same time these interpretations should not contradict each other or at least agree on what the text is not. On the light of this, the purpose of this paper is to discuss some issues related to Umberto Eco's theory of textual

interpretation and answer some questions as: 1) What are Eco's views and perceptions on interpretation (limited interpretation, overinterpretation, good and bad interpretations, conjectures and abduction); 2) How does the unlimited semiosis take place in a text?; 3) Considering the sign as the starting point of a process of interpretation, how does the theory of the sign govern the textual interpretation?; 4) What textual strategies does the writer use to construct his model reader?; 5) Which practical strategies does Eco suggest to the empirical reader to undergo during his interpretation of the aesthetic text?

Bionote: Mega Afaf is an assistant teacher at the Department of English, Faculty of Arts and Languages, University of EL Oued, Algeria, since 2007. Mega Afaf holds a Master's degree in comparative stylistics (2007). In 2016, Mega Afaf took part in the international conference held in Sozopol, Bulgaria, about doing semiotic research with a research paper entitled "Umberto Eco Postmodern Perception of the Literary Work". At present, Mega Afaf teaches postmodern British and American literature for Master's degree students, and is registered as a second year doctoral student at the Department of English, University of Constantine 1, Algeria, with the research work on Umberto Eco's novel "The Name of the Rose". Research interests include semiotics, literary theory, literary criticism discourse analysis and literary semiotics.

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**Umberto Eco's compositional analysis, model reader and possible worlds in Road Dahl's short story: *The Landlady***

Abstract: Umberto Eco develops his own concepts on the interpretation of literary texts where he refers to three important elements that are highlighted in his theory of textual interpretation, namely, the intention of the author, the intention of the text and the intention of the reader. Eco's theory of interpretation approves the plurality of interpretations a text can generate, but at the same time these interpretations should not contradict each other or at least agree on what the text is not. In the light of this, the purpose of this paper is to discuss some issues related to Umberto Eco's theory of textual interpretation and answer some questions as:1) What are Eco's views and perceptions on interpretation (limited interpretation, overinterpretation, good and bad interpretations, conjectures and abduction). 2) How does the unlimited semiosis take place in a text? 3) Considering the sign as the starting point of a process of interpretation, how does the theory of the sign govern textual interpretation? 4) What textual strategies does the writer use to construct his model Reader? 5) Which practical strategies does Eco suggest the empirical reader should undergo during his interpretation of the aesthetic text?

Bionote: Mega Afaf is an assistant teacher at the Department of English, Faculty of Arts and Languages, University of EL Oued, Algeria, since 2007. Mega Afaf holds a Master's degree in comparative stylistics (2007). In 2016, Mega Afaf took part in the international conference held in Sozopol, Bulgaria, about doing semiotic research with a research paper entitled "Umberto Eco Postmodern Perception of the Literary Work". At present, Mega Afaf teaches postmodern British and American literature for Master's degree students, and is registered as a second year doctoral student at the Department of English, University of Constantine 1, Algeria, with the research work on Umberto Eco's novel "The Name of the Rose". Research interests include semiotics, literary theory, literary criticism discourse analysis and literary semiotics.

**BENNETT, TYLER JAMES**; University of Tartu, Estonia (tyler.bennett1984@gmail.com)

**Schematic intersection of post-structuralism and cognitive semiotics**

Abstract: Post-structuralism has been replaced by cognitive science as the trendy informer of semiotics. The distrustful critic of universals is useless for instrumental ends. The decline of the humanities demands that researchers in the field harvest tangible, verifiable edibles. On top of this is heaped the claim that there is no common philosophical basis between cognitive semiotics and post-structuralism, but consider this. Conceptual metaphor theory empirically proves the pseudo-propositional structure of cognition; the way by which the copula assures us that the information furnished about the subject by the predicate is accurate is the model for cognition as such. Old Kant told us this some two hundred years ago. He called it the schema, and the formalization of this insight led down the right hand path to analytic philosophy. The left hand path, which terminates broadly in post-structuralism, departs from the very same insight, but with a diametrically opposed ethos. Where the former bends this 'secret mechanism in the soul' to instrumental ends, the heritage of the latter has always been to warn against those 'culture manufacturers' and to expose the particulars subsumed by their bad totalities. When you hear the statement from a semiotician that post-structuralism has no common philosophical heritage with cognitive semiotics, or that there is no use for this paranoid ethos in the 21st century, know that it is little more than an index that this particular semiotician accepts the marginalization of the humanities in favor of more easily monetized disciplines. The fusion of the two sides of the contemporary schematic coin is a biosemiotically informed approach to ideological critique in the vein of Michel Foucault and Theodor Adorno.

Bionote: Tyler James Bennett is from Seattle, Washington. He is interested in Peircean bio- and cognitive semiotic approaches to ideology, mass culture, schematization and aesthetics. He is a PhD candidate, researcher and lecturer at the University of Tartu.

**BROŻEK, ANNA**; University of Warsaw, Poland (broscius@gmail.com)

**Semiotics: an interdisciplinary field or a transdisciplinary conceptual scheme**

Abstract: Terms "interdisciplinarity" and "transdisciplinarity" are very popular nowadays. As it usually happens with popular terms, they became ambiguous and vague. One may ignore this fact and hope that people may communicate despite this imperfectness of terminology. However, one may also analyze and reconstruct respective concept and propose regulatory definitions which would make the terminology more accurate. The first aim of the paper is to propose a reconstruction of concepts of interdisciplinarity and transdiciplinarity. At the point of departure, some of presently used senses of the terms will be analyzed, namely: (1) A given research field is (said to be) interdisciplinary when it is examined by many disciplines (but

using various methods). (2) A given conceptual scheme is (said to be) transdisciplilary when it may be used in many disciplines. The second aim of the paper is to show the status of semiotics in light of those analyses. Its field – namely the world of signs – is (and has to be) examined by different disciplines (psychology, linguistics, logic, etc.); therefore semiotics is interdisciplinary. As a discipline which provides a conceptual scheme for many particular disciplines (theory of literature, of art, of music etc.), it is *par excellence* transdisciplinary.

Bionote: Anna Brożek is a philosopher, pianist, music theoretician, professor of philosophy at University of Warsaw; the author of nine books (among others: "Kazimierz Twardowski. Die Wiener Jahre" (Springer, 2011); "Theory of questions. Erotetics through the prism of its philosophical background and practical applications" (Rodopi/Brill, 2011)) and several dozen of articles in the domain of semiotics, methodology, ontology, musicology and history of Polish philosophy.

**CHÁVEZ BARRETO, EUGENIO ISRAEL**; University of Tartu, Estonia (chavezbarretoei@gmail.com)
**On *Substance*: rom Hjelmslev to Luis Prieto**

Abstract: The notion of *substance* plays a major role in structural semiology. However, what is to be understood under such notion can be a matter of discussion. The aim of this paper is to show that Prieto's understanding of substance in as much drifts apart from Hjelmslev's, can be very useful to throw light upon current topics about semiotics and cognition, as long as for Prieto, semiotics deals with the *raison d'être* of knowledge itself. Substance, in Prieto's thinking is much more close to a conception of "material reality", or even to the idea of a mind independent reality. This position supposes that substance will have a major role in determining what kind of *form* one is able to derive from it. This goes against Hjelmslev's claims, in which substance manifests form. What is a stake in this discussion is whether an object of knowledge imposes its material features upon the cognizing subject, or if it is the cognizing that imposes formal features upon a given cognized substance. Following Prieto, we will show that cognitive processes, as long as they are regarded as semiosic processes, are always in a tension between the cognized material reality, i.e. substance, and the semiotic structure that determines such knowledge, i.e. form

Bionote: Eugenio Israel Chávez Barreto is an MA student of semiotics at the University of Tartu, Estonia. He studied linguistics at the Escuela Nacional de Antropología e Historia (ENAH, México). His main interests are semiotics and cognition, logic, linguistics and semantics.

**FESHCHENKO, VLADIMIR V.**; Russian Academy of Sciences, Novosibirsk State University, Russia (takovich2@gmail.com)
**Iconicity as a challenge in translating experimental poetry**

Abstract: The paper discusses some difficulties and solutions in translation of experimental poetic texts, related to preserving or modifying the text's graphic layout. It is generally admitted that the avant-garde activated all levels of verse, including the graphic and visual dimension. The classical forms of verse, which are reproduced and easily recognized in culture, were replaced by the deformation of the sign and, particularly, the deformation of iconicity. My analysis will consider the cases of poetry written by W. Kandinsky, S. Mallarmé, G. Apollinaire, E.E. Cummings, G. Ungaretti, H. de Campos. In some of such cases the text's graphic design is transferrable and the language of the poem translatable, in others it is not. The autographical (hand-drawn) text, similarly to painting, is not translatable, and the allographical (typeset) allows for code-shifting to more or less cognate languages. I would propose a new term for translating the graphic design of a poem. By analogy with "phonetic translation" (which preserves the sound texture of the poem sometimes at the expense of semantic fidelity) this new type can be called "graphic translation", which preserves the graphic and metagraphic forms of the original text in rearrangement of its lexical elements in translation.

Bionote: Vladimir Feshchenko, PhD, is Senior Research Fellow, Deputy Head of Research and Educational Centre for Communication Studies, and Supervisor of Research Project 'Linguistic Technologies of Knowledge Transfer in the Humanities' (2014−2016). He has over 80 publications in theoretical linguistics, poetics, semiotics, translation studies and is the author of two books: "Laboratory of the logos: language experiment in avant-garde creativity" (2009) and "The creation of the sign. Essays in linguistic aesthetics and semiotics of art" (2014, co-authored with O. Koval'). Feshchenko translated G. Stein, W. C. Williams, M. McLuhan, M. Palmer, E. E. Cummings into Russian and is a member of the editorial board of Critique and Semiotics journal.

**GRIFFIN, JONATHAN GRANT**; University of Tartu, Estonia (jgrantgriffin@gmail.com)
**Semiotics of Kenneth Burke: an overview**

Abstract: Kenneth Burke has some fantastic semiotic concepts in his work, centered especially around the theme of *motive* or *purpose* behind action – an important semiotic concept itself. Burke has received plenty of attention at various times throughout the last 50 years or so, but looking at his work in a specifically semiotic light has apparently not been so common. What we will do in this talk is give a picture of what work on Burke within semiotics looks like up until this point (focusing especially on writings published in our major, long-term journals, such as *Semiotica*), as well as extend the major semiotic concepts in Burke that such previous scholarship has either already treated or left out. As an aspect of that last aim, we'll connect some of Burke's concepts to concepts from more contemporary writing explicitly tied to our semiotics field – such as that of Kalevi Kull. This discussion should be useful for anyone else who may want to pick up the trail of Burke within semiotics or those interested in the role of motive in meaning making and worldview building.

Bionote: Jonathan Griffin is a PhD student at the University of Tartu under Kalevi Kull and Mihhail Lotman. His dissertation focuses on a certain semiotic view found in Kenneth Burke's work – and a further extension of that view. Of particular interest is the role of motive/purpose behind choice in semiosis, the creation of worldview, and experience.

**GVOŽDIAK, VÍT**; Czech Academy of Sciences, Czech Republic (v.gvozdiak@gmail.com)
**Similarity between existential and token:token model**

Abstract: This paper will further elaborate Ivo Osolsobě's view on a broadly discussed notion of similarity and iconicity with particular focus on what Osolsobě calls token:token model, i.e., a situation when the object of epistemological interest is neither a single token nor its type but a particular token as a model of another token of the same series. Despite its seemingly limited effectiveness, token:token modelling turns out to be a relatively strong explanatory principle, including art and scientific methodology, as sketched out by Osolsobě himself. The soundness of token:token modelling will be discussed in the context of other approaches (namely, those proposed by Nelson Goodman and Umberto Eco) and employed as a general framework for differentiation of such ambiguous terms as imitation, simulation and emulation.

Keywords: iconicity, I. Osolsobě, imitation, simulation, emulation.

Bionote: Vít Gvoždiak is a researcher at the Institute of Philosophy, Prague (Czech Republic). His research interest focuses on questions of theoretical semiotics and comparative theory of signs. He is the author of several books, including "Jakobsonova semiotická teorie" (Jakobson's Semiotic Theory, 2012, 2014), two-volume "Základy semiotiky" (The Basics of Semiotics, 2014) and most recently "Česká teorie" (Czech Theory, 2016), a book on the history of Czech semiotics in the second half of the 20th century. He co-edited an anthology on general linguistics, philosophy and semiotics "Tygramatika" (with D. Faltýnek, 2013) and forthcoming "How to Make Our Signs Clear. Limits and Perspectives on Peirce's Theory of Signs" (with M. Švantner, 2017). Vít Gvoždiak is a current chair of the Semiotic group (part of the Czech Society for Cybernetics and Informatics) and a member of IASS/AIS executive committee.


**IVANYK, STEPAN**; The Institute of Philosophy at the University of Warsaw, Poland (s.ivanyk@gmail.com)
**On methodological significance of semiotic research in the Lvov-Warsaw School**

Abstract: In my talk, I would like to demonstrate concrete examples of semiotic research carried out by prominent representatives of the Lvov-Warsaw School (such as Kazimierz Twardowski, Jan Łukasiewicz and others) and point out their methodological significance. In this way, I would like to show, how important is the developed conception of relationship between language and thought for gaining positive results in philosophical sciences. First of all, I would like to discuss the following topics: 1) The conception of semiotic function of adjectives and its application to justification of the necessity of making distinction between content and object of presentations; 2) The conception of elliptical expressions and its application to justification of the absolute theory of truth; 3) Analysis of the word "nothing" and its application to overthrow the idea of existence of non-object presentations; 4) Analysis of the word "is" ("are") and its application to explanation of the notion cause.

Keywords: the Lvov-Warsaw School, elliptical expressions, truth, non-object presentations.

Bionote: Stepan Ivanyk (born in 1982) is a Ukrainian philosopher, who has been researching the Lvov-Warsaw School of Philosophy. He is the author of over 80 scientific publications in English, Ukrainian, Polish and Russian. Ivanyk currently occupies the position of an assistant professor in the Institute of Philosophy at the University of Warsaw (Poland) and the head of Kazimierz Twardowski Philosophical Society of Lviv (Ukraine).


**LATES, TITUS**; Romanian Academy, Romania (titus_1ar@yahoo.com.ar)
**Transdisciplinarity and recessivity: a semiotic approach to cyberspace**

Abstract: The birth of cyberspace has led to questioning not only the criteria for defining virtual and transcendental in their relationship with reality but also the mechanisms to constitute the signification. I believe a satisfactory answer has been given regarding the status of reality of the cyberspace. An indication of this is the current use of the oxymoron "virtual reality". As for the mechanisms to constitute the signification, I try to clarify it starting from the transdisciplinary thesis on the dynamics caused by the simultaneous action of several levels of reality. According to it, the emergence of at least two different levels of reality in the study of natural systems is a capital event in the history of knowledge. I will show how this has an impact in the theory of signification as well. By connecting this idea to the one of accepting more levels of perception (via Husserl), I outline a conception about the constitution of signification in cyberspace as well as its perception to another level of reality. I further distinguish between the way of constituting the signification in cyberspace and the way of constituting the signification in our usual perception environment, calling on recessivity as it works as a structure of the world in the philosophical system developed by the Romanian philosopher Mircea Florian. At the end, I propose an image of the cyberspace as a favourable environment for memes, in contrast with the natural space marked by the manifestation of genes.

Keywords: cyberspace, transdisciplinarity, recessivity, virtual, (level of) reality.

Bionote: Titus Lates, PhD (University of Bucharest), is a scientific researcher at "Constantin Rădulescu-Motru" Institute of Philosophy and Psychology of the Romanian Academy. He has published articles in Romanian about C. S. Peirce in serials and books. His work in English includes "Kant in Romanian philosophy. The first 150 years", Revue Roumaine de Philosophie (2015). He is Editor-in-chief at the serial "Studii de istorie a filosofiei româneşti" (Studies on the History of Romanian Philosophy), edited by Romanian Academy. Subjects addressed in international meetings: "L'identité n'est pas seule: une approche sémiotique", 1ère Conférence Internationale Francophone en Science de l'Information et de la Communication (Bucharest, 2003), "Internet and Meaningless Life", International Symposium The Philosophical Relevance of Contemporary Challenges (Bucharest, 2007), "Language and Reality in El Mono Gramático by Octavio Paz", International Colloquium The Tradition of Rupture, (Bucharest, 2014), "The Adventures of Nobility of Spirit in Romanian Philosophy", 11th World Congress of the International Society for Universal Dialogue Values and Ideals: Theory and Praxis (Warsaw, 2016).

**LESICKA, OLGA**; University of Warsaw, Poland (o.lesicka@uw.edu.pl)
**Transformation of verbal signs as a result of interactions between language systems**

Abstract: Interlingual contacts foster not only the phenomenon of borrowing verbal signs from a donor language into a host language. This is the first stage of a much wider phenomenon which is interaction between the semiotic systems. The transfer of a sign itself from one system to another launches different processes connected with its adaptation in the host system – developing new syntactic structures (adaptation to the grammar rules of the host language), new relations between signs and their designata and new interpretations. An important role in the adaptation of new verbal signs in host languages plays a pragmatic aspect, e.g. the word *haker* (Eng. *hacker*) exists in Polish only with a negative connotation although in English it also has neutral meanings. As a result of interactions between language systems, the very meaning can become a borrowing. The already existing verbal sign in the host language is somewhat 'contaminated' with additional meaning which it has not had so far. The process of semiosis here is the interaction between language systems, which results in new meanings (which are actually new signs). The sign is, therefore, a reaction (according to S. Petrilli and A. Punzio) to the influence of cultural, social, political, economic, psychological and other factors.

Keywords: verbal sign, interaction, language system, borrowing, host language, donor language.

Bionote: Olga Lesicka, PhD, is Adjunct Professor at the Faculty of Applied Linguistics, the Department of Central and East European Intercultural Studies, the University of Warsaw, Poland. The areas of her scientific interests are linguistics, translation studies, terminological borrowings, language and the process of its development in the context of cultural studies and the lingual image of the world.

**MA, XIANGFEI**; Saint Petersburg State University, Russia (syan.ma@mail.ru)
**Three signs about the weather in the Russian language**

Abstract: The study of semiotics has now become a new international trend. It is very important to explore a possibility of integrating linguistics and semiotics. People in all countries of the world face a wide variety of weather phenomena every day. In the Russian language, there are three interesting signs –дождь(rain), снег(snow), град (hail). There are a lot of different ways to think about these three signs. In this paper, I will describe it in the Russian language. According to the Small Academic dictionary of the Russian language, we can see that as precipitation, these three kinds of the rainfall, which expressed through the signs, have a lot in common. All of them can be used with verbs such as "падать" (fall), "перестать" (stop). In Russian National Corpus the "дождь" (rain) and "снег" (snow) were seen as something to drink. They can mean a lot of falling objects. "Дождь" (rain) and "град" (hail) seen as bullets and arrow. They also could mean a thing, which happened suddenly. Viewed from the function point, the three signs may be used as the tools to clean up an unclean surface. Finally, all the three signs can be researched as some kind of sound in Russian linguistic consciousness. More particular examples will be found in the report.

Keywords: signs, weather, relations, Russian language.

Bionote: Xiangfei Ma was born 1987 in Shangdong, the central province of China. He holds a Bachelor's degree in the Russian language and literature, College of Heihe (Heihe, 2011), a Master's degree in the Russian language and literature, Heilongjiang University (Haerbin, 2012−2015). He is a graduate student at Saint Petersburg State University (Russia, 2015−2018). His research focuses on the investigation of stereotype view in different languages. The analysis is carried out on the basis of vocabulary definitions in explanatory dictionaries, examples of usage of the words in National Corpus and native speakers' polls results. The research is carried out in a cultural linguistic aspect in relation to Russian, Chinese and English language.

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**VENTSEL, ANDREAS**; Tartu University, Estonia (andreasventsel@gmail.com)
**Post-fact rhetoric and autocommunicative meaning-making**

Abstract: The presentation focuses on post-fact rhetoric and its autocommunicative meaning-making peculiarities. Social media allows spreading informational units very quickly and virally. By the time the critical interpreter has caught what is or is not reliable, a myriad of new informational units have been created and virally communicated. All that matters is that the information is visible and clickable, and what determines that is how it feeds into people's existing prejudices. Social media tends to lead communicators into echo chambers of similar-minded people or hermetic meaning-making. The discussion mainly relies on the theoretical frameworks offered by the semiotics of culture. One of the aims of the presentation is to widen the scope of understanding post-fact communication as an autocommunicative meaning-making process. The latter is usually related to learning, insight and innovation. The presentation shows the conditions of post-fact semiosis in which autocommunicative processes result in closed interactions, based on reproducing stereotypes and redundant content. We detect antithetical meaning-making, an orientation towards normative ("correct") texts and the prevalence of phatic communication as the main dominants that guide the closed autocommunication.

Keywords: autocommunication, phatic communication, echo-chamber effect, semiotics of culture, post-fact rhetoric.

Bionotes: Mari-Liis Madisson defended her PhD thesis "The Semiotic Construction of Identities in Hypermedia Environments: The Analysis of Online Communication of the Estonian Extreme Right" at the Department of Semiotics in Tartu University. She is currently working as a researcher in the Department of Semiotics and the Institute of Social Studies. She has published the following articles: "Autocommunicative meaning-making in online-communication of Estonian extreme right", Sign Systems Studies 44(3), 2016, 326–354 (co-author A. Ventsel); "The semiotic logic of signification of conspiracy theories", Semiotica, 2014 (202), 273−300. Andreas Ventsel is senior researcher of semiotics, Tartu University, Estonia. His main research-interests are related to political semiotics, online communication and radical public sphere. Articles: "Freedom of Speech" in the self-descriptions of the Estonian Extreme Right Groupuscules, National Identities, 18 (2), 89−104 (with M. L. Madisson); "Towards semiotic theory of Hegemony", Tartu University Press, 2009.

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**Semiotic studies of everyday speech communication based on the ORD corpus of spoken Russian**

Abstract: The paper presents the description of semiotic approach to studying daily life spoken language. The research is being carried out on the material of the ORD corpus, which is developed in St. Petersburg State University. The corpus is being created with the aim to study Russian spontaneous speech in natural communicative situations. Its collections contain more than 1250 hours of speech recordings, made by volunteers-participants, and represent valuable research data for many interdisciplinary studies like anthropological linguistics, behavioural studies, studies in pragmatics, discourse analysis, psycholinguistics, etc. The methodology of the given research is based on two approaches. The first of them is based on speculative understandings of the main concepts of daily-life spoken communication. Following this approach, the recorded conversations are to be annotated in accordance with this scheme, having as a result the statistics of their distribution. The second approach is "a technological one" and is based on the usage of specialized computer software. These programs allow to build conceptual nets peculiar to different communicative situations and to various types of participants.

Keywords: everyday language, speech communication, speech corpus, concepts, semiotic.

Bionotes: Gregory Martynenko, Dr. Sci. in Mathematical Linguistics, Professor at the Department of Mathematical Linguistics, St. Petersburg State University. Natalia Bogdanova-Beglarian, Dr. Sci. in Russian Linguistics, Professor at the Department of Russian Language, St. Petersburg State University. Sergey Chebanov, Dr. Sci. in Mathematical & Structural linguistics, ontology and theory of knowledge, Professor at the Department of Philology, St. Petersburg State University. A member of the International Association for Semiotic Studies (since 1999) and its Executive Committee (since 2004), International Society J. von Uexküll (Tartu, since 1993), the Linguistic Society of St. Petersburg. Tatiana Sherstinova, PhD in Applied and Computational Linguistics, Senior Lecturer at the Department of Russian Language, St. Petersburg State University. Olga Blinova, PhD in Russian Linguistics, Ass. Professor at the Department of General Linguistics, St. Petersburg State University.

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**The poetic language between mimesis and catharsis: a semiotic approach**

Abstract: That poetry is one of the first arts can be intuitively explained in terms of Aristotle's *mimesis* and *catharsis*, by understanding that the mimetic expression of the words can be amplified by the effect of an emotional purification. Rationally, to clarify the genesis and the resonant power of the (poetic) language implies two pluridisciplinary perspectives, namely: a) the contributions of semiotics, phonology and linguistics, neuro-physiology and biophotonics, in order to justify the mimetic dimension of the words by its sonorous *signifier*; b) the contributions of psycho-logics and psycho-analysis connected to literary hermeneutics, able to explain how the mental images and thoughts are becoming emotional states by the "lighted" *signified* of the words. Both perspectives are (auto)referentially connected – for a more explicit illustration – to the poetic/metaphoric language used by the authors. In this integrative way, the paper is complex, acknowledging the assumption of *sufi* thinkers that our words are "sounds full of light".

Keywords: mimesis, catharsis, semiotics, living light, resonance.

Bionotes: Shanti Nilaya is a Romanian philologist, writer and poet, living in the city of Iassy, Romania. She has successfully published books of poetry and essays in the Romanian language. She is an independent scientific researcher in the field of language and signed studies in academic Romanian Journals and literary texts in (inter)national humanistic publications, reviews of cultures, etc. She is sustaining public conferences and book presentations, art exhibitions, mass-media dialogues and courses in the field of literary creation and spirituality, contributing in this way at the presence of semiotics in agora. She is the literary secretary of the Romanian Association of Semiotic Studies (ROASS). Traian D. Stanciulescu is an architect and professor of semiotics at the "Al. I. Cuza" University of Iassy, Romania, doctor in semio-logics and doctorate coordinator, senior scientific researcher at the National Inventics Institute and associated professor at Akamai University of USA, president of ROASS. He coordinated many scientific projects as research director, published about 40 books in Romanian and English and sustained hundreds of public conferences in the fields of semiotics and creatology, biophotonics, human optimization and integrative medicine. He is an active member of many (inter)national associations. As a scientific inventor, he received prestigious (inter)national distinctions and awards.

**RANDVIIR, ANTI**; University of Tartu, Estonia (randviir@ut.ee)

**Manipulation of 'culture' by culture**

Abstract: In transdisciplinarity, multi- or interdisciplinary selectivity has been replaced by understanding the complexity of the object-world and, like 'culture' once, scholarship has become a 'storehouse of pooled learning'. This entailed a new attitude: methods of analysis must emanate from research objects themselves, rather than from the free will of the analyst. Thus, the fusion of matter on the object world had to bring along merging processes on the metalevel. As the object-level and the metalevel are mediated by the researcher, we reach the so-called three-world Venn diagram, where integration processes apply both to the objects analysed, the level of methodology, and the cognitive map of the both in the head of the researcher. Thus, the intertwined semiotic relations present in every of the three worlds multiply. The object-level and the metalevel are inherently interdependent, making it possible to rotate them not only retrospectively but also showing dynamism in any given epoch. In spite of relations in and between the three worlds leading to the "airman's dilemma", the

semiotic essence of cultural phenomena can still be analysed even by such macro-scale examples as dynamism between culture cores and its peripheral occurrences (the impact of subcultures on the definition of culture).

Keywords: transdisciplinarity, environment, knowledge, representation, culture.

Bionote: Anti Randviir is Senior Researcher at the Department of Semiotics, University of Tartu, Estonia.

**RATTASEPP, SILVER**; University of Tartu, Estonia (rattasepp@zoho.com)
**Transactional semiotics or Arthur Bentley's metaphysical behaviourism**

Abstract: Arthur Bentley, now largely forgotten, developed a unique methodology and epistemology for social sciences that remains unique to this day, for which reason his thinking should be rescued from the obscurity into which it has fallen. Bentley developed his own system and vocabulary of signs, signals, designations and symbols, or rather the behavioral activity of "symbolling", in support of his radical "floating cosmology", a fundamentally relational, pragmatic and thoroughly anti-dualistic epistemology. At the core of his thought is the concept of transaction, a general epistemological principle that sees all distinctions, such as organism-environment, perception-cognition, subject-object, etc., as subsumed under a more general whole, from which distinctions are drawn by an act of provisional reflection and naming. Thus, all such distinctions are treated as secondary separations within a broader, integrated whole, the "man-in-process in environs", which is in turn constituted by the set or system of transactions proceeding in it. Bentley called his semiotics "behaviorist". While behaviorism has long lost its importance for semiotics, Bentley, ever striving to be a stricter behaviorist, instead exits it and ends up providing a curious semiotic method of research called "kennetic inquiry", for which the only unit of study is the "unfractured knowing-known event", to be located specifically in space and time, without reduction of them to "purported faculties, powers, or realities": a philosophy of pure presence.

Keywords: transaction, process philosophy, behaviorism, semiotics.

Bionote: Silver Rattasepp is a researcher at the Department of Semiotics, University of Tartu. His research interests encompass biosemiotics and zoosemiotics, particularly in the Uexküllian vein of animal knowing, as well as animal studies, science and technology studies, and speculative realism. Current research involves inquiring if and how the diverse forms of animal knowing and subjectivities can inform various philosophical issues.

**SÎRGHEA, CORNELIU ROBERT**; "Alexandru Ioan Cuza" University, Romania (corneliu.robert89@gmail.com)
**The symbolic system between tradition and modernity**

Abstract: From a retrospective view, through the symbolic system language, we can say that each history time has a culture, an unconscious trend, in order to write a series of symbolic systems which are representative for the human being of that society. Each generation creates its self alphabet which has the power to educate. The world´s contemporary alphabet has the symbols and human archetypes as inspiration source, and uses in the most mercantile way, infinite values, which are incorporated by them. This diachronic perspective retains its authenticity because it takes the essential specifications of predecessors and seek to transpose into the contemporary language of the human being. Through this transposition we are dealing with the synchronic character of the symbolic language/symlink. If for the period of Egypt, ancient pyramids are maximum civilization's expressions, for us today, Microsoft and Apple Multinationals are the symbolic expressions very well known for civilized life and luxury. We find the communication´s functions of the symbols, represented both in the Ancient period and in contemporaneity. We understand these aspects today, mainly due to the studies carried out by Mircea Eliade, Ernst Cassirer and Carl Gustav Jung regarding the sacred and profane matters, symbolic system forms, respectively, the unconscious collective. These studies reveal a large human horizon and his multiple ontic and oneiric dimensions. In this investigation, I propose to explore epistemological dimensions of this system.

Keywords: symbol, Mircea Eliade, desacralisation, semiotics, logo.

Bionote: Corneliu Robert Sîrghea is the co-founder and Executive Director of the NGO: CONEXONIS. With this organization, she had a national project aims the first national interdisciplinary student conference in Romania, took place on May 15-16 2014, Ferdinand Room, University „Alexandru Ioan Cuza" from Iași. She graduated from the Faculty of Philosophy, 2013. She is Head of Promotion, and Faculty of Orthodox Theology. She is currently specializing in semiotics with Professor Stanciulescu Dinorel on the subject: symbolic language - between the divine and the human.

**SQUILLACE, CATERINA**; Jagiellonian University, Poland (squillace.ku@gmail.com)
**Dialogue in translation as a fundamental device in crossculturality**

Abstract: The title of the paper takes inspiration from a famous Juri Lotman's statement, in which he says that "the elementary mechanism of translating is dialogue". The author of the paper will discuss the meaning of "dialogue" as defined by the Moscow-Tartu School of Semiotics of Culture and to apply it to translation process and analysis, especially when dealing with cultural issues. In order to make the crosscultural dialogue possible, the translator has not only to put the words from one language into another but also to transfer and explain elements, texts models, symbols of one culture in a short but clear way for those who belong to another cultural environment, sometimes completely different from the first one. On the other hand, the addressee also takes an active part during the process of translating, because he or she "talks" to the translator suggesting him or her on which basis the dialogue can take place. If the translator "listens" to the addressee's "voice", he or she will be able to continue the dialogue, choosing the best instruments for a certain communicative situation and purpose. That makes translation an important "device" in order to develop crossculturality in every kind of communication.

Keywords: dialogue, semiotics of culture, crossculturality, translation.

Bionote: Caterina Squillace, PhD, is Adjunct Associate Professor at the Faculty of Philology of the Jagiellonian University in Krakow. She finished her studies in Slavistics at the University "Degli Studi" in Pisa, where got acquainted with semiotics of culture for the first time. She did her doctoral studies first at the University "La Sapienza" in Rome, then at the Polish Studies Faculty of the Jagiellonian University. Her main research areas semiotics and in particular semiotics of culture applied to text

analysis and translation. She also focuses her attention on problems related to cultural transfer in intercultural communication/translation and on intersemiotic translation.

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**Towards a transdisciplinary semiotics of the living light: "ARITHEA" project**

Abstract: The transdisciplinary virtue of semiotics to unify different (meta)physical languages – by assuming the "ultra-weak bioluminescence" emitted by all the living systems as being specific "signs of light" – represents this paper's main topic. The synergy of Bio-semiotics & Bio-photonics (the science of the "living light") is able to epistemologically clarify the genesis of the human language, thinking, communi(cati)on and also to interconnect the (pr)axiological signs of "ARITHEA" PROJECT, concerning some essential domains of human creation: the scientific research and integrated education, health and ecological food, unconventional energy and architectural frame of life, stimulating artefacts and "living light" arts. Looking for an originally know-how able to optimize human well-being, the authors are reconsidering an essential and current function of semiotics as theory and method: to descend semiotics in agora – by using its applied signs – for promoting a more harmonized individual and social life.

Keywords: transdisciplinary, semiotics, biophotonics, "living light" signs, synergy.

Bionotes: Traian D. Stanciulescu is an architect and professor of semiotics at the "Al. I. Cuza" University of Iassy, Romania, doctor in semio-logics and doctorate coordinator, senior scientific researcher at the National Inventics Institute and associated professor at Akamai University of USA, president of ROASS. He coordinated many scientific projects as research director, published about 40 books in Romanian and English and sustained hundreds of public conferences in the fields of semiotics and creatology, biophotonics, human optimization and integrative medicine. He is an active member of many (inter)national associations. As a scientific inventor, he received prestigious (inter)national distinctions and awards. Shanti Nilaya is a Romanian philologist, writer and poet, living in the city of Iassy, Romania. She has successfully published books of poetry and essays in the Romanian language. She is an independent scientific researcher in the field of language and signed studies in academic Romanian Journals and literary texts in (inter)national humanistic publications, reviews of cultures, etc. She is sustaining public conferences and book presentations, art exhibitions, mass-media dialogues and courses in the field of literary creation and spirituality, contributing in this way at the presence of semiotics in agora. She is the literary secretary of the Romanian Association of Semiotic Studies (ROASS).

**TETERS, DAINA**; Latvian Academy of Culture, Latvia (teters@metamind.lv)

**Meta-disciplinary approach to singularity: ἴδιος**

Abstract: Starting from the 1920s, most of the taxonomies of science of the previous century are characterised by concepts with the prefixes "inter-", "trans-", "post-" and "multi-" replacing one another, leading to the axiomatic assumption that the time for the creation of new disciplinary identities is over. Consequently, a definite and indisputable disciplinary cartography has been formed where each discipline has its own fixed conceptual apparatus and criteria, its own domain and methods. Naturally, in the aforementioned context, the organization of new knowledge should be understood as different versions of recombining the existing theories, methods, approaches and domains. The new technique of systematizing knowledge practiced both by disciplinary and inter-disciplinary approaches, which implies thinking in large concepts, is mainly focused on the subject fields of disciplines, while the overriding notions used in a particular discipline and their specific features, or the meta-linguistic level, mainly remain beyond the scope of interest of the particular discipline. As a consequence, unnoticed notions and concepts remain, which—not belonging strictly to any discipline—not only migrate from one discipline to another or beyond them, but also change their functions in the processes of signs that fit equally well both in object-sentences and sign-sentences. Contrary to the usual relatively unchangeable travelling concepts, these hitherto unnoticed notions comply with the conventions of the systems of signs within whose realms they fall each time, thus expanding and diversifying their semantic field and the possibilities of their usage and interpretation. My presentation will be devoted to one of these concepts that have become culturally relevant: the concept "idios", particularly the main versions of its conceptualization and use, as well as its semantic paradoxicality. In order to embrace broader fields of understanding, the concept will be treated from the meta-disciplinary perspective.

Keywords: meta-disciplinarity, idios, travelling concepts, semiotic paradox.

Bionote: Daina Teters (1963) is Professor for cultural semiotics and philosophy at the Latvian Academy of Culture, Riga. She is the Latvian representative and the Treasurer in the Executive Committee of the International Association for Semiotic Studies. Since 2005, she has been Head of the International Research and Arts Project MetaMind. In 2009, she was elected Fellow of the International Communicology Institute (ICI), Washington, USA. Her scholarly interests include the methodology of science and semiotics of culture, especially of the 20th century, avant-garde strategies, and semiotics of time and space. Her most recent publications include "Is There Any Still Unknowable Strategy of Seeing?" (2016), "Space as if it were empty. Emptiness" (2016), "Some Peculiarities of Verbalising the Concepts of Centre and Periphery in the Strategies of the Avant-garde" (2014), "Metamorphoses of the World: Traces, Shadows, Reflections, Echoes and Metaphors", editor (2010), "Metamorphoses of the Mind: Out of one's Mind, Losing one's Mind, Light-mindedness, Mindlessness", editor (2008).

**TIAN, HAILONG**; Tianjin Foreign Studies University, China (tianhl@tjfsu.edu.cn)

**Understanding sign in another context: a model of recontextualization**

Abstract: This presentation begins with a Chinese poster on the screen of Times Square in New York City (see below). The poster can be taken as a sign since it carries meaning, but how is the meaning known to the Chinese understood in another culture as it is put in another context? Is it possible that different values are put to the same sign because of different cultural orientations? If it is, then, how is a sign put in another context related with communication between people across cultures?

Questions like these arise in the context of intensified globalization, and call for an answer by semiotics scholars. As an effort of exploration to these questions, this presentation proposes a model of recontextualization. It proceeds with conceptualizing sign and context. Sign in this study is identified as multimodal meaning making discourse, featuring both in meaning-making and ways in the meaning making; context in this study is not merely physical settings in which signs are put, but identified as subjective constructs designed and ongoingly updated in interaction by participants as members of groups and communities (van Dijk, 2008). Based on these conceptualizations, this presentation continues to take into focus a proposed way of understanding the globalized sign, that is, a model of recontextualization, which includes five steps of analysis: 1) identifying the meaning of meta-discourse, 2) identifying the original context, 3) identifying the mover of the sign, 4) identifying the new context, and 5) identifying the new meaning of the sign in the new context. This presentation will exemplify this model in details with illustrated examples, with an aim of triggering some new insight for communication across cultures.

Keywords: sign, context, meaning, recontextualizaiton, model.

Bionote: Hailong Tian is professor of discourse studies at Tianjin Foreign Studies University. Other academic posts he currently holds include: Chair of Chinese Sociolinguistics Association, Deputy Chair and General Secretary of China Association of Discourse Studies. Hailong Tian received his MA and PhD degrees from Nankai University (1993, 2006), and ever worked as visiting scholar at the University of East Anglia (2004-2005), and as researcher at Lancaster University (2006-2009). He has ever lectured at conferences and seminars at various universities in China as well as in England, Finland, Thailand, Australia, and Poland and the United Sates. Hailong Tian's academic research concentrates on sociolinguistics, social semiotics, and (critical) discourse analysis. He has published widely, and is currently on the advisory board of the John Benjamins book series Discourse Approaches to Politics, Society and Culture, and on the editorial board of a number of international journals, including Journal of Language of Politics. He is also editor of Discourse Studies Forum, and editor-in-chief of the book series Nankai Discourse Studies (both published by Nankai University Press).

**VAN MECHELEN, MARGA**; University of Amsterdam, the Netherlands (m.k.vanmechelen@uva.nl)
**From connotation to association and back again**

Abstract: Consistent with the thinking of Ferdinand de Saussure (1857−1913), Louis Hjelmslev (1899−1965), and following in his footsteps, Roland Barthes (1915−1980), Umberto Eco (1932−2016) and Algirdas Greimas (1917−1992) replaced the psychological notion of association with the notion of connotation. Although a major step in semiotics, the question is: was this a definitive farewell to 'association'? My answer is no. In my contribution, I will argue and demonstrate that a coexistence of both concepts is possible and desirable, seen from either a theoretical perspective or from practices such as the one that I will discuss: the work of the British/Dutch visual and concrete poet and artist Michael Gibbs (1949−2009). The four semioticians mentioned here elaborated on the notion of connotation and revealed its complexity in various ways. Hjemslev and Greimas primarily theoretically, Barthes and Eco also through their different applications. In spite of their efforts, other voices, including those of Barthes and Greimas themselves, have been heard. They convince us that more attention should be paid to psychic structures, affective dimensions, the so-called mode du paraître (Greimas) and the capriciousness of signifying processes. Michael Gibbs, stemming from the British Fluxus movement and influenced by Tel Quel and Roland Barthes, applied both concepts of connotation and association in his highly structured and at the same time playful performances.

Keywords: association, connotation, structural semiotics, Michael Gibs, concrete poetry.

Bionote: Marga van Mechelen (dr. b. 1953) is Assistant Professor in modern and contemporary art at the University of Amsterdam. She is member of ASCA (Amsterdam School for Cultural Analysis), ASH (Amsterdam School of Historical Studies) and the Executive Committee of the IASS-AIS (International Association for Semiotic Studies). She published widely on contemporary art, conceptual, performance and installation art in particular, and on visual semiotic and psycho-semiotic subjects. Three of her latest books on contemporary art are "De Appel. Performances, Installations, Video, Projects, 1975-1983" (2006), "Echt Peeters. Realist – Avant-gardist (2011) and Art at Large. Through Installation and Performance Art" (2013), a collection of semiotic essays. Other recent publications: "Performances". In: Gerrit Jan de Rook and Andrew Wilson (eds.). Michael Gibbs. All or nothing and other pages (2016) and "Julia Kristeva and the legacy of Émile Benveniste". In: Inna Semetsky (ed.), Edusemiotics - A Handbook (2016). Springer Verlag.

**VARLAMOV, ANTON**; The Pushkin State Russian Language Institute, Moscow, Russia (antonvarlamov@gmail.com)
**Semiotics of gentle touch: haptic communication in view of recent neuroscience discoveries**

Abstract: Haptic communication has always been perceived as an important aspect of human interaction. There is a large body of literature on semiotics of touch and its cultural, social, and emotional aspects. It may seem natural to acknowledge the importance of gentle caring touch and the role it plays in a child's social and emotional well-being but this point of view was disregarded by many experts in education and child psychology even in the middle of XX century: parents were advised not to 'spoil' their children, or even infants, by excessive physical affection. The research performed during the last 25 years has revealed that there is a specialized system of slow nerve fibers connected with highly sensitive tactile receptors (C-tactile system or CT-system) that enables unconditional positive emotional reaction to gentle slow touch. This system plays a crucial role in emotional development of a child and it is now evident that a lack of affective touch at early age may lead to emotional and behavioral problems. To enhance our knowledge of this aspect of touch a body of questionnaires and other language-based psychometric instruments is to be developed, and this calls for building up new collaborations and multidisciplinary research in semiotics, psychology and neuroscience.

Keywords: haptic communication, tactile perception, C-tactile system, emotional development, semiotics.

Bionote: Dr. Anton A. Varlamov (MS in linguistics, PhD in neuroscience) is Head of Center for Cognition and Communication, The Pushkin State Russian Language Institute, Moscow, Russia, and the supervisor of the Neuroscience Master's program in Moscow State University of Education. His main research interests are psychology and psychophysiology of emotion perception, psychosemantics, psychodiagnostics, and emotional aspects of tactile perception.

WANG, MINGYU; Tianjin Foreign Studies University, China (mywang2@163.com)
LI, JING; Tianjin Foreign Studies University, China
**On the historic mission of Chinese semiotic scholars**

Abstract: Semiotics as a science of signs originated from the West, where France, the US and Russia are acknowledged as three epicenters for semiotics studies. Comparatively, in China, the conscious study of semiotics as an independent discipline started much later; yet, the traditional Chinese culture is imbued with bountiful semiotic resources. The paper first gives a historical overview of the discipline of semiotics in China, and then highlights 12 semiotic spheres unique to China and 6 aspects of the academic philosophy of Chinese semiotics, the former being Ching semiotics, onomatological semiotics, exegetic semiotics, Chinese-character semiotics, Wenxin Diaolong semiotics, Buddhist-philosophy semiotics, Divination-based semiotics, allusion-based semiotics, classical-literature semiotics, allusion-based semiotics, phonological semiotics, and human semiotics, while the latter being an attitude of reference and innovation, a call for dialogue and argument, an eclectic approach to Chinese and European & American semiotics, an exploration of the semiotization of meaning, an inclusive embrace of "sign", and a unique mode of signification. A detailed account of all these is made to call for long-term and sustained efforts to advance the progress of semiotics studies in China.

Keywords: Chinese semiotics, semiotic spheres, semiotic resources, academic philosophy.

Bionotes: Dr. Mingyu Wang is Professor of semiotics at Tianjin Foreign Studies University. He is also President of Chinese Association of Linguistics and Semiotics (CALS). He is the author of "Modern Linguistic Semiotics" and many other books and articles. Dr. Jing Li is Professor of translation studies and applied linguistics at Tianjin Foreign Studies University. Her research interest includes translation and linguistics.

YOKA, LIA; Aristotle University of Thessaloniki, Greece (liayoka@arch.auth.gr)
**Culture industry vs semiosphere: crossings in critical theory and media analysis**

Abstract: In a famous chapter in *Dialectic of Enlightenment* (1944), Adorno and Horkheimer introduced the often abused term *Kulturindustrie* and theorized popular culture as a factory producing standardized cultural goods that are used to manipulate mass society into passivity. In 1982, Juri Lotman coined the term *semiosphere*, a cultural entity of relative independence that comes into into being when two *Umwelten* are communicating. From *culture industry* to *semiosphere*, a genealogy of concepts (e.g., McLuan's media as extentions of Man, Ellul's *propaganda*, Debord's *spectacle*, Foucault's *biopower*, Kittler's *media ontology*) describes the regime of mass communication in distinct ways, drawing from different theoretical and political traditions. However, they share a conception of an exchange between communication technologies and processes of the perception/cognition nexus, between semi-autonomized mechanisms of representation and distribution of information on the one hand, and on the other, effects of population streamlining (be that interpreted as control or as new community-building). The paper will discuss the relevance of combining critical theory, media-theoretical intuitions and cultural semiotics for understanding mass communication technologies and their effects.

Keywords: spectacle, semiosphere, culture industry, representation, media theory.

Bionote: Lia Yoka is Associate Professor of art history and theory at the School of Architecture, Aristotle University of Thessaloniki (AUTh) and a coordinator of the "cultural theories" module at the Interuniversity Postgraduate Programme in Museology, AUTh and University of W. Macedonia. She studied history at the Aristotle University of Thessaloniki and art history at Ludwig Maximilian Universitaet in Munich and at the University of East Anglia in Norwich. She has edited three volumes on museology and cultural studies (2009, 2010, and 2012) and has published in Greek, English, German, and French on the history of comics, the critique of technoscience and 19th century and early 20th century Greek and European painting and ideas. She is a co-editor of Punctum, the open access international journal of semiotics. She translates, edits and writes for the Editions des Etrangers in Thessaloniki.

YU, HONGBING; Nanjing Normal University, China (njnubrandon@126.com)
**Yuen Ren Chao: the one true founding father of Chinese semiotics**

Abstract: The renowned polyglot Yuan Ren Chao has long been acclaimed as a gifted and versatile Chinese linguist with astounding background knowledge of physics, music and philosophy. Rarely have researchers discussed his status as the first Chinese scholar to have proposed "the scientific study of the sign", chronologically after but probably independent of Ferdinand de Saussure and Charles S. Peirce. Even less attention has been paid to the semiotic foundation per se, upon which he based most of his writings in linguistics. Since 1926, Chao had been working on such central subject matters of linguistics as meaning generation, phonology-syntax interface, script and so on, with a clear emphasis on the semiotic nature of the linguistic sign as is unfolded at all levels of speech production and understanding from allophones to contextualized interpretations of discourse. The present paper not only discusses the criticality of restoring the rightful place of Yuen Ren Chao's works in its full semiotic framework, echoing to the acclamation of Chao as the founding father of modern Chinese linguistic studies, but also carries out a critical in-depth contrastive analysis between Chao's model of the linguistic sign, among those of many other non-linguistic multi-modal signs he had dealt with since 1920s, and the models provided by Saussure and Peirce. Accentuating the salience of his life-time work on linguistics, among various other fields such as music, philosophy and cybernetics, this paper concludes by restating Yuen Ren Chao's de facto status of being the founding father of modern studies of the sign in China.

Keywords: linguistics, semiology, semiotics, sign, Yuen Ren Chao.

Bionote: Hongbing Yu, PhD, is a managing editor of Chinese Semiotic Studies and a lecturer in semiotics, linguistics and translation at the School of Foreign Languages and Cultures at Nanjing Normal University. His research interests include semiotics, language and cognition, communication, narrative, and translation studies. Recent publications include "A carnival pilgrimage: Cultural semiotics in China" (2013); "Enter the dragon: Sebeok's Chinese connection" (2013); "The study of

linguistic sign systems in the twenty-first century" (2016), and "A semiotic analysis of anti-identity construction in fictional narratives from the viewpoint of modeling systems theory" (2016).

# SEMIOTICS AND THEORY OF FORMS: FORMS OF PERCEPTION, FORMS OF MEMORY, FORMS OF INVENTION. TRIBUTE TO MARTIN KRAMPEN

**INTERNATIONAL ASSOCIATION FOR SEMIOTIC OF SPACE (IASS/AISE) (icar-aise@bluewin.ch)**

*The session will pay tribute to our colleague Professor Martin Krampen who died a few months ago. Martin has been a professor at many universities, first at the Hohschule für Gestaltung in Ulm, heir to the Bauhaus and his universal ambition. Behaviourist as much as artist, he worked at the articulation of psychology of form with general semiotics that developed beyond the field of linguistics alone. Contributing to the construction of space semiotics, he not only explored and formalized, in an innovative and methodical way, the processes of industrial design and the architectural project, but also insisted on studying their articulations to animal and plant life dimensions of the semiosphere. With this in mind, the session we are preparing fits perfectly within the framework set by the IASS for its congress in Kaunas, 2017, "cross - inter - multi - trans" semiotics. Taking into account various works of authors who proposed presentations, the session will be organized in three days, each of which responds to distinct research processes and scales of relevance in the production and practice of human space. The first of these days will introduce to theories of forms within the semiotics of space and architecture. It will centre on the invention and inscription of the forms into space and their figuration into a narrative process. The second day will focus on the meaning of space as the result of a design, an interplay as much as an intention to make sense. It will discuss not only forms and processes inherited from the past of the architecture, but also contemporary formalizations, developed with new media implementing artificial intelligence, parametrizable geometry, logic and computable reasoning. The third day will first focus on perception, from the first forms of aesthesis to the evolved forms of the culture of the body space and its environment. Finally, the session will collect the results of the previous presentations to integrate them into works dealing with emerging forms in the long history of the formation of cities and territories, but also in the space of contemporary globalization. For a time at least, the meaning can escape the perception that the actors have of the scene of their daily life. In order to try to find how their meaning process develops and understand how to restore the complexity into the today salient forms, the session will examine their relevance in the semiosis of contemporary space. To do so, several presentations will be able to help itself with mathematical tools and theories.*

**BELLENTANI, FEDERICO**; Cardiff University, United Kingdom (bellentanif@cardiff.ac.uk)
**The interpretative interplay between designers, users and the built environment: the case of Estonia**

Abstract: Design strategies are available to limit the range of interpretations of the built environment. Planners then use these strategies to entice users along a specific interpretation of the built environment. Nevertheless, users can interpret the built environment in ways designers have never envisioned. Interpretations result from complex interactions among designers, users and the built environment itself. This paper seeks an approach for analyzing the interactions at play. The main research questions are (1) what strategies designers use for creating urban environments, and (2) how these strategies play out at differing societal levels. The paper first looks at the processes through which planning cultures establish "grammars" of design strategies that are combined to convey meaning potentials. To do so, it explores ways in which a design strategy (e.g. the use of a material of construction such as glass) can convey cultural meanings (e.g. transparency, democracy) in particular contexts (e.g. post-socialist built environment). The paper treats these issues by connecting semiotic and cultural geographical approaches to the built environment. It enquires further into the interpretation of monuments and memorials in post-socialist countries, with an empirical focus on Estonia.
Keywords: design, built environment, cultural geography, monuments, Estonia.

Bionote: Federico Bellentani is PhD researcher at School of Geography and Planning, Cardiff University, UK. His research interests ranges from semiotics, cultural geography, planning theory and national landscape imagery. He is currently doing his thesis research on monuments and memorials in Estonia.

**BOUISSAC, PAUL**; University of Toronto, Victoria College, Canada (paul.bouissac@gmail.com)
**The semiotics of hybrid spaces**

Abstract: Originating in the context of animal husbandry, the notion of hybridity has been extended to designate the consubstantial union of two different things. It has been applied, for instance, to education that mixes the print and electronic media, architecture and fashion that blend different styles, cars that use two distinct sources of energy, and other innovative cultural and technological productions. The notion of hybrid space, though, refers to a more challenging issue in as much as it involves the alteration of a fundamental dimension of human existence: the three-dimensional space in which we have evolved. In this paper, hybrid space is heuristically defined as a space that is formed by two different kinds of space which are both incommensurable and non-dissociable. Fictional, ritual and dreamed spaces, for instance, are examples of virtual spaces that both can and cannot be dissociated from the physical space within which they are experienced. Similarly, the virtual space of electronic media is a new heterotopic affordance of our technological environment which is ruled by its own spatial logic while being seamlessly interfacing with the here and now of our biological and social existence. The ubiquitous presence of computer screens in all kind of scales causes most contemporary humans to deal with two kinds of space simultaneously. The purpose of this paper is to elaborate a cognitive meta-frame that can conceptualize hybrid spaces and explore the semiotic processes which allow us to make sense of this ontological splitting and its mediation. This is all the more challenging as most of the basic semiotic categories that structure physical and cultural space do not apply to virtual

space. This requires the emergence of a new set of semiotic competencies including semantic, syntactic, and pragmatic functions.

Bionote: Paul Bouissac is Emeritus Professor at the University of Toronto. His research bears upon iconicity, visual semiotics, and performance theory with special application to the ethno-semiotics of the circus. He is the editor of the Oxford University Press of the Encyclopedia of Semiotics (1998) and the founder and editor of the open-source website semioticon.com. He edits the series Advances in Semiotics (Bloomsbury) since 2011. He is the author of ten books and several hundred articles. His latest publication is "The Semiotics of Clowns and Clowning" (2015).

**FONTANILLE, JACQUES**; Université de Limoges, Centre de Recherches Sémiotiques (CeReS), France (jacques.fontanille@unilim.fr)
**Ecrire sur la ville : des pratiques d'inscription aux formes de vie inscrites**

Abstract: Ecrire sur la ville: la question n'est pas neuve, et elle a déjà fait l'objet de nombreux travaux d'un grand intérêt. Je propose de reprendre ce thème dans la perspective d'une anthropologie sémiotique, inspirée à la fois par la sémiotique des écritures, des supports et des corps, et par les propositions actuelles de l'anthropologie de la nature. L'objectif principal est d'identifier et d'articuler les catégories à partir desquelles on pourrait envisager une typologie raisonnée et une description systématique des écritures urbaines. La perspective d'ensemble est celle d'une épistémologie de la diversité, qui vise non pas des formes universelles et des phénomènes d'emblée génériques, mais qui, au contraire, pose dès le départ les conditions et les procédures d'une diversification des formes et des types, et s'efforce d'identifier pour cela les différents vecteurs de la diversification et les différentes couches catégorielles de la typologie. Les vecteurs que nous envisageons à titre d'hypothèse sont : (1) les objets-supports et leur constitution en tant que « corps », donnant lieu à une typologie des corps écrits ; (2) les pratiques et leur constitution en tant que « processus d'accommodation », donnant lieu à une typologie des « stratégies d'écritures » ; (3) les pratiques et leur constitution en tant que « modalités du lien social », donnant lieu à une typologie des « schèmes d'identification et de relation » ; (4) les formes de vie, et leur constitution en « modes d'existence », donnant lieu à une typologie des différents types de cohérence axiologique et de persistance sociale des écritures urbaines.

Bionote: Jacques Fontanille, professeur de sémiotique à l'Université de Limoges, est membre honoraire de l'Institut Universitaire de France. Il est également président honoraire de l'Association Internationale de Sémiotique Visuelle, et de l'Association Française de Sémiotique. Il a été Président de l'Université de Limoges de 2005 à 2012, et Directeur de cabinet de la Ministre de l'enseignement supérieur et de la recherche en 2013-2014. Il est actuellement Président de la Fédération Romane de Sémiotique. Jacques Fontanille est l'auteur de plus de deux cent soixante publications dans les domaines de la sémiotique théorique, de la sémiotique littéraire et de la sémiotique visuelle, de la rhétorique et de la linguistique générale. Il a publié quatorze livres à titre personnel, notamment : Les espaces subjectifs ; Sémiotique des passions, avec A. J. Greimas ; Sémiotique du visible ; Tension et signification, avec Cl. Zilberberg ; Sémiotique et littérature ; Sémiotique du discours ; Pratiques Sémiotiques ; Corps et Sens ; Des images à problèmes. Le sens du visuel à l'épreuve de l'imagerie scientifique, avec Maria Giulia Dondero ; et Formes de vie.

**FUCHS, MICHEL E.**; Université de Lausanne, Suisse (michel.fuchs@unil.ch)
**L'espace peint au temps romain**

Abstract: Les peintures et les mosaïques, les revêtements en général rythment l'espace construit de l'époque romaine. La maison s'organise non seulement sur la base d'un plan mais aussi et surtout autour de son décor au sol, sur les parois et les plafonds. Celui-ci façonne l'espace, lui donne sens, ouvre ou non sur la représentation du réel ou sur l'imaginaire. L'exposé montrera que les signes intérieurs qui en découlent sont à mettre sur le même pied que la décoration de l'espace public, des temples aux thermes, des portiques d'un forum au palais d'un gouverneur, que répandre sous forme peinte des roses au fond d'une niche destinée au culte domestique marque un rituel. Les portraits sur boucliers figurés dans des architectures feintes renvoient à un parcours triomphal autant qu'ils sont à mettre au compte du geste en l'honneur des ancêtres. Les marbres peints à hauteur d'yeux rendent accessibles à l'humble habitant un matériau réservé à l'élite et aux dieux. Quand la foudre frappe un bâtiment, la peinture rappelle son passage sur un plafond, symbolisé par la répétition du foudre de Jupiter. Des exemples choisis entre Pompéi, Rome et ses provinces donneront quelques clés d'interprétation confrontées aux textes antiques.

Bionote: Professeur associé en archéologie des provinces romaines à la Faculté des Lettres, Institut d'archéologie et des sciences de l'Antiquité (IASA) de l'Université de Lausanne depuis 2004, il a été collaborateur scientifique au Musée romain d'Avenches et mandataire du Service archéologique de l'Etat de Fribourg. Sa spécialisation dans le domaine de la peinture murale romaine le conduit à soutenir une thèse de doctorat sur un quartier d'Avenches antique et sa décoration peinte. Il a été membre de l'Institut suisse de Rome, chercheur associé au CNRS, expert et commissaire d'expositions sur les peintures murales romaines de sites suisses. Membre de comités d'associations historiques et archéologiques suisses et internationales, il est l'un des fondateurs de Pictoria, groupe de recherches suisses sur les revêtements antiques. Conférences, cours et publications sur l'urbanisme, l'architecture, la statuaire, la mosaïque et la peinture murale antiques l'amènent aujourd'hui à collaborer à des projets archéologiques internationaux, dont la direction de la fouille du site turc de Derecik, Büyükorhan, en Turquie, de 2007 à 2012, le suivi de recherches sur les peintures antiques de la rive nord de la Mer Noire et l'étude des graffiti d'un quartier de Pompéi. Il a dirigé la préparation de projets européens concernant l'archéologie. Il co-dirige la fouille de l'église de Cressier (Neuchâtel) depuis 2013.

**GUERRI, CLAUDIO**; University of Buenos Aires, Argentina (claudioguerri@gmail.com)
**Graphic language TSD: towards a grammar of form**

Abstract: While extraordinary works of architecture were built well before the methodological systematization of *Perspective* (Dürer and Brunelleschi, 1400) and the *Monge System* (Gaspar Monge, 1800), these two graphic languages brought changes that were both conceptual and aesthetic. There were also changes in construction and in dwelling criteria. Two examples will suffice to support this view: the fundamentally qualitative change in space conception in the Renaissance due to the method of *perspective* and the quantitative control of matter in Jean-Nicolas-Luis Durand's (1802) architecture manual, which drew on Monge's method of conceiving construction plans. As it will be shown using the *Semiotic Nonagon* (Guerri 2003; 2014 [2016]), there is a lack of a third graphic language that primarily considers the aesthetic issue − pure formal relationships − in a work of architecture. The *Graphic Language TSD* (Guerri 1984 [1988]; 2012) is such a language, and the acronym *TSD* stands in honor of its pioneer César Jannello (1984 [1988]). All languages − verbal, graphic, gestural, etc. − construct a different reality in regard to the representation of some aspects of space. Therefore, the *TSD* was created to address the representation of the qualities of space in regard to pure-form and form-relation. On the other hand, the *TSD* is the first system of graphic representation that has been conceived as a 'language'; consisting of a 'dictionary' of possible figures − the *Morphic Paradigm* − and a 'grammar' of all combinatorial possibilities of those figures − the *Tactic Paradigm*.

Keywords: architecture, design, form, graphic language TSD, graphic software CA-TSD.

Bionote: Claudio Guerri (Rome, Italy, 1947), PhD, is an architect and Professor of Morphology I-II-III and Semiotics at the Faculty of Architecture of the University of Buenos Aires (UBA), where he directs the research program "Semiotics of Space-Design Theory". He has lectured and taught graduate seminars in many countries in North and South America and Europe. His area of interest is research in morphology, graphic languages and the development of methodologies and models of applied semiotics for qualitative research. He is or was a member of the ExCo of several international scientific societies as IASS-AIS, FELS, ISS-Symmetry, national societies as SEMA, AAS, and editorial staff as deSignis, ARTINF, Cuadernos de la Forma, and BREVIS. He has written some hundred articles on art, architecture, design and semiotics in Spanish, English, Italian and German; and with William S. Huff, "A Comprehensive Treatment of Color, Submitted to the Semiotic Nonagon" (Buenos Aires: Nobuko, 2006). He has published "Lenguaje Gráfico TDE. Más allá de la Perspectiva" (Buenos Aires: EUDEBA, 2012), and "Nonágono Semiótico. Un modelo operativo para la investigación cualitativa" (Buenos Aires: EUDEBA, 2nd edition 2016).

**JEANNERET, EMMANUELLE P.**; Center of Research in Architecture and Architecturology, Switzerland (icar-aise@bluewin.ch)
**Forms and architectural codes**

Abstract: The "language" of architecture implements a set of codes, some of which are combinatorial. We formalize this kind of codes towards a conception assisted by a computational intelligence. A combinatorial code provides an economy, with a limited number of terms and rules, it allows to conceive an infinite number of chainings responding to different contexts. The composition of architectural elements (classes of components) follows shape grammar rules and shape style rules. While rules of chaining impose sequences of elements in an architectural composition, associations allow in a given place their substitution by others components that are instances coming from the same class of elements or from other classes related by hierarchical inference or by merological nesting with the first one. With a code the designer tries to communicate his own world view, but in a given time, dominant forms are models; they are reproduced, with variations in different spatio-temporal contexts. When conceiving an original project, the designer imagines a network of relations, including virtual, by chaining architectural elements in a new way. Invention is then nothing else than a transformation of existing codes by different operations such as derivation or hybridization of models. In this presentation, it is so a question of highlighting the economy of forms into architectural codes. We will do that analyzing a collection of sacred spaces, in different contexts, from the roman classical age to the contemporary era.

Keywords: form, code, rule, model, context.

Bionote: Emmanuelle P. Jeanneret is a semiotician architect who graduated from the University of Geneva, and obtained the degree of Doctor of Architecture at the Polytechnic University of Catalonia. She is the current Co-chair of the Center of Research in Architecture and Architecturology (CRAAL), member of the editorial board and editor associated of the review ELSA, and also member of the scientific committee of the International Association for Semiotic of Space. She has co-directed a great deal of researches in the field of architectural semiotics, project modeling and formalization of architectural knowledge. She notably published, alone or with others: "Logics of Space, Architectonics and Engineering of Knowledge", in ELSA Vol. 3 III−IV. ICAR: Lausanne-Thessaloniki, 2012; "Meaning of Space and Architecture of Place", in Semiotica, Vol. 175, 1−4, New York: Mouton de Gruyter, 2009; "Configuration, Figure", in Actes Sémiotiques, PULIM, Université de Limoges, No. 111/2008; "Géographie de la maison et architecture du territoire. Langage et context", Paris: Anthropos, 2007; "Arquitectura e informatica", Barcelona: Gili, 1997.

**LAGOPOULOS, ALEXANDROS PH.**; Aristotle University of Thessaloniki and Academy of Athens, Greece (phaidon@arch.auth.gr)
**Space as social communication: Hébrard's plan for Thessaloniki**

Abstract: In 1917, a disastrous fire levelled the greatest part of the centre of the city of Thessaloniki and the preparation of a plan was assigned to the French architect Ernest Hébrard. This plan is analysed on three levels. *Semiotic level.* (a) The analysis of the codes Hébrard used in the production of his plan reveals two different kinds of codes, 'non-semiological' codes (cf. Hjelmslev), which concern space, but do not assign signification to it as signifier, and codes assigning denotative and/or connotative meaning to space as such. *Socio-semiotic level.* (b) Given that the commission responsible for the plan was composed of Greek and French specialists, we can compare the views of the two sides. They show a marked convergence, but also certain major differences, due to the different cultures of the two countries. (c) Above the commission stood major political figures, the most eminent being the liberal prime minister Eleftherios Venizelos. The analysis shows a

close relation of Hébrard's plan with his views. (d) A message, such as an urban plan, enters into a communication circuit, since it is addressed to a public. While the Greek ideology of the time was split between two major conflicting socio-political models, the analysis shows that the plan manages to respond to their common core. *Social semiotic level.* (e) Finally, it is shown that Venizelos's politics, focused on European liberalism and urban modernisation, represented the rising Greek bourgeois class.

Keywords: semiotics of space, sociosemiotics, social semiotics, urban planning, Thessaloniki.

Bionote: Alexandros Ph. Lagopoulos is Professor Emeritus of urban planning at Aristotle University of Thessaloniki, Greece, and Corresponding Member of the Academy of Athens. He received his degree as architect-engineer from the National Technical University of Athens. He holds a doctorate in the same field and a post-doctoral academic title (Habilitation) in urban and regional planning from this university, 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 IASS and is Honorary President of the International Association for the Semiotics of Space and of the Hellenic Semiotic Society. His publications include: "The city and the sign" (ed. with M. Gottdiener), "Urbanisme et sémiotique dans les sociétés préindustrielles", "Meaning and Geography" (with K. Boklund-Lagopoulou) and "Semiotics" (Sage Benchmarks in Social Research Methods), 4 vols. (ed. with M. Gottdiener and K. Boklund-Lagopoulou). His research interests include the epistemology and theory of semiotics and the semiotics of space in precapitalist and contemporary societies.

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**MARTÍNEZ GÓMEZ, JOSUÉ NATHAN**; Universitat Politècnica de Catalunya, Spain

**Semiotics and architecture: how can it become a fruitful coactive relationship?**

Abstract: Architecture has always been a difficult subject matter for semioticians. On the one hand, space is not easy to formalize in any way, and, on the other hand, architects have not helped at all; on the contrary, they uncovered a lot of problems and never found solutions. The excellent research work made by the IASS coordinated by professor Pierre Pellegrino, and also the PhD program in the School of Architecture in Tunisia, thanks to the late professor Alain Renier, are two examples of endured effort that were very often not recognized by universities and professional institutions. The situation is slowly changing, at last, and a surprising impulse is coming from the design by computer processes, since now architects need more theories in order to justify their new expertise. My contribution will show how these new processes can increase the coaction between semiotics and architecture, starting from the probabilistic epigenetic model defined by the late professor Gilbert Goettlieb. This coaction between architecture and semiotics demands a better clarification of the deep relationships between cognitive construction and cognitive communication, in both architecture and semiotics, an old topic that can today be revisited. From this point of view, some cognitive anthropological recent developments (E. Hutchins, D. Kirsh and others) can show the right way to go. Then, following the last work by Professor Alva Noe, architecture and semiotics could follow their own developments, hand in hand, in a similar way art and philosophy can interact. They can be two different ways of organization of our lives, without the subordination of one to the other. Some examples of this coactive interaction between semiotics and architecture constitute the conclusions of this communication.

Keywords: semiotics of space, architectural cognition, semiotics and social interaction, cognitive construction, cognitive communication.

Bionote: Josep Muntañola Thornberg is Senior Professor at the Universitat Politècnica de Catalunya with an honorary PhD degree at the University of Da Lusiada, Lisbon, 2005. He is member of the Catalan Royal Academy of Fine Arts, 2003, member of the Spanish National Commission of Evaluation of Research, 2006, and author of more than 25 books and 200 articles: "Arquitectura y Modernidad: Suicidio o Regeneración", Arquitectonics vol. 29. Iniciativa Digital Politècnica, Barcelona. 2016 "Architecture on the Threshold of the Digital Age: Revolution or Regression?" in Proceedings of the EAAE/ARCC Vol. 1, Copenhagen, 2008. Las formas del tiempo, Badajoz: Editorial Abecedario, 2007. "Architecture 2000", Mind, Land and Society, Arquitectonics, issue 11, Barcelona: Edicions UPC, 2004. La arquitectura como lugar, Barcelona: Edicions UPC, 1997. La Topogénèse, Paris: Anthropos, 1997. The City Evaluated by Its Children, City Hall, Barcelona, 1992. "Architectural Cognition and Semiotics of Place", in Espaces et Sociétés, No. 47, 1987. "Towards an Epistemological Analysis of Architectural Design as a Place-Making Activity" in Behavior and Meaning in the Built Environment, Broadbent, Llorens and Bunt (eds.), London: Wiley and Sons, 1980.

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**Semiotics, memory, space: an interdisciplinary approach to study memory in urban space**

Abstract: The aim of my paper is to investigate the cultural memory in the post-socialist urban space. Starting with the idea of urban space as syncretic objects, it cannot be interpreted as a "simple text" with form and content, but its meaning is the polyphonic result of a constant redefinition of the design meaning and user meanings (Bellentani & Panico, 2016). With multidisciplinary approach between memory, museum studies, museology (Radstone, 2010; Erll, 2011; Arnold-de Simine, 2013) and semiotics of culture (Lotman, 1985, 1993, 1998; Mazzucchelli, 2010; Violi, 2014) I will investigate museums, monuments and other urban spaces. In particular, I will question on the practices of *heritagization* of memory, trying to map the relationship between form and function of space in the? post-traumatic context. There are spaces where the temporality is protagonist: the past and the emotions related to it are recreated in a specific space. This experience is closely linked to the position of the subject, which makes these scenarios possible through practical and concrete situations. I propose to evaluate the cultural memory in a specific semiotic way, as an aggregator of discourses that generates imaginary and possible worlds (Eco, 1979) of past and future. I will investigate the relationship between material, cultural and emotional dimensions of the urban space; the role of memory and its practices of *textualization* of spaces; the redefinition of cultural identities; the production of new myths and new topography of memory.

Bionote: Mario Panico is a PhD. student of Philosophy, Science, Cognition and Semiotics, University of Bologna, Italy. His research in semiotics of culture is focused on the comparative relationship between post-communist memories, museums and urban spaces in three European cities: Berlin, Prague and Warsaw. He has participated in several international conferences, including New Semiotics between Tradition and Innovation: Semiotics of the City (Sofia, Bulgaria, September 2014). He also wrote a joint paper with Federico Bellentani "The meanings of monuments and memorials: toward a semiotic approach" (2016), published in Punctum. International Journal of Semiotics.

**PELLEGRINO, PIERRE**; Research Center in Architecture and Architecturology, Switzerland (pellegri@bluewin.ch)
**Semiotics of space and theories of forms**

Abstract: To grasp the relationship between the invention of contemporary forms of human space and past forms of its production, the presentation will review the progress of research on forms, in interdisciplinary works where semiotics hangs on a large share. To help develop the semiotics of space, to seize how between present spaces and absent objects are invented the forms that articulate forces and produce meaning, the intervention will show how, in the space, emergence processes of forms that produce meaning can articulate sensation, possibility of consciousness, cutting of the substantial continuum and formation of traces, comparison and recognition of objects. It will notably question the relationship between schemes and diagrams, it will treat their relations in the various ways of intuition and their unification in forms. Thus, it will show how the semiotic process is made by decomposing, extracting, layering and nesting, moving and adding forms, some of expecting, asking or announcing others. To make it, and record the results in a general theory of semiotic forms, this presentation with epistemological character will draw upon disciplines such as mathematics, artificial science, cognitive science, ontologies and the logic of space and time.

Bionote: Pierre Pellegrino is full time Professor of French Universities; Director of collection, Anthropos, Paris; Diploma of Architect, University of Geneva; State Doctorate es Lettres, University of Toulouse. He has published the following papers: "Space, time, semiotics", in Environment, Land, Society, Architectonics, ELSA Vol 2. II-1, Lausanne-Thessalonique, 2010; "Meaning of space and architecture of place", in Semiotica, Vol. 175, Spedical Issue, Signification and space, Mouton de Gruyter, New York, 2009; "Il senso delle forme urbane", in Gianfranco Marrone e Isabella Pezzini, Senso e metropoli, Meltemi, Roma, 2006; "Semiotic of space", in Encyclopedia of Language and Linguistics, Elsevier, Oxford, 2005; "Semiotic of architecture", in Encyclopedia of Language and Linguistics, Elsevier, Oxford, 2005. He has published the following books: "Le sens de l'espace, Livre IV, Le projet architectural", Anthropos, Paris, 2007; "Το νοημα του χώρου", Gutenberg, Athènes 2006; "Le sens de l'espace, Livre III, Les grammaires et les figures de l'étendue", Anthropos, Paris, 2003 (260 p.); "L'espace dans l'image et dans le texte", Quatro Venti, Urbino, 2000.

**TAKAHASHI, IWAO**; University of Houston, USA (iwao.takahashi@hccs.edu)
**Peircean interpretation of digital geometric architecture**

Abstract: Digital geometric architecture for this paper refers to the architectures designed by mathematical algorism creating systemic formal generation. For example, Greg Lynn's digital architecture—biomorphism architecture or blob architecture—deals with an architectural form images of amoeba and geographical natural landscape. I analyze this current architectural movement comparing with a classical architectural form through Peircean semiotic and logic. Lynn theorizes architecture as homogeneity of differences projecting the smoothness of architectural form. The smoothed surface rules metaphorical oneness and integrity in architecture. Instead, a classical form of architecture has the hierarchy of taxis, genera, and symmetry. This hierarchy is intrinsically ruled by the notion of tripartition as opposed to blob architecture. I discourse how such characteristics remained and transformed to a language of blob architecture. I approach this analysis applying Peircean Algebraic Logic (PAL) developed by recent Peircean scholars to a topological logic based on Peircean reduction theory. In PAL the notion of hypostatic ion formalizes meaningfulness with cyclical processes conditioned by all three identity modes (monadic, dyadic, and triadic). In the case of classical architecture monadic identity is originated from scenographic elements while blob architecture needs dyadic identities (e.g. technology, complexity) were to be shifted to monadic.

Bionote: Dr. Iwao Takahashi's research interests include architectural language theory, sustainable architecture and building information modeling process. His teaching emphasizes the integration of architectural theory and practice through knowledge management with Peirce's pragmatism philosophy, and sustainable design implementation. Currently, he serves as an adjunct faculty member at University of Houston, Lone Star College, and Houston Community College, USA. He teaches construction management and architectural design courses. He received a Bachelor of Engineering (Architecture) from Hosei University (Japan) in 1981, and received a Master of Engineering in Architecture from Nihon University, Graduate School of Science & Technology (Japan) in 1996. He attained a Ph.D. in Architecture from Texas A&M University, USA in 2013. He is a licensed architect in Japan and practiced architectural design in Tokyo prior to pursuing his doctoral degree.

**TCHERTOV, LEONID**; Art school, Russia (leonid.tchertov@gmail.com)
**Form as a category of spatial semiotics**

Abstract: The polysemantic concept of form gets a special meaning in the spatial semiotics. Here "form" becomes a key grammatical category for diverse spatial codes and can be described also in their "universal grammar". As such category, form characterizes a visible configuration of spatial elements taken in complex of their relations selected and correlated with a meaning by the norms of a code. In the same spatial substratum, various meaningful forms can be found as units of expression plans created by different spatial codes. A semiotized by a code space takes its own laws of formation and becomes autonomy of one or other type. Semantics of spatial forms depends on the code as well. A form can be connected with its meaning as an index, a signal, a conventional sign, a polysemantic symbol or as an iconic model. A content of

spatial forms can develop not only on conceptual level but also on the "infralogical" levels of psyche – perceptual or motoric images, etc. Various ways of vision combining with diverse forms of comprehension give multiplity modes of structuring and interpretation of the spatial forms. This diversity and possibility of interaction increases in art, where many spatial codes are used together, creating heterogeneous spaces with polysemantic forms.

Keywords: spatial forms, code, semiotized space, ways of vision and comprehension, interaction.

Bionote: Leonid Tchertov (born 1949) graduated from Higher School of Industrial Art in Saint Petersburg, Russia (1972). He received the degree of PhD in the Saint Petersburg State University with the dissertation "Language of object forms and of spatial relations" (1996). At the same University, he gave courses on general semiotics and semiotics of space. Leonid Tchertov is the author of the books "Signess: An analysis of ideas on the sign way of information connection" (1993), "Sign prism. Papers on general and spatial semiotics" (2014), "Semiotics. Essays on the history and theory" (2016) (all in Russian). He has published a number of articles on semiotics (in Russian and in English). He is a participant of several congresses and conferences of IASS/AIS and of IASSP/AISE.

**TERZOGLOU, NIKOLAOS-ION**; National Technical University of Athens, Greece (initer@central.ntua.gr)
**Semiotic articulations between literature and architecture: spatial meaning, place and narrativity**

Abstract: Philippe Hamon, in his ground-breaking study *Expositions. Literature and Architecture in Nineteenth-Century France*, focuses on the ways architecture becomes a privileged model grammar or meta-language for the construction of the 19th century French literary narratives. According to him, architecture functions as a shifter, a metaphorical operator that enables the visual domain of the 'real' to be translated into the semiotic, textual domain of the literary representation. I plan to adopt Hamon's hypothesis and lead it to further, specific directions of research, articulated around three different levels of contemporary architectural problems: 1. The problem of the nature and meaning of space as objects of architectural conception; 2. The problem of context and place in relation to memory and time; and 3. The problem of fiction and narrativity as vectors of the architect's creativity. My aim is to show how literature and its various semiotic articulations and conceptual conjunctions with situations of everyday life and their spatial setting entail a radical shift in the epistemological models of architectural conception. More specifically, I will briefly sketch a new methodology for the conception of architectural space based on the above three levels of problems.

Keywords: literature, architecture, narrativity, place.

Bionote: Nikolaos-Ion Terzoglou obtained a Diploma in Architecture (2000), a Master of Science (2001) and a PhD (2005) at the National Technical University of Athens (NTUA.), Greece. He also holds a Degree in Painting from the Department of Fine Arts of the Athens School of Fine Arts (ASFA) (2009). His PhD thesis "Conceptual Structures of Architectural Thought. Leon Battista Alberti-Étienne-Louis Boullée-Le Corbusier" was awarded the 2nd International ICAR-CORA Prize in 2007. He has published a book in Greek called "Ideas of Space in the 20th Century", Athens: Nissos, 2009. He is teaching "Concepts and Theories for the Organisation and Design of Architectural Space: at the National Technical University of Athens as Assistant Professor, having previously taught at the University of Patras, Greece (2007–2010).

# SEMIOTICS FROM THE VIEWPOINT OF TRANSDISCIPLINARITY AND COMPLEXITY THEORY: THEORETICAL CONSIDERATIONS AND APPLICATIONS

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*Traditionally, semiotics has been considered an interdisciplinary field since it addresses manifold problems from different dimensions. This practice has implied drawing on other disciplines in order to obtain an in-depth analysis of meaning production. However, in the light of the 21st century theories and models, as well as the boundary-breaking in various related disciplines, semiotics is required to go beyond interdisciplinary approaches in order to reach an epistemological transdisciplinary program. Such a theoretical and methodological turn would entail the assumption of certain inquiry such as the following: what are the possible benefits, drawbacks, links, contributions, or contaminations of the numerous transdisciplinary approaches? This round table aims to encourage the analysis and discussion of several theoretical and applied proposals connected to the three main axes semiotics, transdisciplinarity, and complexity theory (in all their versions).*

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**DE LOS SANTOS, ERNESTO**; Escuela Normal Superior "Profr. Moisés Sáenz Garza", Mexico (sadenm5@yahoo.com.mx)
**Emotional argumentation and semiotic-discursive practices in the teachers' formation of the bachelor degree in secondary education**

Abstract: In the present research, we intend to demonstrate the intrinsic relationship between emotions and rationality in the semiotic-discursive production of the students of bachelor degree in secondary education. We start from the collecting of experiences that they live through the training subject called Observation and Educational Practice, in which the teachers-to-be access the field of the teaching in real conditions. The corpus is made up by eight recordings in audio of the communicative exchange that develops in class. We selected the meetings programmed just after the assistance to the days of work in the Secondary Schools, since it is the moment in which teachers and pupils of the Normal Superior School gather the recovery of experiences in order to articulate theory and practice. The accomplished study is drawn up from a transdisciplinary perspective since our models are the theoretical and methodological contributions of the semiotics and

speech analysis focusing on the emotional argumentation that both professors and pupils elaborate to demonstrate the observed phenomena and the making of decisions within the educational practice.

Bionotes: Lariza Elvira Aguilera Ramírez is currently a doctoral candidate of the Doctoral Program in Educational Investigation and Innovation of the Graduates' School of the Normal Superior "Profr. Moses Sáenz Garza", Full Time Professor in the Normal Superior "Profr. Moisés Sáenz Garza" and Member of the Academic Group of Speech, Education and Society, in which she develops the lines of investigation "Studies of the Speech and Education" and "Speech and Company". Ernesto De Los Santos Domínguez is a teacher of primary and secondary education, Bachelor in pedagogy, Master in methodology of the science and Spanish letters in the UANL, PhD in Investigation and Educational Innovation, Full Time Professor in the Normal Superior "Profr. Moisés Sáenz Garza" and Chair of the Academic Group of Speech, Education and Society, in which he develops the lines of investigation "Studies of the Speech and Education" and "Speech and Society".

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**The aesthetics of knowledge through the Afro-descendant ritual: a semiosphere of meanings, knowledge and eroticism in complexity and transdiscipline**

Abstract: The altars are sacred spatial-temporal concretions of the spiritual life of the cultures of the whole world, and so are the altars built by the 'afrodescendientes', people originally from Africa who settled in America. They can be understood as an aesthetic ritual, as metaphors that evidence an alternative way of knowing, from the connection between the believers and their beliefs, their deities: gods and goddesses in diverse forms. These occupy a significant place in the households where they function as symbols that communicate emotions, desires, requests, prayers, through complex languages: objects, chromatic, playful, sonorous, olfactory, gustatory, corporeal. This type of semiotic-discursive practice configures a spiritual semiosphere of the projection where the material aspects, such as economic, aesthetic-rhetoric, ideology, philosophical articulate with knowledge, as well as communicative senses. They present uses of daily, personal or community aesthetics with inherited elements, gifts, bought, found, syntax does that believer as an artist by empowering himself with the "ritual of the brush". It is, therefore, a translator of this aesthetic interculturality, which manages an elliptical link between natural, human and other subjects, and spiritual ones.

Bionote: Marisol Cardenas Oñate graduated in history at art by the University of Havana, holds a Master's degree in social anthropology at the National School of Anthropology and History, Mexico, and a PhD in social sciences from the Universidad Autónoma Metropolitana, Xochimilco. Marisol Cardenas Oñate is University Professor in Mexico, Ecuador, Bolivia, with extensive work from what he calls the ritual aesthetics, category in complexity that has been cited and applied, curator and ethnographer of alternative and independent art, has several publications in the field of visual semiotics, aesthetic anthropology and critical decoloniality, and member of the Seminar of Discourse Analysis and Semiotics of Culture of the National School of Anthropology and History.

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**Protesting the intolerable: affective dimension from a transdisciplinary perspective**

Abstract: Enforced disappearance is an intimidation strategy designed to produce terror and to eliminate political dissidence. It is also a practice that threatens different social groups (mainly social activists, women, immigrants and children). During the last years, a heterogeneous social movement driven by anger, pain, hope or impunity has arisen in Mexico. Its members vindicate their right to live peacefully through manifold practices of protesting. Thus, protest is regarded here as a semiotic reaction to an unpredictable (Lotman, 2013), violent action emerged from concrete acts of enforced disappearance with unlimited outcomes. The aim of this paper is to observe, describe and analyze the contents derived from actions performed by protesters who speak out against enforced disappearance in Mexico. To this extent, we will explore the roles the affective dimension (affection, passions, emotions and feelings of protesters) play from a semiotic point of view. We will examine the world of protesters and see how they express the meaning by using different practices of protest in order to account for the creative power that is expressed by means of different cultural languages.

Bionotes: Eduardo Chávez Herrera holds an MA in semiotics from the University of Tartu, Estonia. Currently, he is a PhD student at the University of Warwick, UK, and a member of the ERC DISCONEX research group. His research is primarily in the areas of academic discourse and semiotics. Karla Miguel Lara is a PhD student in physical anthropology at the National School of Anthropology and History, Mexico. Her research aims to link semiotics and physical anthropology from a transdisciplinary perspective to analyze emotions in human behavior.

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**The construction of the complex subject in the networks: a semiotic analysis of the hackeractivist pages in Latin America**

Abstract: This work deals with a research based on the attempts to develop a semiotics of the digital field. This means to understand the semiotic discourse as mediator, articulator recoded and digitized in the Big Data and the networks, making use of forms that belong to the digital humanities to express themselves, in a conjuncture where the new technologies gain spaces at spears never before imagined and constructing new tools of massive use, with particular spellings, new signs, etc. The proposal is to build a look from the ethnography of digital field and the semiotics to investigate the case of the pages in resistance of the hackerspaces in Latin America. So we propose to understand the pages based on the operative models

developed by Julieta Haidar, analyzing the processes by Regine Robin's theory of discourse and conjuncture, Bakhtine's polyphony, Pêcheux's imaginary formations and the advances theorists proposed by Foucault about power; this means, seeking to problematize how their web pages are structured, with whom they discuss their hypertexts, against which they fight, as well as the narratives of A on A and how they construct in these scenarios of political technology and digital humanities.

Keywords: semiotics, hackerspace, digital humanities, complexity, big data.

Bionote: Rodrigo Ardissom De Souza holds a degree in social sciences from the Federal University of Santa Catarina (2011). He specializes in multimedia tools of social research of the National Autonomous University of Mexico (2012) and Cultural Anthropology by the UAM-MEX (2013). He holds a master's degree in anthropological sciences of the Metropolitan Autonomous University, Iztapalapa. He is online tutor of the State University of Santa Catarina in the course of pedagogy and UFSC in the course of extension, consultant of the project of revision of the Economic Policies of Development of Santa Catarina by SEBRAE-FOCO and Coordinator Partner Environmental in CASAN-COOPSSOL, creator of content of the book edited by the Modern Library of Contemporary Sociology, translator of Spanish-Portuguese and reviewer of content of searches for pages like Google.

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**INFANTE BONFIGLIO, JOSÉ MARÍA**; Universidad Autónoma de Nuevo León, Mexico (jminfanteb@hotmail.com)

**Social reality and fiction through art: the predictable and unpredictable in *El Infierno,* a film by Luis Estrada**

Abstract: What occurs unexpectedly and in an unusual way produces new aesthetic capabilities in the human being, who makes use of language in an extraordinary and original way. The result is a wide production of border texts whose features place them in a border position between history and art, and this is where unpredictability comes from (Lotman, 1999). According to Markiewicz, "we treat the events that are in an obvious contradiction with our empirical knowledge as fiction" (2010c: 122). In the texts where facts and individuals are recreated just like in the film *El Infierno*, there is a hybridization that anticipates the ruptures and interferences in its semiosphere (Lotman, 1998). We studied the Mexican cinema as a semiotic system, in relationship with the outside system (Lotman, 1999): the sociopolitical reality of Mexico based on the unbelievable corruption represented in the film. We review the explosion (Lotman, 1999) caused by the incursion of heterogeneous sources in the system, (crime, impunity, authority abuse) as the reasoning between order and disorder (Lotman, 1996) in the exemplary proposal about Mexican society.

Keywords: unpredictability, border, film discourse, fiction, reality.

Bionotes: María Eugenia Flores Treviño, PhD, has worked as college Professor since 1988 in the Facultad de Filosofía y Letras (UANL). She is a member of the National Researchers System of the National Council of Science and Technology. She has supervised 31 theses at the Bachelor, Master and Doctorate level. She has published 6 books: 2 as a single author and 4 co-authored. She studies the discourse, semiotics and socio-pragmatics.

José María Infante Bonfiglio, PhD, has been Full Professor of social sciences at Universidad Autónoma de Nuevo León (UANL) since 1976. His main interests include political behavior and institutions of sustainable democracy. He is a member of researches in Consejo Nacional de Ciencia y Tecnología (National Council of Science and Technology). He has managed 55 theses at the Bachelor, Master and Doctorate level. He has published 4 books: 1 as single and 3 more co-authored.

**GONZÁLEZ SALINAS, ARMANDO**; Autonomous State University of Nuevo León, Mexico (armitoforu@gmail.com)

**An introduction to linguistic/cultural semiotics: (un-)predictability in translating English and Spanish journalistic texts**

Abstract: An initial project with English−Spanish Translation students is to introduce them to cultural semiotics based on Lotman, linguistics by Saussure's, Jakobson's, Peirce's, and Eco's points of views, and Torop on translation. The objectives are as follows: 1) introduction to semiotics−translation: description, explanation and analysis of concepts applied to English−Spanish, from the linguistic sign, to lexicon, syntax and language user's semantic−pragmatic selection made to understand the intricacies found in these contrasting languages; we start with Lotman's communication model based on Jakobson's concepts: sender, language and receiver; 2) predictability, conceived as a continuum from predictable elements of a logical process to explain cause and effect, and unpredictability, representing a sudden/abrupt change identifies as explosion, such as expressed by Lotman; we study an article published in English−Spanish about Kuala Lumpur, a place that is not commonly known and discuss a general layout of each version (number of sentences, paragraphs, columns and images) based on similarities and differences found; 3) the concept of semiosphere: description, explanation and cultural representation through/in a language to analyze each part in detail from the intersemiotic perspective. The plan incorporates students' text translations based on these concepts.

Keywords: semiotics, translation, (un) predictability, semiosphere.

Bionote: Armando González Salinas has a BA and an MA in Spanish language and literature from Monterrey Tech and Indiana State University, respectively, a Master in Education in Teaching English Overseas from the Victoria University of Manchester, England, and a PhD in Hispanic linguistics from State University of New York at Albany, New York. He has written articles in English and Spanish about discourse analysis published in Mexico, USA, Russia, Spain, Cuba, Argentina and Chile, and has been a regular presenter in EFL/ESL/EAL academic associations and environments. He is Professor of English and Spanish applied linguistics at the School of Philosophy and Letters, Autonomous State University of Nuevo Leon (UANL) in Monterrey, Mexico. Presently, he is a research coordinator in the same institution. His doctoral dissertation won a Research Award by UANL as the best in the field of humanities. Dr. González has been part of the National Research System (Sistema Nacional de Investigadores) since 2006.

HAIDAR, JULIETA; National School of Anthropology and History, Mexico (jucuruyu@gmail.com)
**The field of semiotics from the perspective of complexity and transdisciplinarity**

Abstract: This communication has a purpose to re-think the field of semiotics from the epistemological point of view of complexity and transdisciplinarity. From those perspectives, several challenges emerge that need to be taken into account. Firstly, it deals with the borders of semiotic processes. Secondly, it refers to the recursion between nature and culture in diverse semiotic-cultural productions, since this issue crosses different cognitive fields, such as anthropology, zoology, biology, or neuroscience. Thirdly, it remits to several significant transformations of the field, such as the shift from sign semiotics to the semiotics of a narrative text, going through visual, post-visual semiotics up to invisible and digital semiotics. Those changes force to establish several types of relationship among the different cognitive fields in order to understand complex semiotic processes that involve intersemiotic translations and to build operative, analytic models that allow to explain the polysemic meaning productions, whether explicit or implicit, cognitive or emotional. The challenges are countless but deserve to be addressed so that new ways can be opened for semiotics in the 21st century.

Keywords: semiotics and complexity, transdisciplinarity, intersemiotic translation.

Bionote: Julieta Haidar, MA in social sciences, holds a PhD in political sciences from the National Autonomous University of Mexico. She is Full Professor at the National School of Anthropology and History (Mexico), a division of postgraduate education. She is Director of the permanent seminar and the research line in discourse analysis and semiotics of culture, a founding member of the Latin-American Association of Discourse Studies (ALED), a member of the International Association for Semiotic Studies (IASS), and a member of the Mexican Association of Rhetoric. She belongs to the National Researchers System (SNI-level I). She was awarded the prize for the best doctoral thesis at UNAM and INAH-CONACULTA, entitled "Debate CEU-Rectoría, Torbellino pasional de los argumentos". She is one of the pioneer representatives in Latin America of Lotman studies and the semiotics of culture, as well as complexity and transdisciplinarity approaches.

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GALVEZ, CARINA ITZEL; Escuela Nacional de Antropología e Historia, Mexico (carina.itzel13@gmail.com)
**The subjective construction of resistance: teachers and the non-immigrant young people in Mexico**

Abstract: This article approaches the semiotics of resistance according to two socio-cultural and historical processes in Mexico: the teachers who put up resistance to the political changes and the non-immigrant young people who hold critical opinions. The semiotics of resistance presents distinctive features within the educational and migration process that emerge as spaces of struggle in the presence of hegemonic powers. Education is one of the transmission processes of culture most permeated by politics: the educational reforms that have been implemented in 2013 imply a sociocultural transformation of the subjects, which put up resistance from diverse practices of semiotic struggle. Migration is a historical process with economic, demographic, social and cultural implications and constitutes a complex phenomenon that crosses national boundaries, building up transnational communities. The members of many ethnic communities are obliged to migrate and thus to make part of the globalized and massive processes of world migration. This process produces several semiotic-discursive changes that affect the cultural guidelines of the whole community, and most of all of the young people who decide not to become part of the migration process as resisting subjects.

Keywords: sociocultural subjects, resistance, education, migration, semiotics of culture.

Bionotes: Horacio Mendizabal holds a BA in linguistics from the National School of Anthropology and History (ENAH), Mexico. He is a current MA student in social anthropology in the line of discourse analysis and cultural semiotics. He has participated as a speaker and organizer in several events of the Cuerpo Académico Análisis del Discurso y Semiótica de la Cultura at ENAH. His main research topics are the social-historical subject construction in semiotic-discursive practices and symbolic references in Maya ritual. Carina Itzel Gálvez studied ethnology at the National School of Anthropology and History (ENAH). She collaborates in the Cuerpo Académico Análisis del Discurso y Semiótica de la Cultura at ENAH and is also a specialist in academic publications and open journals systems. A member of the Red de Directores y Editores de Revistas Académicas y Arbitradas at National Autonomous (UNAM), she currently works at the Subdirección de Revistas Académicas y Publicaciones Digitales UNAM.

OCHOA FLORES, OSCAR; National School of Anthropology and History, Mexico (foscar@hotmail.com)
**Time of gods and time of men. The chronotopic representation from visual semiotics in the amate paper of Alto Balsas Guerrero, Mexico**

Abstract: The purpose of this paper is to apply Bakhtin's concept of *chronotope* to a type of graphic production made by the Nahua people in the Mexican state of Guerrero, and, from the visual semiotic viewpoint, to analyze different types of semiotic productions in other cultures. The native drawings and paintings on the handmade paper called *amate* are representations of the worldview of the Nahua culture in Guerrero. The particular way in which the space-time imbrication is represented by particular signs in the artisan graphic of the painted *amate*, leads us to use Bakhtin's category of the *chronotope* (1989) to investigate the cultural particularities according to which the people who belong to this ancestral culture conceive the space-time relationship. There are two types of *amate*: the ones that represent birds symbolize nature and the historic ones symbolize culture. It is important to highlight that for both types the space-time dimension shows crosslinks between the mythical and the human realm. The types of *chronotopes* that are used in this semiotic production are the *topographic chronotope* (for concrete space and time), the *metaphysical chronotope* (for mythological time and space) and the *psychological chronotope* (for subjective time and space).

Keywords: chronotope, Nahua culture, amate paper, handmade graphics.

Bionote: Oscar Ochoa Flores, a Master in politics and communication (UAM-X), is a PhD student in social anthropology at Escuela Nacional de Antropología e Historia (ENAH). Oscar Ochoa Flores was a full time researcher and teacher at Universidad Veracruzana Intercultural (2010-2012) and a teacher at Universidad Veracruzana-Minatitlán (2013-2014) and Escuela Nacional de Antropología e Historia (2006-2008, 2015). He has published two articles.

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**Semiosis of humor: other epiphanies and other epistemes**

Abstract: Facing the forecast of complex meanings within the domain of interculturality, interaction and the overall relationships among human beings, what we can call humor and what makes us laugh and seems funny to us, presents understanding challenges. As a result, we position ourselves in different horizons of expectation and open experiences, in front of which reality does not only present or evoke one single level of culture, but several worlds, semiospheres, in which humor and comedy make use of the diverse code games on which real life feeds. This work tackles this phenomenon trying to describe and analyze the way in which existence is sifted through by means of humor, a concept approached according to the point of view of semiotics. As Helena Beristáin asserts, we try to analyze how the popular laughter invades the official culture, establishing new forms of dialogue and transforming in that way dynamism between periphery and center. According to Iuri Lotman, dialogue and conversation storm into our daily world producing a dynamic change that allows us to face what is unusual, abnormal and irregular. This is how by means of humor new bridges are built, making it possible for us to travel through diverse processes of meaning production, with interculturality as a starting point.

Keywords: semiosis, humor, otherness, dialogue, semiosphere.

Bionote: Ignacio Ramos Beltrán, PhD in social anthropology, is full-time Professor at the Faculty of Psychology, UNAM. He is part of the Academic Body of Discourse Analysis and Semiotics of Culture, coordinated by Julieta Haidar, and is responsible for the project "Emergence and interculturality: spaces and dialogues to share. An interdisciplinary approach", currently being developed in Mexico. He has done research in health area with urban healers, as well as the study of the relationship between hegemonic medical models and alternate medical models. He has worked in London and Turkey on aspects related to speech, narrative and semiotics, areas in which, along with the new approaches of rhetoric and semiotics, he continues working at the moment.

**SYKES, GEOFFREY**; University of New South Wales, Australia (southernsemioticreview@gmail.com)
**Squaring off the semiotic project**

Abstract: The paper will argue that traditions of semiotics (of which there are more than one) fall short because they are neither complex nor transdisciplinary enough in their seminal theory, and in consequent methodologies for research. Structural semiology as inspired by Ferdinand de Saussure and Claude *Lévi-Strauss*, and pragmatic semiotics as inspired by Charles Peirce, are two main traditions of the twentieth century, yet their understanding of systemic complexity, and the fields of research and application that they preference, are quite divergent. The house of semiotics is divided in itself. The paper will outline a project seeking a conceptual and schematic synthesis of two main semiotic traditions of the twentieth century that will combine the semiological explanation for social structuration and complexity with the semiotic (pragmatic) production of sign phenomena. A theme of performative rituals, missing from Levi-Strauss, will be used to link an understanding of social structures missing from Peirce. The paper will hypothetically transform the familiar triadic Peircean representation of sign types and functions, into a composite square (itself a familiar diagrammatic trope for semiotic theory). A revised theory can provide further opportunities of integrated trans-disciplinarity beyond established semiotic specialism – for example, structural and post structural traditions support anthropology, sociology and cultural studies, while Peircean studies have had a profound contribution to arts and communication studies.

Keywords: semiology, Peirce, de Saussure, complexity, semiotic theory.

Bionote: Dr. Geoffrey Sykes. B.A. (University of Sydney) Master of Arts (Mass Communications) (Macquarie University). Doctor of Philosophy (Communication and Cultural Studies Program, Wollongong University). Freelance, independent media and theatre, writing and production. 2013-2017, Sessional teacher and lecturer, University of New South Wales, Notre Dame University, University of Wollongong, University of Western Sydney. Fellow University of Wollongong. Recent guest lectures at the University of 'Vasile Alecsandri', Bacau, Romania and Bari University, Italy. Current and foundation editor, Southern Semiotic Review (2013-2017). Close work with Susan Petrilli on this publication. Numerous international publications (books, book chapters, journals), and presentations including IASS events, ISI Imatra and international guest lectures.

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**Of semiotic processes, meaning production and gender in politics: Mexican local congresswoman protest in 2015**

Abstract: This paper aims to analyze the protest of Marlene Benvenutti, local Congresswoman in Nuevo León, Mexico, carried out during the Governor's last speech before the State Congress in September 2015. This cultural phenomenon as a semiotic text includes several subtexts: Congresswoman Benvenutti's sign "No pasarán las cuentas mochas" ["Blunt accounts will not pass"] that day; two articles of media discourse as an example of social widespread comments on the subject, one from Proceso and one from Quorum Informativo; and Congresswoman Benvenutti's version in her Facebook private account on September 28, 2015, a couple of days later, as a way to offer an explanation of the protest and a defence of her former job as a model that had been brandished as a weapon during the attack. The theoretical framework draws from Iuri Lotman's notion of text in regards to the different layers of meaning construction in semiotic processes (Lotman, 1996) and also his views on the concepts of explosion, unpredictability, inflection point and predictability (Lotman, 1999; 2013; 2000). The event also offers the possibility to show the tension between socio-cultural semiotic models through discursive interaction, specifically related to gender (Lamas, 2000).

Keywords: semiotic process, text, gender, (un)predictability, explosion.

Bionotes: Griselda Zárate holds a PhD in humanistic studies. She is Associate Professor at Universidad Regiomontana, Monterrey, Mexico, and a member of the Sistema Nacional de Investigadores (SNI) Level 1 in Mexico. Her work focuses on argumentation, semiotics, cognitive metaphor, narrative identity and discourse analysis. Currently, she is working in two research interdisciplinary projects with colleagues from other disciplines: 1) Finance; 2) Gender.

Olga Nelly Estrada, PhD in humanities studies and arts, is Associate Professor at Universidad Autónoma de Nuevo León Monterrey, Mexico, and a member of the Sistema Nacional de Investigadores (SNI) Level 1 in Mexico. Her work focuses on gender and violence studies, political discourse. Currently, she is working in two research interdisciplinary projects about gender and academic Latin-American women in Mexico.

# SEMIOTICS OF MULTIMODAL DIGITAL TEXTS: A NEW APPROACH TO THE LANGUAGE EDUCATION

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*Digital multimodal communication opens up new vistas for handling of applied linguistic tasks, particularly in the field of language education. Children and young people perceive the cyberspace as their natural communicative environment, therefore the language didactics is seeking to research and use peculiarities and patterns of cyberspace semiotics. Semiotic approach to education, didactics of foreign languages, multimodal digital texts: the key topics to be discussed during the session are as follows: alignment of verbal, graphical (both static and dynamic) and audio aids in the displayed text; multimodal literacy (multimodal awareness); possibilities and limitations of language education in the digital age, case studies of the digital language education; problems of interactivity in the online education: "human-computer" and "human-computer- human" interaction.*

**LEBEDEVA, MARIA**; Pushkin State Russian Language Institute, Russia (m.u.lebedeva@gmail.com)
**Multimodality as a new literacy: language learning in the age of multimodal semiotics**

Abstract: Both researchers and practitioners deduce that it needs to revise and reconceptualize what constitutes the concept of 'being literate' in 21 century. It is evident that nowadays literacy is no longer confined to writing and reading of plain handwritten or typed text. Comprehension and producing variety of multimodal texts – instant messages, social media posts, blogs, vlogs, etc. – become inevitable daily communication practice. How does the theory of language learning reflect the multimodal literacy and assess its opportunities and limitations in the language classroom? How do the language teachers use multimodal text in their practice? Do they use on-screen texts to support the developing of different language skills? The current study examines the use and perceptions of multimodal texts in a Russian as a foreign language classroom from the teachers' perspective. The result shows how teachers are able to decode coherent multimodal texts if the meaning contained in the images amplifies or contradicts the meaning contained in the text. Particular emphasis is also placed to the teachers' preferences in constructing multimodal learning materials with the use of various typefaces, colours, static and animated images, audio and video resources in order to support students' understanding.

Keywords: Russian, language learning, multimodal text, multimodal literacy.

Bionote: Maria Lebedeva, PhD, is Head of the Research Laboratory for Digital Language Learning, team leader of the Content Developers Group for the PushkinOnline platform. Her research interests include Russian as a second/foreign language, computer-assisted language learning, technologies in education, language semantics, and cultural studies in language learning.

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**Graphics and enunciation in the multimodal literary text: issues in teaching and learning**

Abstract: Modern multimodal literary text is an interesting phenomenon from the point of view of semiotics of culture and the educational context. On the example of the French and Russian literary works of the late 20th − early 21st century (Didier Daeninckx, Annie Saumont, Andreï Bitov, etc.), we show the evolution of the graphic form and the polyphony of enunciation (theory of Bakhtin and Ducrot) in the traditional paper and in the digital text, and we will also consider the use of multimodal literary texts in foreign language teaching.

Keywords: graphics, enunciation, literary text, education, semiotics of culture.

Bionote: Inna Merkoulova, PhD, is Assistant Director for Science and Education, Russian Center of Science and Culture in Paris, Associate Researcher at Paris-Sorbonne University. She is the author of "Graphics and Enunciation. Peripheral Punctuation in Modern French Prose" (doctoral dissertation, Limoges, Moscow, 2001), translator of semiotic books: J. Lotman "Culture and Explosion" (French tr., Limoges and Pulim, 2004); A. J. Greimas and J. Fontanille, "The Semiotics of Passions: From States of Affairs to States of Feeling" (Russian tr., Moscow, LKI-URSS, 2007).

**MERKULOVA, MARINA**; Moscow City Pedagogical University, TV channel "Moscow Education", Russian Federation (m.merkoulova@yandex.ru)
**The laws of semiotics in the structure of the TV channels: a cultural and educational focus**

Abstract: Today, in the period of rapid technical progress and new technologies, the ability to create channels has been simple and affordable. However, this process is not well understood and described from the scientific point of view. How to apply the laws of semiotics in this field? We will tell and show you specific examples of two TV channels ("Moscow Education" and "ARTist"), which, from the point of view of the format, represent a hyper media environment of a new type.

Keywords: television, education, hypermedia, new technologies, laws of semiotics.

Bionote: Marina Merkulova, PhD, is Associate Professor of Moscow City Pedagogical University, Head of graduate programs "Educational media", academician of the International Academy of Television and Radio, candidate of philological sciences, and editor-in-chief of the TV channel "Moscow Education".

**PÄRN, KATRE**; University of Tartu, Estonia (katre.parn@ut.ee)
**Media convergence and emergence of new temporalities and spatialities in arts**

Abstract: Time and space have been the fundamental concepts in the differentiation of arts and in development of the system of arts, more prominently so since the 18th century. Elaborated, criticised, de- and reconstructed, spatial and temporal modelling remains central in our discussions of arts and media. Whether the spatiotemporal structure of arts is analysed from the material, experiential or cognitive perspective, the contemporary media-saturated cultural environment brings about new dimensions of plasticity and complexity that require more refined theoretical models that could account for the effects of multi-, inter- and transmediality. My presentation will build upon the model of the structure of filmic universe proposed by Etienne Souriau in 1951 to trace the challenges brought about by the changes in media technology as well as artistic practices. The theoretical discussion will be exemplified by the Estonian film In the Crosswind (Martti Helde, 2014).

Keywords: multimediality, intermediality, transmediality, remediation, arts.

Bionote: Katre Pärn works as a junior researcher at the Department of Semiotics, University of Tartu. Her main research fields are cultural, film and media semiotics, and current research interests concern the application of concept of modelling systems for analysis of cognitive and cultural effects of media, especially artistic media, as well as methodology of semiotic analysis. She gives courses on media semiotics, film semiotics, research methods in semiotics and applied semiotics. She has worked as an editor for documentary "The Measure of Man" (2011), editor of the journal "Hortus Semioticus", and writes reviews for the Black Nights Film Festival.

**PUCHKOVA, ALEXANDRA**; The Pushkin State Russian Language Institute, Russia (puchkovaan@gmail.com)
**Avoiding things designed to attract: banner blindness in view of semiotics and signal detection theory**

Abstract: Our current information environment differs greatly from the environment that humankind was evolving in as a biological species and as a cultural community. Literally for millions of years we strived to get information while access to it was quite scarce, but now the greatest challenge is to sort out the relevant information from vast amounts of information noise. And the aggressive competition of information sources for our attention does not make our life easier. Banner blindness is a perceptual phenomenon where readers of multimedia texts consciously or subconsciously ignore banner-like information. It is normally approached by cognitive psychology, in terms of viewer's cognitive schemes and strategies of information perception, as an adaptation allowing to cast off personally irrelevant information more effectively. The recent findings show that banner blindness is somehow effective even for more sophisticated forms of advertising, like sponsored content; it shows how we adapt in the arms race between marketologists that want us to pay attention to their content and customers that do not want to be distracted by it. Better understanding of banner blindness may improve our knowledge of cognition and visual attention, and help us optimize the way we present digital information.

Keywords: banner blindness, advertising, Roland Barthes, neuroscience, signal detection theory.

Bionote: Alexandra N. Puchkova, PhD in physiology, works as a research fellow in the Center for Cognition and Communication, The Pushkin State Russian Language Institute, Moscow, Russia, and as a senior research fellow in the Institute for Higher Nervous Activity and Neurophysiology RAS. Her main research interests are human psychophysiology, visual attention, multimedia content perception, cognitive workload, cognitive fatigue, neuromarketing, and psychosemantics. She uses eye tracking in combination with approaches from classical psychophysiology, psychology and marketing. Her research is focused on multimedia information perception, problems of visual attention in interaction with Internet content, texts and advertisements.

**SHAMSUTDINOVA, REGINA**; Pushkin State Russian Language Institute, Russia (regi93_sh@mail.ru)
**Semiotics of animated images as a new way to present grammar semantics**

Abstract: Our research is devoted to the analysis of semiotics of animated images as a modern way to present grammar phenomena. The text remains the pedagogical key instrument because of its multifunctionality, however, over time the text itself, as a unity of interrelated verbal signs, has changed significantly. The multimodal nature of the digital space affects the text so that it operates in close concurrence with the visual semiotic units. That increases opportunities for linguistic education: for instance, the combination of animated images and verbal text, which allows to illustrate a certain statement in dynamics, is becoming more widespread. Grammatical meanings of language units are often abstract and complicated to be verbalized, while the use of animated images permits to simplify both the process of explanation and the perception of certain grammatical phenomenon functioning features by students. The use of animation is particularly relevant to the work with the verbs of motion in teaching Russian as a foreign language. The animation helps to clearly distinguish between unidirectional and multidirectional verbs of motion (*идти / ходить, ехать / ездить*) and refine variants of meaning of a certain prefix *(прошел мимо дома / прошел через лес / прошел 5 км)*.

Keywords: animated images, linguistic education, presentation of grammar semantics, verbs of motion, Russian as a foreign language.

Bionote: Shamsutdinova is a Master of philological sciences, postgraduate student at Pushkin State Russian Language Institute, teacher of Russian as a foreign language. Research interests include Russian as a second/foreign language, computer-assisted language learning, technologies in education, language semantics, grammar, contrastive analysis, pragmatics.

SYKES, GEOFFREY; University of New South Wales, Australia (southernsemioticreview@gmail.com)
**Transliteration and the multimodal display – an educative tool**

Abstract: A multi modal page or screen (especially in digital form) can be depicted as an assemblage of various signifying domains, modalities, fields or types. While study of respective languages or sign types – pictorial, diagrammatic, writing, captions, video, kinesic, gestural – is one essential for a contemporary multi modal education literacy, equally so is attention to the type of relationships between these elements. This paper will posit a taxonomy of such relationship – adapted from gestural/speech teaching and study. Further, the issue of awareness (even the philosophical issue of consciousness) can be explained and predicated on the quality of transliteration undertaken by the viewer or responder to a multi modal message. The methodology proposed in this paper is regarded as part of a more general program for a semiotic "grammar". The focus on multimodal texts as a priority, even ahead of linguistic ones, is a deliberate and effective response to contemporary culture and education, as well as corresponding to long standing semiotic theory, including that of Charles Peirce, Jacques Derrida and Gilles Deleuze.

Keywords: multimodal, transliteration, semiotic grammar, education, theory.

Bionote: Dr. Geoffrey Sykes. B.A. (University of Sydney), Master of Arts (Mass Communications) (Macquarie University). Doctor of Philosophy (Communication and Cultural Studies Program, Wollongong University). Freelance, independent media and theatre, writing and production. 2013-2017, Sessional teacher and lecturer, University of New South Wales, Notre Dame University, University of Wollongong, University of Western Sydney. Fellow University of Wollongong. Recent guest lectures at the University of 'Vasile Alecsandri', Bacau, Romania and Bari University, Italy. Current and foundation editor, Southern Semiotic Review (2013-2017). Close work with Susan Petrilli on this publication. Numerous international publications (books, book chapters, journals), and presentations including IASS events, ISI Imatra and international guest lectures.

# SEMIOTICS OF POP CULTURE IN THE 21 ST CENTURY OF JAPAN

MUROI, HISASHI (hmuroi@ynu.ac.jp)

*In this round table, we will investigate the possibilities of semiotics of pop culture. Our research group was organized in 2013 for studying the contemporary pop culture including comics, animation, video game, idol, costume play, photography and movie etc. Focusing on some latest achievement in Japanese pop culture studies, we attempt to look for new approaches in the study of contemporary pop culture. After postmodern transformation of culture, we have witnessed the disappearance of borders which used to divide between high and low, elite and popular, or indigenous and imported elements in our culture. We will also pay attention to the formation of new cultural groups of diversified cultures, as well as to changing attitude of the state or society to deal with pop culture. Pop culture in the 21st century gained a completely different dimension from the past and it seems to be showing the new aspects unknown. In short, by the advent of distributed personal media such as the Internet, the "location" of pop culture itself had moved to a variety of live events and diverse communication places in a wider range of media environment. We will discuss the various issues in such context.*

AKIBA, FUMINORI; Nagoya University, Japan (akibaf@is.nagoya-u.ac.jp)
***Yosakoi-Soran* as a site of semiosis: from its relation to Japanese pop culture**

Abstract: In my presentation, I will introduce *Yosakoi-Soran* as a site of semiosis and try to depict its process, especially from the point of its relation to Japanese pop culture and social network services. Originally, *Yosakoi-Soran* is the name of an annual dance festival in Sapporo (Japan) started in 1992. The word *Yosakoi-Soran* is a mixture of the name of a dance festival (*Yosako*i) in Kochi (Japan) and the name of the Hokkaido's folk song called *Soran-Bushi*. Nowadays, the *Yosakoi-Soran* has become quite popular all over Japan and changed its character from a mere dance festival to a kind of musical drama competition. In its 4 minutes and 30 seconds' performance, it tries to convey a story or a worldview. In this regard, it has a strong connection to Japanese pop culture. For example, a *Yosakoi-Soran* team borrows stories, characters and musical styles from manga and anime, and reinterprets them and constructs its own worldview and performances. In addition to this, when participants go to a *Yosakoi-Soran* festival they wear the costume that express their worldview like costume players. Together with their effective use of social network services and their free move between real and virtual sites, I will try to depict the semiotic process in and around *Yosakoi-Soran.*

Keywords: *Yosakoi-Soran*, dance, Japanese pop culture, social network service.

Bionote: Fuminori Akiba is Associate Professor the Graduate School of Information Science at Nagoya University, Japan. He received a Dr. of Letters degree from Kyoto University in 1996. His research field is aesthetics and philosophy of art. His recent book is "Atarashii Bigaku wo Tsukuru" [A New Kind of Aesthetics] (2011).

MUROI, HISASHI; Yokohama National University, Japan (hmuroi@ynu.ac.jp)
**Introduction: on semiosis in the pop culture world**

Abstract: Pop culture was born by the capitalist society of the 20th century. Each genre was produced by the mass media like newspapers, television, publishers and film companies. And now, since the appearance of the Internet, the environment of such pop culture has been drastically changing. Pop culture in the 21st century gained a completely different dimension from the past and it seems to be showing the new aspects unknown. In short, by the advent of distributed personal media such as the Internet, the "location" of pop culture itself had moved to a variety of live events and diverse communication places in a wider range of media environment. In the spread of such new media, the connection between the sender and recipient of pop culture became much closer. Thus, there appeared a new direct relationship of author and recipient by not passing the mass media. We call such environment the Pop Culture World (PCW). The "PCW" is the world=environment

including the huge complex of the recipients which are tied to each other by the Internet. And in such a condition, recipients are not the passive audience now, but they are directly intervening or interfering in the process of the production system of pop culture itself. We will develop this idea of the PCW in the semiotic perspectives.

Keywords: pop culture, semiotics, digital media, Japan, art theory.

Bionote: Hisashi Muroi is a professor of Yokohama National University and teaching art theory and cultural semiotics. He has been a member of executive committee of IASS/IAS since 1998. He has published many books including *Johou to Seimei* (Information and Life - Brain, Computer and Universe), Shin'yosha, Tokyo, 1993 and *Tetsugaku mondai to shiteno Technology* (Technology as a philosophical problem), Kohdansha, Tokyo, 2000.

**SATOW, MORIHIRO**; Kyoto Seika University, Japan (morihiro1966@mac.com)
**Street observation movements in Japanese popular culture**

Abstract: In 1983, artist and an author Akasegawa Genpei proposed a concept of "Chō-geijutsu Tomason (Hyperart Thomasson)" in a subculture magazine, Shashin Jidai. Hyperart Thomasson refers apparently useless but preserved structures found on urban streets.  For example, "the first Thomasson" was a staircase that had no entranceway when one reached the top, thus it was named "the pure staircase."   Akasegawa, who was one of the central figures in Japanese postwar avant-garde art, presumably drew the idea from dada/surrealism and conceptual art. Hyperart Thomasson had gradually developed so-called "Rojō Kansatsu-gaku (Street Observation Studies) with other similar projects.  It became so popular that many magazines, TV shows and websites follow their project until today. In this presentation, tracing the genealogy of the Street Observation movements, from Kōgen-gaku (Modernology) in 1920s to the flourishment of the movement in 1980s and today's dissemination of the movement to popular culture and subculture, I would like to analyze the semiotic structure of the street observations and discuss the relationship of human beings and urban environment in the modern age.

Keywords: urban studies, photography, popular culture, art.

Bionote: Morihiro Satow is Professor of art theory and visual culture in Kyoto Seika University.  He was born in 1966 in Kyoto, Japan. After obtaining a Master's degree from Columbia University in New York, he obtained a doctoral degree in art theory from Doshisha University. Satow specializes in the fields of art history and visual culture, and is the author of Topografi no Nihon Kindai – Edo Doro-e, Yokohama Shashin, Geijutsu Shashin (Topography and Japanese Modernity: Edo Doro-e, Yokohama Photography and Art Photography) [Seikyusha, 2011]. He was one the Japanese translators of Geoffrey Batchen's Burning with Desire: The Conception of Photography, [Seikyusha, 2010]. Satow won a New Face Award at the 62nd Ministry of Education Awards for Fine Arts in the category "Art Critique".

**WAKUGAWA, IORI**; Yokohama National University, Japan (edp1103.iori@gmail.com)
**Mari Katayama: self-portrait in between art and cos-play**

Abstract: I will introduce a Japanese artist Mari Katayama (1987). She had a congenital disorder and received surgery to cut both legs at the age of 9. In school, she experienced painful days, such as receiving bullying because of her legs. However, since she participated in an exhibition by chance, she began to play an active part as an artist. Her works are basically self-portraits. She incorporates her own artificial legs into her works. By painting the artificial legs, letting them wear high heels, she is utilizing her disorder in her artworks. On the other hand, there are so many people who like the cos-play (costume play) culture in Japan. They like to wear costumes of heroes or heroines of certain animation or video games. And in general, they like to take self-portraits or to be taken photo by their admirers. Katayama's works are resembling such culture in some senses. I would like to compare Katayama's works with such cos-play culture and will analyze her works in the light of pop culture studies.

Keywords: contemporary art, cos-play, Mari Katayama, Japan, pop culture.

Bionote: Iori Wakugawa is a student of Graduate School of Urban Innovation at Yokohama National University. She studies contemporary art, especially the so-called "socially engaged art" or "participatory art".

**YOSHIOKA, HIROSHI**; Kyoto University, Japan (yoshioka.hiroshi.7s@kyoto-u.ac.jp)
**Power of the absurd: use and abuse of "harmless" buffoons**

Abstract: If pop culture is different from popular culture, what characteristics should it have, other than just being shared by many people? A strong urge to "pop" out of stiffness or seriousness of life, is my answer. Pop culture is a domain where reconciliation and harmony are attained through imagination of the unreal. So, how is it distinguished from the tradition of romantic art? Well, pop culture's touch on the unreal is light, rather than a deep immersion in romanticism. Pop culture has a taste for parody, for things funny or absurd, instead of absolute escape from reality. Then, again, how is it different form dada or avant-garde art in a general mocking reality? Here is my hypothesis: what makes pop culture differ from all previous or other forms of culture is its essential tendency for prematurity. In pop culture, things which look cute, infantile or harmless appear as important and influential, and a funny or even absurd behaviour shows irresistible power. A crucial point is that pop culture enables this turn of values not by a mature sense of humour but by a return to an infantile stage, a "neoteny" of the mind. In this presentation, I attempt to investigate this aspect of pop culture by studying some examples from post-war Japanese culture, which reveals this aspect of pop culture in a radical form.

Keywords: pop culture, semiotics, postmodern, infancy, neoteny, Japanese culture.

Bionote: Hiroshi Yoshioka is Professor of aesthetics and art theory at Kokoro Research Center, Kyoto University. He has been a member of executive committee of IASS/IAS since 1998, and President of the Japanese Society for Aesthetics since 2016. Hiroshi Yoshioka has published many books and articles on aesthetics, theory of new media, and contemporary art. He has also directed art exhibitions and art festivals in several places in Japan, and edited journals and papers on art and culture.

# SIGN, SYSTEMS AND TRANSMEDIA STORYTELLING

**ALMEIDA, CANDIDA (candidaalmeida@gmail.com)**

*The panel is open to receive works that contemplate conceptual and empirical analysis based on semiotic studies about transmedia storytelling, its mediatic context, the changes in the communication processes and the impact on society. It will consider proposals that foster discussion about the uses of technology and their contents, as well as the logical unfolding of transmedial experiences in the construction of phenomenological narratives, which expand the approach to the systems of mediation within media convergence. The panel is interested in proposals that contribute to the construction of philosophical and conceptual foundations as well as case studies in which the transmedial logic can be analyzed from the semiotic perspective.*

**ALMEIDA, CANDIDA**; Cásper Líbero Faculty, Brazil, University Center FECAP, Brazil (candidaalmeida@gmail.com)
**Virtual memorials: the semiosis of the Facebook newsfeed into transmedia storytelling upon one's death**

Abstract: The purpose the paper is to start a philosophical discussion about the semiotical phenomena of the virtual memorials as a transmedial process of maintenance of life's continuity and its social signic representations. Based on semiotics studies of Charles Sanders Peirce, it demonstrates when a person dies, many family members, friends and colleagues need to establish contact with the deceased to keep their so-called physical relationship alive. This is a type of transmedia storytelling across social media platforms, especially Facebook when someone passes on. The newsfeed becomes a virtual memorial page where people can express their regrets and send messages to the departed. My question is: does this phenomenon keep the relationship with the lamented alive, e.g. the news feed becomes the actual deceased person or does the newsfeed simply become a place to express loss or yearning for said relationship? This is transmedia storytelling that starts when a person is corporeal and continues on even after death in their social media profile. To demonstrate the methods of signic representation of this kind of process this study has its conceptual foundation on the notion of semiosis postulated by C. S. Peirce.

Keywords: Peircean semiotics, transmedia storytelling, Facebook, social media, virtual memorials.

Bionote: Dr. Candida Almeida holds her PhD (2009) and Master (2004) in communication and semiotics from Pontifical Catholic University of São Paulo, Brazil. She is a researcher and Professor at Cásper Líbero Faculty (São Paulo / BRAZIL) and at University Center FECAP (São Paulo / BRAZIL). Her studies are concentrated in communication and digital culture, social media and Peircean Semiotics. She is also a designer and multimedia artist.

**ALZAMORA, GEANE**; Federal University of Minas Gerais, Brazil (geanealzamora@ufmg.br)
**The role of Peircean pragmatism in the transmedia dynamics semiosis**

Abstract: Transmedia dynamics represents a process of communication in which elements of the storytelling get dispersed across multiple media channels by integrated actions of official producers and the audience to promote the expansion of content. This paper argues that the Peircean pragmatism – or pragamaticism – contributes to understanding the transmedia dynamics how a kind of semiosis of media process of communication. In the Charles Sanders Peirce view, the sign is a kind of medium of communication and the semiosis is the pragmatic action that regulates the triadic relation between the sign (representamen), the object and the interpretant. Peirce describes the semiosis as a triadically mediated process of determination in which indefinite number of interpretants is generated. The process of semiosis is here pragmatically explained based on the follows aspects: the logical interpretant is related to the formation of habits and the ultimate interpretant is related to the change of habits. My hypothesis is that the transmedia dynamics is regulated by the change of habits in the process of communication. In this way, the formation of habits in the transmedia dynamics depends on the process of logical interpretrants across multiple media channels and this process operate pragmatically in the media semiosis in a broader way.

Keywords: transmedia, semiosis, pragmatism, Peirce, habits.

Bionote: Dr. Geane Carvalho Alzamora is Adjunct Professor in the Social Communication Department at the Federal University of Minas Gerais, Brazil, and vice-coordinator of the graduate program in social communication at the same institution. She holds a post-doctorate from Pompeu Fabra University, Spain (2015), PhD in communication and semiotics from the Pontifical Catholical University of São Paulo, Brazil (2005), MA in communication and semiotics also from the Pontifical Catholical University of São Paulo, Brazil (1996), and BA in journalism from the Pontifical Catholic University of Minas Gerais, Brazil (1990). Researcher of CNPq, Brazil (CNPq Productivity Schorlarship) and of Minas Gerais/Fapemig Program, Brazil. Her topics of interest include transmedia dynamics, Peircean semiotics, communication theory and journalistic mediation in the digital media connections.

**CARLUCCI, STEFANO**; University of Bari, Italy (stefanococker@hotmail.com, signifiant@libero.it)
**Physical movements and intangible flights**

Abstract: Each type of travel, whatever its nature or shape, can be described as the path connecting a starting point and a destination. In this paper will be analysed and compared three different kind of "journey": the pleasure trip of a tourist, the "forced exodus" of a migrant and the "mental journey" of a researcher, a semiotician, for example, who studies them both. In all three cases considered, a process of mutual interpretations links the extremes of the "shift" , and generates categories/cages, from which may emerge/escape obvious differences or unexpected similarities. But to give life to an inferential chain that is not limited to the identification of the similar, on the one hand, or to the exclusion of the "different/étranger", on the other, it would be advisable to adopt at least another point of view (Bakhtin 1981) in order to

stimulate a more responsive comprehension (Ponzio 2005) of the bio-sign (the other human being). In this sense, the acquisition of a higher level of awareness of the interpretative margin between the sign and its interpretants, could give a greater mastery in the attribution of meanings and allow more "cushy" travels.

Keywords: interpretative path, shift, exotopy.

**GAMBARATO, RENIRA R.**; National Research University Higher School of Economics, Russia (rgambarato@hse.ru)
**Reflections on Peircean normative sciences and transmedia storytelling**

Abstract: Transmedia storytelling denotes a process in which instalments of a story are spread across multiple media platforms to create an integrated experience that promotes audience engagement. The aim of this paper is to apply the philosophical tools learnt from Peirce's normative sciences to transmedia storytelling. Peirce proposes an immediate connection among aesthetics, ethics, and logic, i.e., a connection which enriches and enlarges the approach to the realm of transmediality. Peircean normative sciences aim at reaching norms and ideals which refer in particular to the supreme ideal of human life: the *summum bonum* of aesthetics, that is, the ideal worth pursuing, 'which forms the subject of pure ethics' (CP 1.575). For Peirce, the task of aesthetics is to establish what we ought to *admire*, what it is possible to be admirable *per se*. Within transmedia storytelling, this idea of admirable *per se* can be found in different kinds of projects with purposes that resonate both artistically and/or commercially for audiences. Ethics proposes and analyzes reasonable purposes of the ideals to be pursued. Peircean ethics is the 'study of what ends of action we are deliberately able to adopt' (CP 5.130). Peirce considers that 'the problem of ethics is to ascertain what end is possible' (CP 5.134). Concrete reasonableness is his response to the question what is possible. In the realm of Peircean logic or semiotics, the action of the sign results in interpretants that are neither ultimate nor static, but are continuously generated. The generation of dynamical interpretants are constantly updated; that is, the productive incompleteness of the interpretants, can transform the overall experience offered within transmedial experiences.

Keywords: Peirce, transmedia storytelling, sesthetics, ethics, logic.

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**KIM, MINHYUNG**; Hanguk University of Foreign Studies, Korea (minkim@hufs.ac.kr)
**Semiotics and artificial intelligence: the post-narrativity in the era of 4th industrial revolution**

Abstract: This study aims to construct one of the new problematics which concern some common destinies of semiotics and artificial intelligence in relation to the theme of narrativity, which would bring a new phase in the era of digital revolution, i.e., more precisely the 4th industrial revolution. First of all, we intend to examine two different concepts of narrativity and the narrative which have been elaborated by focusing on the ontological and epistemological dimensions. In other words, the question of narrativity constitutes a shared field between structural semiotics and cognitive sciences. In the era of the digital revolution, however, we confront the inedited phenomena of narrativity, which is produced by artificial intelligence (AI) machines. For example, the episode such as AlphaGo, which defeated the Korean Go champion, surprised us not only by the power of artificial intelligence but also by a new narrative dimension. Therefore, we claim that AI machines produce some programmed narratives according to specific algorithms from various sectors including video game, hypertext, and robotics. By observing these kinds of narratives that have been increasing in the era of the 4th industrial revolution, we suggest to coin a new type of narrative "post-narrativity", which would be a challenge for semiotics in several regards. We will eventually propose to develop some foundations in order to construct these fundamental problematics which could link two domains of human sciences and the cybernetics.

Keywords: intelligence artifielle, narrativité, post-narrativité, cybernétique, révolution numérique.

**MODZELEWSKI, RAFAŁ**; University of Białystok, Poland (rafmodz@gmail.com)
**Have you ever questioned the nature of your reality? Wow "Westworld" engages transhumanist thought**

Abstract: In the beginning of the 21st century transhumanist thought is slowly, yet surely capturing the imagination of the public. It does so, as many intellectual movement have, via popular culture, including boos, video games, films, and TV

shows. "Westworld" - a very recent show produced by the HBO is another popular voice in transhumanist discourse. It presents a simulated world populated by self-aware androids. In this paper, a descriptive and problematizing analysis of "Westworld" will be presented. We will examine the spaciality of the paracosm presented in the show through the tools provided by Jean Baudrillard and Fredric Jameson. We will also perform a comparative analysis of "Westworld" in relation to preceding transhumanist fiction in various media.

Bionote: Rafał Modzelewski is a Ph.D student at the University of Białystok. His Ph.D thesis concerns the philosophy of transhumanism in contemporary American Science Fiction. In addition, his academic interests concern utopian and feminist science fiction, the culture and spatiality of cyberspace, especially, elements of participatory fan culture. He is also interested in researching game studies and broadly understood speculative fiction of the fantastic.

PIRES NETO, LUIZ C.; Pontifical Catholic University of São Paulo, University Center FECAP, Brazil (luiz.pires@fecap.br)
**Transmedia storytelling and heterotopias: the creation of "other spaces"**

Abstract: This research aims to approximate the transmedia storytelling processes, read from the Peircean pragmatism, and the concept of heterotopia. This concept was appropriated by the French philosopher Michel Foucault (1926–1984) in his discussion about language and spaciality, inaugurated in his book entitled "Le Mots et les Choses" (The Order of Things, 1966). It was thought in opposition of the idea of utopia (absence of space), to refer to utopias that can be located in some spaces or experiences, "counter-spaces" that are in different ways outside the ordinary. According to Foucault, the heterotopias arise in all cultures but in diverse forms, juxtapose in a single space several incompatible spatial elements and encapsulate temporal discontinuity or accumulation. The main question in this work is how the process in which stories are told using multiple media platforms creates spaces and experiences, imaginary and real, that can be considered heterotopias of our generation and our multicultural experience. Behind the relationship between the ideas created in the stories and the creation of these spaces as heterotopias, as we approach Foucault and Peirce, we observe a cross between the Peircean concept of habits and Foucault's concept of discursive practices.

Bionote: Luiz C. Pires Neto is Professor at University Center FECAP (São Paulo, Brazil), researcher in the "Group of Michel Foucault Studies" at PUC-SP (Pontifical Catholic University of São Paulo – Brazil), actor and performer. He was a doctoral student in philosophy with a Master's and Bachelor's degree in philosophy, and a graduate in communication (all in PUC-SP). Luiz C. Pires Neto is a coordinator and a founder of the São Paulo's Philosophy Olympiad (2011−2016), an educational event that links philosophy, art and multimedia to stimulate the critical reflection in Brazilian schools.

SCHMIDT, ROBERTO; Pontifícia Universidade Católica, Brazil (roberto.schmidt@tvglobo.com.br)
**The entanglement between fashion and broadcast television in Brazil**

Abstract: Until the 1960s, we lived in a world where beauty in the western culture was flowing between two antagonistic models for men and women, according to Umberto Eco. On the men side, the pendular movement was between a manly, strong and simple stereotype and another, more sophisticated and more androgynous. The same happened to women. We had clear symbols of femininity and glamour opposing the stereotype of the regular housewife. This polarity was driven mainly by Hollywood. After the '60s, television assumed the role of cross contaminating the media and the consumer environment and helped capture different trends, take the pulse of what was emerging in society and create an extremely important and efficient medium that echoed and magnified what was germinating in the audience. In Brazil, there has always been an intimate relation between telenovelas, beauty standards and mass media consumption. These aspects generate a valuable scenario for the fashion industry. This paper will travel into the treads and interdependence between beauty as a social instinct, fashion as an expression of our inner self, media as a curator and, television, especially *Globo TV* in Brazil, as the most relevant channel to spot fashion signals in the society and translate them into fictional narratives.

Bionote: Roberto Schmidt is the Marketing Director at Globo TV in Brazil – currently the largest commercial television network in Latin America and one of the largest in the world, being viewed by approximately 100 million people daily. Since he first started at Globo TV in the early '90s, Roberto Schmidt has been involved in all different commercial aspects of delivering creative business solutions to clients and advertising agencies, ranging from sports to musical attractions, from online games to sustainability projects and from product placement to mobile experiences. Roberto completed his MA in semiotics at Pontifícia Universidade Católica (PUC/SP) and he is finishing his PhD program at the same University. His research interests lie in the area of transmedia storytelling and gamification. Robert has an MBA in marketing and an MBA in management at Escola Superior de Propaganda e Marketing (ESPM/SP) and a BA in Philosophy at Universidade de São Paulo.

YAMAGA, RAFAEL; University Center FECAP, Fine Arts Center University, Brazil (rafaelyamaga@yahoo.com.br)
**New formats of broadcast: is it radio, podcast, TV, online radio or none of the above?**

Abstract: This research intends to discuss the radio and its new hole as a communication media after the internet popularization. Reviewing concepts of Charles Sanders Peirce, we discuss the new forms of entertainment and information, setting apart the device itself (nominally, called "radio") from its "contents developed to be broadcasted". We will study the forms of semiotic signs within this process and show categories applied to new forms of "radio", which incorporate video, electronic magazines, podcasts and social media (mainly Twitter and Facebook) already consumed through different devices. Peirce's work is fundamental since the phenomenon itself can't be clearly distinguished from its signs (is it representing something or is it the manifested reality by itself?); hitherto, the dynamic object moves into an apparently endless row of meanings and significances using a plethora of devices and new platforms. Some shows and programs happen live and it's possible to dial them in the analog radio, but also with visual image on websites. In this way, aspects

such as web radio, Youtube radio, video-oriented radio and TV radio (radio with verbal and non-verbal image can be called "radio" yet?) are categorized for pragmatic use in University lectures via Peirce's triads and another postulated concepts.

Bionote: Rafael Yamaga graduated publishing and advertising from Mackenzie University. He has a Master's degree from University of São Paulo (USP), School of Communications and Arts (ECA) and is coursing the PhD at USP-ECA, both in education and communication research area. He is a teacher at Fine Arts Center University of São Paulo. He also works as a consultant for marketing, design and social media management. His main activities are concentrated in the educational field, working collaboratively with undergraduate students in order to modify and improve the teaching-learning activities. He also develops a cross-referenced study about music and semiotics.

# SOCIOSEMIÓTICA, INTERDISCIPLINA Y TRANSDISCIPLINA. ENCUCIJADAS METODOLOGICAS, TEORICAS Y EPISTEMOLOGICAS

DALMASSO, MARÍA TERESA (maritedalmasso@gmail.com)

*La propuesta de la presente mesa obedece al interés de plantear los interrogantes y propuestas surgidos en relación a las problemáticas de la interdisciplinariedad, asumida desde su origen por la perspectiva sociosemiótica en la que se enmarcan nuestras investigaciones. El objetivo es hacer visible sus encrucijadas teóricas y epistemológicas, dada la complejidad y los riesgos de los cruces disciplinares. Los cuestionamientos señalados se extienden a su proyección transdisciplinar, habida cuenta de la complejidad de los procesos semióticos a los que se enfrenta el investigador. En ellos convergen multiplicidad de lenguajes y configuran una suerte de objeto transemiótico. La complejidad de estos objetos, además de provocar dificultades de orden metodológico, ponen en jaque los fundamentos teóricos y epistemológicos. Esta línea de trabajo, inaugurada por Eliseo Verón y que cuenta con importantes desarrollos entre los semiólogos argentinos, domina la escena académica argentina, al mismo tiempo que influye en algunos desarrollos producidos en otros países de Latinoamérica. Los trabajos incluidos en esta mesa proporcionan una reducida muestra de cómo las investigaciones sociosemióticas están atravesadas, de un modo u otro, por la inquietud respecto de la interdisciplinariedad, la transdisciplinariedad y lo transmediático, entre otros.*

COLÓN-ZAYAS, ELISEO; Universidad de Puerto Rico (eliseo.colon@upr.edu)
**Hábito, conocimiento y producción simbólica: el caso Netflix**

Abstract: Este trabajo proporciona un acercamiento al algoritmo de recomendaciones de Netflix a través de algunos conceptos y categorías sobre el pensamiento y el lenguaje que han sido elaborados por Charles Sanders Peirce en su teorización sobre la ley de la mente. Trabajo sobre la hipótesis de que categorías desarrolladas por Peirce para examinar la ley general de la acción mental tales como hábito y generalización, pasado – futuro e insistencia, e interpretante lógico ayudan a estudiar y analizar los procesos de producción, distribución y consumo en estos tiempos neoliberales de la llamada economía del conocimiento.me sirve de engranaje para aproximarme a la empresa Netflix y a su algoritmo de predicción, recomendación y mediación para promover el consumo audiovisual y al papel que juega mediante su algoritmo para la mediación simbólica en los mercados globales, en este caso la producción simbólica de lo latino. Divido mi presentación en dos partes. La primera problematiza a Netflix como objeto de estudio de la semiótica, concretamente como sistema de transmisión de conocimiento Rossi-Landiano; la segunda se detiene en presentar algunos de los mecanismos utilizados por Netflix para la construcción simbólica, tomando como estudio de caso su construcción cultural de lo latino.

Bionote: Eliseo Colón-Zayas es catedrático de teorías de la comunicación y semiótica en la Escuela de Comunicación de la Universidad de Puerto Rico. Es miembro de la junta editorial y de redacción de deSignis, Revista de la Federación Latinoamericana de Semiótica. Ha escrito extensamente sobre el melodrama y las narrativas de los medios de comunicación en América Latina, las narraciones mediadas por interfaces virtuales, el neoliberalismo y las narrativas de los medios de comunicación, el discurso publicitario y los temas de los medios de comunicación puertorriqueños. Entre las principales obras de Colón Zayas se encuentran Matrices culturales del neoliberalismo: Una odisea barroca, Salamanca: Editorial Comunicación Social, 2013; Medios Mixtos: Ensayos de Comunicación y Cultura, Río Piedras: Editorial Plaza Mayor, 2003; Publicidad y Hegemonía, Matrices Discursivas, Buenos Aires: Editorial Norma, julio de 2001; Archivo Catalina, Memorias Online, Río Piedras: Editorial Plaza Mayor, 2000.

DALMASSO, MARÍA TERESA; Universidad Nacional de Córdoba, Argentina (maritedalmasso@gmail.com)
**Sociosemiótica: interdisciplina y proyección transdisciplinary**

Abstract: Entendemos la producción social del sentido como un complejo tejido, cuyo entramado no se agota en la participación de la práctica discursiva. Esa interacción generalizada asume las formas de la intertextualidad y la interdiscursividad, al mismo tiempo que se manifiesta como intersemiosis, puesto que los préstamos y contaminaciones entre los diversos procesos significantes, desafiando las condiciones materiales propias de cada práctica, vulneran barreras y disuelven fronteras. En ese marco, nos interesa comprender por qué, más allá de la complejidad de esa interacción, se verifican ciertas dominantes de sentido en una época o una sociedad determinada. Tal como se visibiliza en el objeto de estudio foco de nuestra atención: la construcción de identidades colectivas. En ese sentido, una perspectiva sociosemiótica (constitutivamernte interdisciplinaria) se revela pertinente, ya que al situar socio-históricamente tales procesos, permiten comprender 'su razón de ser'. Estos planteos conducen a interrogarnos sobre las posibilidades de la sociosemiótica de desarrollarse como una suerte de transdisciplina, capaz de dar cuenta de la variedad y complejidad de procesos semióticos

en funcionamiento dentro de la sociedad, sin violentar o distorsionar sus características específicas. Y, finalmente, si esta capacidad transdisciplinar atribuible a la sociosemiótica encontraría su posibilidad en el desarrollo de una metodología cimentada en la concepción peirceana de la semiosis.

Bionote: Dra. María Teresa Dalmasso es Profesora Emérita de la Universidad Nacional de Córdoba. Fundadora del Doctorado en Semiótica del Centro de Estudios Avanzados y la Facultad de Filosofía y Humanidades de dicha Universidad y Directora desde su inicio en 2003 hasta septiembre de 2016. Directora del Programa de Investigación sobre Discurso Social. Sus investigaciones y publicaciones se enmarcan en el dominio de la Sociosemiótica y del Discurso Social.

**FATALA, NORMA**; Universidad Nacional de Córdoba, Argentina (nfatala_ar@yahoo.com.ar)

**Interdiscursividad socio-semiótica**

Abstract: Este trabajo propone examinar la productividad del concepto sociológico de *campo*, según lo plantea Pierre Bourdieu, en su transposición a los estudios del discurso. La forma más desarrollada de esta migración es la noción de *campo discursivo* en la teoría del discurso social de Marc Angenot; sin embargo, se podría sostener que el concepto es un implícito de la definición de *tipo de discurso* propuesta por Eliseo Verón, ya que él también alude a los vínculos institucionales y a las relaciones sociales cristalizadas que dejan sus huellas en el dispositivo de enunciación. La noción de campo permite así incorporar al análisis de los discursos los sistemas de significación secundarios como *condiciones de producción* de un tipo discursivo. A su vez, en tanto locus de una *formación discursiva* (Foucault), los efectos de campo se traducen en la homologación de los productos según reglas específicas. A pesar de esta aparente clausura, *campo* no equivale a una colectividad "armoniosa", sino a un espacio de confrontación, atravesado por las fórmulas y temas comunes de la discursividad social. La conflictividad interna se reduplica en la relación entre los campos, que compiten entre sí por las posiciones en el espacio simbólico. En ese sentido, las modificaciones en los campos o en la posición que ocupan en la distribución de la tarea discursiva pueden considerarse índices de transformaciones generalizadas en un estado de discurso.

Bionote: Norma Fatala es Doctora en Semiótica (Universidad Nacional de Córdoba), Licenciada en Lengua y Literatura Inglesa y Profesora de Castellano, Literatura y Latín para la Enseñanza Superior (Universidad Nacional de Córdoba). Se desempeña como docente en la Facultad de Ciencias de la Comunicación (Universidad Nacional de Córdoba), donde dirige el proyecto de investigación "Prensa gráfica y discurso social. El lugar de las ciencias y las artes en el periódico de información". Integra además el Programa de investigación Discurso social, dirigido por la Dra. María T. Dalmasso en el Centro de Estudios Avanzados (Universidad Nacional de Córdoba), con el cual participa del proyecto A Lesson for Europe: Memory, Trauma and Reconciliation in Chile and Argentina, que involucra a investigadores de las universidades de Córdoba, Católica de Chile, Bolonia y Nottingham. Ha publicado diversos artículos, así como traducciones, y manuales para la enseñanza universitaria.

**GASTALDI, SEBASTIÁN MATÍAS**; Universidad Nacional de Córdoba, Argentina (sebastiangastaldi@gmail.com)

**Trauma, memoria y discurso social. Un análisis de 'La Asombrosa Excursión de Zamba'. Una mirada transdisciplinar**

Abstract: Desde una perspectiva semiótica, nos interesa indagar qué memoria histórica se legitima a partir de discursos narrativos audiovisuales para niños que (re)construyen el pasado argentino. Para ello, hemos seleccionado la serie animada "La Asombrosa Excursión de Zamba" del Canal infantil público y educativo del Ministerio de Educación de la Nación "PAKAPAKA". De esta manera, nuestro trabajo se abocará al episodio que tematiza un acontecimiento traumático como la guerra de Mavinas (1982). La posibilidad de discursivizar las distintas formas de violencia conlleva una visibilización de los acontecimientos traumáticos y respectivamente un posicionamiento en la topografía del discurso social, es decir, dentro de los límites de lo pensable y lo decible en un momento histórico determinado (Angenot, 2010). El interés en visibilizar las estrategias que configuran una "memoria social legitimada", radica en primer lugar en analizar cómo se imponen sentidos, configuran valoraciones y construyen identidades narrativas que visibilizan el pasado reciente. Pretendemos dar cuenta también, a partir de una vocación transdisciplinar de la semiótica, qué otros discursos dialogan con esta animación. Específicamente, aquellas representaciones sobre la guerra de Mavinas que tanto el discurso literario como cinematográfico han puesto en escena.

Bionote: Licenciado en Comunicación Social con orientación en Investigación y Planeamiento en Comunicación Social. Universidad Nacional de Córdoba. Actualmente realizando la tesis del Doctorado en Semiótica, organizado por el Centro de Estudios Avanzados y la Facultad de Filosofía y Humanidades de la Universidad Nacional de Córdoba. Profesor Asistente en el Área de Semiótica del Centro de Estudios Avanzados de la Facultad de Ciencias Sociales de la Universidad Nacional de Córdoba. Profesor Asistente en la Catedra de Semiótica de la Facultad de Ciencias de la Comunicación. Coordinador del Programa del Programa de Investigación de Discurso Social en el Centro de Estudios Avanzados de la Facultad de Ciencias Sociales de la Universidad Nacional de Córdoba. Integrante del proyecto de investigación Memoria(s) en conflicto, identidades y discurso social: la guerra de malvinas en las producciones audiovisuales argentinas (2003-2015) Centro de Estudios Avanzados. UNC.

**RODRÍGUEZ JEREZ, SERGIO ALEJANDRO**; Universidad Internacional de la Rioja, Spain
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**La metodología semiótica como herramienta para el análisis de la calidad educativa en Colombia**

Abstract: La presente ponencia tiene como objetivo principal analizar la aplicabilidad técnica y epistemológica de la metodología semiótica en la comprensión de la calidad educativa. El objetivo precitado surge de los avances y resultados obtenidos en la investigación doctoral denominada: Análisis del concepto de calidad en la educación superior en Colombia:

una perspectiva semiótica. La antedicha investigación diseñó un marco metodológico para el análisis del concepto de calidad en la educación superior nunca antes desarrollada hasta el momento. La fundamentación de lo anterior obedece a que en las últimas décadas, como bien lo sugiere Caggiano (2001), el marco de lo simbólico ha tomado relevancia en los diferentes estudios de ciencias sociales. A partir de lo anterior, y gracias a los aportes de Foucault, Magariños (2008) propone la teoría de la semiótica simbólica la cual se encarga de establecer una metodología que permite explicar el proceso y el resultado de la significación otorgada a un concepto. Con esta ponencia, se busca fundamentar cómo la metodología semiótica posibilita la comprensión de la significación vigente del concepto de calidad educativa y, además, permite ver las distinciones, divergencias, semejanzas y encuentros en las interpretaciones otorgadas al concepto desde el establecimiento de las políticas públicas e institucionales.

Keywords: metodología semiótica, edusemiótica, calidad educativa, educación superior.

Bionote: Sergio Alejandro Rodríguez Jerez es profesor de Semiótica y Gramática de la Universidad Sergio Arboleda. Del mismo modo, es catedrático de la Escuela de Ciencias Sociales de la Universidad del Rosario. Actualmente, es el director de desarrollo humano de la O. N. G. Sembrar Colombia. Anteriormente, fue el director académico de la Asociación Colombiana de Educadores. Su formación académica es la siguiente: Psicólogo de la Universidad Piloto de Colombia; Experto en Análisis de la Sociedad del Conocimiento de la Universidad Internacional de la Rioja; Magister en Docencia de la Universidad de la Salle y Candidato a Doctor en Comunicación de la Universidad Internacional de la Rioja.

**SANTILLAN TRUJILLO, MONICA**; Universidad de las Fuerzas Armadas – ESPE, Ecuador (mlsantillan@espe.edu.ec)
**Semiosphere of the Ecuadorian cinema: reality vs expectation**

Abstract: "The most important thing for semiotics is how it treats the meaning of saying things that make sense of meaning, this is the problem. That is very different from talking about reality, the real is an effect of meaning, reality transforms the meaning itself", so is spoken of the Ecuadorian cinema as that system of signs established between reality vs. expectation of its receivers is to establish an analysis of its semiosphere. Ecuadorian cinema is unknown even internally, which is due to the low socio-cultural level of the public. The cinema constitutes a tool for its formation inter, trans and multidisciplinarly, if it looks like a subject and is used to generate an integral perception of the world, starting from the necessary identity for people. The objective of this work was to establish a mechanism to spread Ecuadorian cinema, which resulted in a cinema forum where the works of Ecuadorian filmmakers were exposed, which, as a remedial plan, laid the basis for future works supported by the Ministry of state.

Keywords: Ecuadorian cinema, semiotics, sociocultural, cinema as subject, identity.

Bionote: Mónica Santillán Trujillo is currently attending her postdoctoral degree at the Universidad Rey Juan Carlos with a scholarship from Fundación Carolina, Principal Professor 1, in the Universidad de las Fuerzas Armadas - ESPE, Ph.D. in Philological Sciences. Her research area concerns Semiotics and Culture, as part of WICOM and GRIMSOF research group. Always distinguished for the excellence, during her academic life received in the bachelor and magister degree, the red Russian diploma of merit as valedictorian, in relation to this participated as a representative of her University in the Conference to institutionalize the Russian language as a holliday, with the participation of the Russian Federation President. Was also a fellow in her bachelor, master, doctoral and postdoctoral formation, from Ecuadorian, Russian and Spanish government, for her highest academic and professional results. Has held important positions in research, management and teaching for different ministries of state, has developed some emblematic projects and important papers.

**SAVOINI, SANDRA S.**; Universidad Nacional de Córdoba, Argentina (sandra.savoini@gmail.com)
**Memorias de la Guerra: el humor como estrategia. De intertextualidades e interdiscursividades**

Abstract: En el campo de la producción cultural argentina postdictadura, el número de obras audiovisuales que tematizan la guerra de Malvinas no resulta en absoluto desdeñable: desde 1982 a la actualidad aparecieron al menos 19 documentales y 15 filmes ficcionales, además de series y propuestas didácticas. La mayor parte de ellas se produce en el periodo 2003-2015, en coincidencia con una gestión presidencial que recuperó demandas de diferentes actores en torno a los significantes verdad, memoria y justicia. Esta producción audiovisual que tematiza Malvinas presenta vínculos estrechos con otros campos de la producción memorística de la época, una producción audiovisual en torno a la guerra que se visibiliza particularmente en el espacio mediático en los tiempos de las conmemoraciones. Así, a partir de la recuperación de conceptualizaciones del campo del análisis del discurso y la sociosemiótica en torno a las relaciones intertextuales e interdiscursivas que constituyen las memorias, nos proponemos caracterizar los sentidos dados a Malvinas en las obras que se presentaron en el contexto amplio de los treinta años de la guerra. Nos detendremos en este caso en la exploración de los cortometrajes nucleados bajo el título "Malvinas. 30 miradas" (2014), muchos de los cuales emplean como estrategia la parodia como modo particular de referirse a acontecimientos traumáticos de la historia reciente argentina.

Keywords: discurso, memoria, parodia, audiovisual.

Bionote: Doctora en Letras y Magíster en Sociosemiótica por la Universidad Nacional de Córdoba (UNC). Profesora Titular de Semiótica en el Departamento de Cine y Televisión de la Facultad de Artes y en el Centro de Estudios Avanzados de la Facultad de Ciencias Sociales (UNC). Ha dictado clases de posgrado en el Doctorado en Semiótica y en el Doctorado en Comunicación (UNC). Dirige investigaciones en el campo del análisis del discurso de los medios desde un enfoque sociosemiótico.

**SOTO, MARITA**; Universidad Nacional de las Artes, Argentina (soto.marita@gmail.com)
**STEIMBERG, OSCAR**; Universidad Nacional de las Artes, Argentina (steimbergoscar@gmail.com)
**Sobre ver y leer en las exhibiciones del arte**

Abstract: Se expondrá acerca de la problemática de la articulación entre letra e imagen en los dispositivos exhibitivos actualmente en uso en una selección de museos y galerías de Buenos Aires. Para ello se recorrerá una serie de conjunciones y dislocamientos en diferentes construcciones curatoriales contemporáneas. En cada puesta la serie objetual

exhibida presenta un borde -presente o a imaginar- contiguo a una producción verbal. La contigüidad puede mostrarse o elidirse en el soporte. Se implica que esa letra aporta conocimiento y reconocimiento, en una relación intradiscursiva fuerte o débil, en presencia o ausencia. Los impedimentos de esa articulación actúan como efecto de diferentes operatorias según el tipo de acción u objeto. Puede postularse que cuando la letra está ausente, el silencio metadiscursivo toma la escena más fuertemente que en una exhibición de otro tiempo, ya que la condición a la vez cambiante y fugaz de esa aposición acompaña al arte contemporáneo. La sucesión de presencias o ausencias en la relación de continuidad o contigüidad entre letra e imagen plantea la necesidad de un tratamiento permanente del tema de los cruces, del de las aposiciones con sus cambiantes puestas en fase con sus efectos de definición, redefinición y complementariedad y el de sus efectos de novedad o reiteración, cierre o incompletud.

Keywords: letra, imagen, curatorial, contigüidad, ruptura.

Bionotes: Marita Soto Doctora en Ciencias Sociales, UBA. Dirige el área de Crítica de Artes, UNA. Investiga sobre entrecruzamientos entre los campos del arte, los medios masivos y la vida cotidiana. Ha publicadoLa puesta en escena de todos los días (Eudeba, 2015), Habitar y narrar (Eudeba, 2016), El volver de las imágenes (La Crujía, 2008) junto a O. Steimberg y O. Traversa, Telenovela / Telenovelas (Atuel, 1996) y el n°6 de la revista Figuraciones "Estéticas de la vida cotidiana" (UNA, 2009).

Oscar Steimberg Semiólogo y escritor, profesor emérito de la UBA, presidió la Asociación Argentina de Semiótica y es director del Posgrado en Crítica de Artes en la Universidad Nacional de las Artes. Entre sus libros se cuentan Estilo de época y comunicación mediática, El pretexto del sueño, Semióticas: Las semióticas de los géneros, de los estilos, de la transposición, y Leyendo historietas: textos sobre relatos visuales y humor gráfico.

QUINTANA TORRES, YUDY ANDREA; Universidad Industrial de Santander, Colombia (quintanatorres@gmail.com)
**Configuración del civismo en el discurso de los informants duitamenses desde el quehacer del conductor de transporte de servicio público**

Abstract: Alcanzar una alta calidad de vida para los ciudadanos se ha vuelto el reto de las sociedades modernas. Para tal objetivo es vital el convivir intersubjetivo en el espacio público. En este espacio de ciudad sucede todo tipo de prácticas que, determinadas por el civismo, conllevan a la construcción de comunidad. El objetivo de esta comunicación académica es dar cuenta de manera parcial del proyecto de investigación que estudia las valoraciones de la conducción del servicio público como práctica cultural significante y, desde la semiótica del discurso, determina las configuraciones que señalan los informantes sobre el modo de ser cívico de los conductores de servicio público, empleando como método de recolección de la información encuestas orales y escritas. Teniendo como base los directivos de la semiótica de la cultura y la semiótica urbana se pretende construir, posterior a un riguroso análisis guiado por la semiótica discursiva, un modelo que dé cuenta de las representaciones sociales de civismo de una comunidad colombiana.

Keywords: semiótica cultura, semiótica discursiva, ciudad, civismo, conducción.

Bionote: Licenciada en Lengua Castellana, Inglés y Francés de la Universidad de la Salle Bogotá, diplomada en enseñanza del Español como lengua extranjera y actual estudiante de la Maestría en Semiótica de la Universidad Industrial de Santander. Miembro del Grupo de Investigación Derecho y Justicia Constitucional GIDEIC, adjunto a la Escuela de Derecho y Ciencia Política de la Universidad Industrial de Santander y clasificado en categoría D por el Departamento Administrativo de Ciencia, Tecnología e Innovación, COLCIENCIAS. Actualmente labora como docente cátedra de la misma universidad.

# TO ALGIRDAS, TO JULIUS, TO GREIMAS

BEIVIDAS, WALDIR; Université de São Paulo, Brésil (waldirbeividas@usp.br)
**Greimas: une épistémologie (discursive) immanente pour la connaissance humaine**

Abstract: Le présent texte envisage le principe d'immanence par un biais radicalizant. Dans les pages finales des *Prolégomènes*, Hjelmslev avoue qu'il a mis entre parenthèses des données transcendantales en faveur de l'immanence méthodologique de la théorie – comme une « limitation provisoire ». Il en découle qu'immanence et transcendance se composent à un niveau supérieur *fondé sur l'immanence*. On passe donc d'un niveau méthodologique à un niveau effectivement *épistémologique* de la connaissance, dont la thèse maximale du danois résume la portée: « La langue est la forme par laquelle nous concevons le monde ». Or il y a dans des textes de Greimas des formulations beaucoup pénétrantes dans cette même direction. Ma communication vise à démontrer que Greimas accueille la méthodologie immanente de Hjelmslev tout autant qu'il envisage sa Sémiotique comme une *épistémologie immanente* pour la connaissance humaine en proposant la science dans sa globalité comme un langage unique, les sciences de la nature opérant sur le plan de l'expression, les sciences humaines se plaçant dans le plan du contenu de ce macro-langage. Cela nous amènera à plaider en faveur de cette épistémologie immanente, que je nomme discursive, parce que c'est en tant que discours que le langage se réalise pleinement.

Keywords: Greimas, immanence, sémiotique, épistémologie, discours.

Bionote: Enseignant-chercheur à l'Université de São Paulo, USP (Département de Linguistique). Membre coordinateur du Groupe d'Études Sémiotiques (GES) de cette université. Ses recherches portent, entre autres, sur la sémiotique, la psychanalyse et l'épistémologie. Ses publications principals : Inconsciente et verbum. Psicanálise, semiótica, ciência, estrutura. São Paulo : Humanitas, 2000, 2e. Ed. 2002; Inconsciente & Sentido. Ensaios de Interface. Psicanálise, Linguística, Semiótica. São Paulo : Annablume, 2009, 2e. ed. aug¬mentée, 2014; Semiótica: identidade e diálogos (Org. avec Jean Christtus Portela et alii). São Paulo : Cultura Acadêmica, 2012; Semióticas Sincréticas: posições. Estudos da linguagem do cinema. São Paulo : AnnaBlume, 2014; 100 anos com Saussure. Tomo 1 e 2 (Org. avec Ivã Carlos Lopes et Sémir Badir). São Paulo, AnnaBlume, 2016 ; La théorie sémiotique comme épistémologie immanente. Une troisième voie de la connaissance. Limoges : Lambert-Lucas, 2017 (à paraître).

**MARTINELLI, DARIO**; International Semiotics Institute (ISI), Kaunas University of Technology, Lithuania (dario.martinelli@ktu.lt)

**Radical/non-radical, popular/non-popular: on the crisis of the Italian political left**

Abstract: Via the tools of semiotic (mostly Greimasian) analysis, the presentation intends to map the dynamics of the "identity crisis" that the Italian political left is currently experiencing. Confronted with historical, social and cultural challenges (plus, of course, specific political counterforces), the progressive area of the Italian political spectrum is now torn into some crucial dilemmas that concern the very foundations of its ideological paradigm (at least when adopting Norberto Bobbio's basic structural oppositions between right and left), and seems to increasingly suffer losses in identification, unity, values and attraction,

Keywords: politics; Italy; left; Greimas; Norberto Bobbio.

Bionote: Prof. Dr. Dario Martinelli (1974) is Director of the International Semiotics Institute, Full Professor at Kaunas University of Technology, Adjunct Professor at the Universities of Helsinki and Lapland, and Editor-in-chief of the Springer series "Numanities - Arts and Humanities in Progress". As of 2017, he has published eleven scientific monographs and more than one hundred among edited collections, studies and scientific articles. Besides his affiliations, he has been visiting professor in four academic institutions, and has been giving ca. eighty lecture courses in fourteen different academic institutions in Europe. He has been recipient of numerous prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.

**PELKEY, JAMIN**; Ryerson University, Canada (jpelkey@ryerson.ca)

**Sources of structuralism in upright posture**

Abstract: Consider the meaningful affordances of upright posture. Standing on two feet with hands stretched skyward shapes a salient analogue, or iconic heuristic, for better understanding structuralist semiotics. From the Greimasean semiotic square, to the Lacanian Schema-L, to the oppositional diagrams of Lévi-Strauss, the polarized yet integrated models of structuralism resemble our outstretched extremities. While this way of telling the story may be acceptable, it is also a backward narrative. This paper tells the story forward. From an evolutionary developmental perspective, I argue that the most enduring models of structuralist semiotics are grounded in kinesthetic and anatomical relationships of upright posture, rooted in body memory and the phenomenology of movement. Structuralist schemas necessarily rely on our kinesthetic perception of verticality (up-down orientation), laterality (left-right specialization), and transversality (the opposition and correlation up-down/left-right relations). The argument is illustrated, tested and supported by multimodal evidence across the disciplines to address a conspicuous evolutionary and ontological gap in the semiotic literature—shedding light on that which Greimas argued to be the "deep structure" of cognitive and cultural organization.

Keywords: structuralism, embodied cognition, cognitive semiotics, phenomenology, Greimas.

Bionote: Jamin Pelkey is Assistant Professor of Languages, Literatures and Cultures, Ryerson University, Toronto. He holds a PhD in Linguistics from La Trobe University, Melbourne, with extensive mixed-methods field research in China. He specializes in anthropological, historical and cognitive linguistics, with an over-arching commitment to semiotic inquiry. Jamin is Editor of Anthropology of Language (Berghahn) and Semiotics (Yearbook of the Semiotic Society of America). An executive member of the Toronto Semiotic Circle, he serves on the editorial boards of three international journals of semiotics. He is the author or (co-)editor of seven books, including most recently, Sociohistorical Linguistics in Southeast Asia (Brill 2017) and The Semiotics of X (Bloomsbury Academic 2017). He is principal investigator on a federal grant entitled "Steps to a Grammar of Embodied Symmetry", a project that explores embodied sources of the chiasmus figure and the chiastic sources of embodied cognition.

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**A distant reading of Greimas's *Dictionnaire***

Abstract: In 1979, Greimas et Courtés published *Sémiotique: dictionnaire raisonnée de la théorie du langage*. The book quickly became a fundamental text of the Parisian school of semiotics; a reference that sketches its own doctrine; a research project and research in action (Coquet et al., 1982). Thirty-seven years later, its influence has spread not only through Greimas's students and colleagues, but also within younger generations who have access to the newer version from 1993 and, more recently, its electronic format as ePub 2 and Kindle. Propelled by the lexicological form of his previous works (his two doctoral theses in 1948), the *Dictionnaire* can be seized both as a research and intellectual tool (similar forms already exist in the field, e.g. Cobley (ed.), 2010). The 1993 version contains 644 concepts along 424 pages: each term is carefully described according to six main components: name of concept (French and English), dictionary abbreviation, the definition, and two inter-trans-meta-linguistic devices: asterisks and cross-references. Our contribution aims at exploring the electronic forms for representing relationships envisioned in the *Dictionnaire*. We take into account lessons from literary (e.g., Moretti's notion of "distant reading") and science studies (e.g., Latour's AIME project) to port network science and hypermedia computing methods to the *Dictionnaire*. Our goal is to contribute to a renewed access to Greimas's conceptual apparatus and to inform the design of digital tools by semiotic approaches.

Keywords: distant reading, digital humanities, network science, inter-intra semiotics.

Bionote: Dr. Everardo Reyes is Associate Professor in digital humanities at the Department of Information Sciences, Université Paris 8, France. He is a research member of the Paragraph Lab and the Software Studies Initiative. He serves as Treasurer of the International Association for Visual Semiotics. Everardo Reyes works on digital images, interface design, and visual semiotics. He has participated as editor and translator of six books, organized several international conferences on media art and web studies, and is a member of the scientific committee of various journals and congresses mainly in Europe and Latin America.

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**Reconsidering Greimas' narrative theory: themes, values, canonical schemes... and the sense of stories – *Part 1: a system of values that makes sense***

Abstract: Considering Greimas's generative model, the simplest way to describe the meaning of a story is to focus on the semantic category that gives birth to the opposition of the positive and negative values followed by the characters. Then, to have a more complex vision, these abstract values must be linked to the more "concrete" themes and to the "thematic values" that represent them (Marsciani and Zinna, 1991). However, most of the contemporary stories, i.e. the ones described in the most famous manuals for screenwriting (Marks, 2007; McKee, 1997; Truby, 2008) prove to be based on the connection between two different semantic categories or more, giving shape to what should be called a "system of values" (Santangelo, 2014). The meaning of these stories resides in the fact that their many values can "stay together" and on how this can be sustained. This makes much more difficult to distinguish between a singular foundational abstract semantic category and some "derivative" thematic ones, as well as to think that there is only one canonical narrative scheme to demonstrate how some very different systems of values can work. Basing on a research on other models of narration (Ferraro and Santangelo, eds, 2014), which aims at understanding how people recognize the topic and the focus of a story (see also Simona Stano in Part 2), some hypotheses will be advanced on how to reconsider some key points of the greimasian narrative theory.

Keywords: Greimas, narrative theory, system of values, topic, focus.

Bionote: Antonio Santangelo is Research Professor at the University eCampus of Novedrate (Como) where he teaches semiotics and philosophy of language, textual semiotics and new media languages. He also teaches semiotics of television at the University of Turin and methods and praxes of communication at the University of Valle d'Aosta. He is the author of Handbook of TV quality assessment (2013), Sociosemiotica dell'audiovisivo (2013) and Le radici della televisione intermediale (2012). With Gian Marco De Maria he has published La Tv o l'uomo immaginario (2012) and with Guido Ferraro Uno sguardo più attento (2013). His main research interest is the development of a mature vision of semiotics as a social science that can be used in communication studies to determine how texts of any kind can be interpreted in different social and cultural contexts.

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**Reconsidering Greimas's narrative theory: themes, values, canonical scheme… and the sense of stories. *Part 2: Differences that make a difference***

Abstract: Contemporary semiotics has largely adopted Greimas's ideas of the "narrative program" and the "canonical narrative schema", which emphasise the temporal dimension of narrative texts (conceived as correlations of a "before" and an "after", an initial situation and a final one). By contrast, rather less attention has been paid to the Lithuanian scholar's conception of the narrative as a tension between a "resolved (or posited) content" — i.e. the final "positive" state of things asserted by the text − and an "inverted content" − i.e. the initial thematic situation whose transformation into a contrary or contradictory situation marks the completion of a narrative sequence (Greimas 1966). Rather than focusing on mere temporal successions and cause-effect relations, such a perspective interestingly insists on the logical and expository structures underlying narratives (cf. Ferraro 2001). Building on these premises and the issues outlined by Antonio Santangelo in Part 1, we will deal with specific cases of narratives focusing on the process of creation and manifestation of "otherness", in order to show how the subjective-individual level (the "perspective logic", Ferraro 2012) relates to the collective-external dimension (the "Sender level"), and to analyse the implications of such dynamics on narrative structures and functioning mechanisms.

Keywords: Greimas, narrative, otherness, resolved content, inverted content.

Bionote: Simona Stano (http://www.simonastano.it/?lang=en) is post-doctoral research fellow at the University of Turin and Senior Researcher at the International Semiotics Institute. She holds a PhD in sciences of language and communication from the University of Turin (UNITO, Italy) and a PhD in communication sciences from the University of Lugano (USI, Switzerland). Dr. Stano deals mainly with cultural semiotics, food semiotics, visual, urban and communication studies, and has published several articles, chapters of books and edited volumes on these topics. Her recently-published monograph is entitled Eating the Other. Translations of the Culinary Code (2015). She has presented many papers at national and international conferences, also organising and co-directing several scientific events and research projects. Furthermore, she has collaborated as adjunct professor, lecturer, examiner and supervisor of undergraduate and graduate students with several universities in Italy and abroad.

# TO COEXIST, TO PARTICIPATE, TO CHANGE

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**Lithuanian cooperation in the Nordic-Baltic region: old-new trends or possible balance for currently challenged European integration processes?**

Abstract: The importance of cooperation between countries is essential nowadays in the world of changes and instability. Cooperation between the Nordic and Baltic countries is built on a common interest in stability, security and welfare in the Baltic Sea region and beyond already long since. Cooperation in the Nordic and Baltic region has overcome many challenges. Nevertheless, the idea of cooperation in this region is stronger yet again. In the light of global and regional political instability it is crucial to keep the political dialogue, strengthen and develop cooperation between the Nordic and Baltic countries. Once again the idea of the Baltoscandian Confederation is alive. A spread of euroscepticism and stronger

populism as well as number of difficulties, among which, Greek crisis as well as challenges of Eurozone and Shengen Area, Brexit uncovered an existential crisis of European integration processes (Risto E. J. Penttilä, 2016). In response to the European-wide crisis, Risto E. J. Penttilä (2016) introduced one of the ideas that the Nordic States should react to emerging challenges by deepening the integration between the Nordic countries. Nordic-Baltic regional cooperation is one of the top priorities for Lithuania. Paper aims to analyse main trends of Lithuanian cooperation in the Nordic-Baltic region in the light of European integration processes during their critical moment. The article dwells on theoretical insights, analytical and statistical interpretations of the EU documents as well as future prognosis on the Lithuanian cooperation in the Nordic-Baltic region.

Keywords: Lithuania, cooperation, Nordic-Baltic region, European integration, processes.

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**Structures of signification in 2017 Romanian protests: two perspectives on reality expressed in discursive formulas**

Abstract: The idea of a modern or pre-modern Romania is not new, even though it was rejected in the name of national unity under the external threat of foreign forces that seek to overcome the "territorial break-up of Romania". After Romania's EU accession in 2007, the cleavage between the Romanian society and the objectives of the EU integration has deepened. In the last two years, the groups seeking for a complete modernization of the Romanian society began to manifest themselves. The discursive formula revealing their aspirations is "We want a country like the ones abroad". In January 2017, the Romanian Government proposed an emergency ordinance to amend the Penal Code decriminalizing misconduct offences. Hundreds of thousands of people have taken to the streets to protest against the ordinance and to ask Government to resign. Conversely, there was a counter-manifestation against the Romanian President Klaus Iohannis, in front of Cotroceni Palace. People supporting the Government were dissatisfied with the President who they say want to divide the country and create a rift among Romanians. In this context, the paper focuses on analysing two perspectives of the same Romanian reality. Two types of publics were formed during protests, separated by different ways of interpreting the social reality, leading to different types of semiosis. In so doing, the slogans from Victoria Square and Cotroceni Palace are investigated comparatively, revealing how the two Romanias have expressed their identity, values and aspirations.

Keywords: modernization, ideological referential, interpretation, discursive formulas, protests.

Bionotes: Dumitru Borțun holds a PhD in philosophy. He is Professor at the Faculty of Communication and Public Relations, National University of Political Studies and Public Administration (NUPSPA), Bucharest. He teaches semiotics, public discourse analysis, ethics in communication, business ethics and corporate social responsibility. His research interests include epistemology, semiotics, discourse analysis, corporate social responsibility, and political communication. He is the author of several books, including "The Epistemic Foundations of Communication" (2002, 2013), "Public Relations in the New Society" (2005, 2012), and "Black Tide: Romanian Language under Siege" (2015). Bianca Cheregi holds a PhD in communication sciences. She teaches semiotics and ethics in communication. She also gives seminars at NUPSPA, Bucharest. Her research interests include nation branding, cultural semiotics, social semiotics, framing, national identity, and discourse analysis.

**BOYKO, TARAS**; University of Tartu, Estonia (taras.boyko@ut.ee)

**A few remarks on how 'Soviet semiotics' found its way to the 'West'**

Abstract: For almost any Soviet scholar (incl. academics interested in semiotics/semiology) who wanted to attend international conference abroad or simply publish their scholarly work in some specialized foreign journal, it was always not only about usual worries related to the process of writing the article or preparing the conference presentation, but first of all about getting the permission from the authorities to travel abroad or making sure that your article actually reached the publishers and not happened to be accidentally (or intentionally) "lost" by the USSR postal service or Soviet customs. These non-academic obstacles often had very direct impact on how works and ideas of Soviet scholars reached the non-Soviet audience and, even more importantly, how known and recognized those ideas and authors eventually became abroad (e.g. in Western Europe or North America).    The current paper intends to describe and compare the most peculiar strategies of how 'Soviet semioticians' (members of the so-called Tartu-Moscow Semiotic School in particular) managed to publish their works abroad and establish academic connections/cooperation with their western colleagues. The time period of interest is 1960s-1980's.

Keywords: Soviet semiotics, Tartu-Moscow School, Juri Lotman, Boris Uspensky.

Bionote: Taras Boyko is a doctoral student at the Department of Semiotics (University of Tartu, Estonia), BA in history (National University "Kyiv-Mohyla Academy", Ukraine) and MA in semiotics (University of Tartu, Estonia). His research interests include history of Tartu-Moscow Semiotic School & Soviet semiotics per se, semiotics of history, and theory and philosophy of history.

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**Interactive media campaigns on Romanian migration. A multimodal perspective**

Abstract: In the contemporary "age of migration" (Castles & Miller, 2003), people develop transnational identities by travelling between different locations. A special case is that of Romanian people migrating to the UK, generating a debate in the

British and Romanian media as well. The topic of labor migration to the EU ("the new diaspora") is constantly approached by the media, sometimes involving intense mediatisation, depending on social and political contexts such as the freedom of movement to work in the EU or, more recently, the EU referendum in the UK. In this context, the paper focuses on three interactive media campaigns initiated by the Romanian newspaper Gândul: "Why Don't You Come Over?", "Let's Change the Story!" and "Romanians Adopt Remainians". In so doing, a multimodal approach (Iedema, 2003; Kress & Van Leeuwen, 1996; Van Leeuwen, 2001) is employed, highlighting the importance of image, sound and text as semiotic resources. The results show that Romanian journalists have overcome their role as professionals in order to assume a civic role, by involving the citizens in the public debate on migration, and, more extensively, on the country image problem.

Bionote: Bianca Cheregi holds a PhD in communication science. From 2012, she has been teaching semiotics seminars at NUPSPA to the students from the Faculty of Communication and Public Relations and from the Faculty of Advertising. In 2014, she was a visiting researcher at Bournemouth University, UK, where she studied about the discursive construction of Romanian migration in the British press. Her focus was on the stereotypes about Romanian people employed in the British newspapers and on how they affect Romania's country image overseas. Her research interests include nation branding, cultural semiotics, social semiotics, framing, national identity, public sphere and discourse analysis.

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**Is the Americanisation of the Internet a form of semiotic colonialism?**

Abstract: For the most part, the World Wide Web was praised as heralding a new era of enlightenment, enabling cheap access to the world knowledge available to everyone, and bringing the promise of a space where one would be free to express their individualism and connect with others who want to share or learn about your culture. However, given the rigidly western symbolism of the language of technology, is there a danger of corrupting the information that the rest of the world produces, forcing other cultures to conform to this framework? This framework - this semiotic framework, put in place by America - purports to be focused of user efficiency and ease-of-use via familiarity across the web, but is it just a form of colonialism? Is it easier for the world to interact with technology or is it easier for the west only? My presentation, using Pierce's triads, will look at this symbolic language as a tool of digital colonialism and examine the possible impact it will have on a generation of children growing up in a world where the internet is ubiquitous and necessary. These interactions could be a positive sharing of experiences, or it could be a negative reduction of individualism.

Bionote: Kyle Davidson has just finished his Master's degree at Winchester University and is currently looking forward to a PhD with a focus on the semiotics of how information is mediated and transformed when it is presented via a computer screen. He is interested in the philosophy behind the symbolic language of technology, the mix of mathematical logic and artistic expression, along with its universality.

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**The creative city. Urban space, periphery and collective memory: an interdisciplinary perspective interpretation**

Abstract: Urban creativity presents itself as a constantly changing expressive form, characterized by a multiplicity of forms and supports. We could talk about a translation process that develops from the relationship that urban creativity establishes with other elements of the contemporary city. The paper aims to analyze the relationship between visual perception, imagination, memory and living urban space in the transformation of local identity and in the re-construction of collective memory. It focuses on the urban periphery exposed to marginalization processes and to criminality, such as Tor Bella Monaca, a neighborhood on the East side of Rome. For the study of such a problematic object, the research – still ongoing – applies the constructivist paradigm into an integrated approach of a qualitative analysis combining the semiotic study of space as a significant system, the effects of meaning produced by creative interventions and the ethnographic method. Field visits, in-depth interviews and the keeping of a field diary have shown the potential of this interdisciplinary perspective, which allowed positing a hypothesis about the role of creativity and on how imagination urges people who live and cross those spaces to have the kind of experience that creates new frameworks of meaning.

Bionote: Cristina Greco has a PhD in communication at the Sapienza University of Rome. She is a subject matter expert in semiotics and tutor in the research areas of graphic novel, urban art and collective memory. She is a co-founder of Laboratorio Romano di Semiotica (LARS, Roman Laboratory of Semiotics) and a coordinator of the Study Center on Urban Creativity (Department of Communication and Social Research, Sapienza) and of the column on line "ReThink Urban Space / LARS". She has conducted a research project about the relation between immigrants and public space in Italy. Her latest publication is "Graphic Novel. Confini e forme inedite nel sistema attuale dei generi" (Nuova Cultura 2014). Cristina Hreco has published "Ricostruire l'identità, tradurre il conflitto: creatività urbana a Roma", in Pezzini I. (ed.), Nuova Cultura 2016; "Translating Cultural Identities, Permeating Boundaries. Autobiographical and Testimonial Narratives of Second-Generation Immigrant Women", in Olivito E. (ed.), Routledge 2015.

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**Political semiotics of the post-Soviet: self-referentiality, autocommunication and regimes of signification**

Abstract: The presentation is based on the co-authored book Lotman and the Political published with Rowman & Littlefield in early 2017. The two co-presenters dwell upon the major issues discussed in the volume and project them to new fields of political semiotics. More specifically, we firstly address the distinctions between inter-subjective and self-referential/autocommunicative discourses, explicating the totalizing potential embedded in the latter, regardless of their liberal or democratic pedigree. Secondly, we focus on the issue of boundaries of the semiosphere and especially on the

process of discursive constructing of extra-semiotic reality as spaces of the unspoken and the unrepresentable. The empirical part of the analysis deals with post-Soviet semiospheres (Georgia, Ukraine, Russia, Estonia).

Bionotes: Andrey Makarychev is Guest Professor at the Johan Skytte Institute of Political Science, University of Tartu, Estonia. Alexandra Yatsyk is a visiting fellow at the Center for Russian and Eurasian Studies, University of Uppsala, Sweden, and Director of the Center for Cultural Studies of Post-Socialism at the University of Kazan, Russia.

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**Mexican street food: seduction and cruelty in foodscape representations**

Abstract: Mexican food is extremely diverse and rich in colors, forms, textures and flavors. However, Mexican street food representations are somehow homogeneous, from the north to the south of the country. When the main dishes have animal meat as the principal ingredient, a common pattern of foodscape representation accompanies the commoditization of the food signs imprinted on the menus, walls, boots and food trucks; animals are represented alive and with a happy face when they are cooked on fire, or smiling while they are cooking their own selves. Sometimes, when animal females are depicted, they wear seductive clothes and their faces depict seductive gestures. Carnitas made of pork, barbacoa using goat meat as the main ingredient, birria made of cow meet are the common foods subject to this type of cruel-seductive representation. Curiously enough, those animals are not endogenous from Mexico; they were brought after the Spanish invasion. Why is foreign animal meat depicted with cruelty in order to seduce and trigger consumers' tastes and local meat coming from endogenous animals is not? I argue that this phenomenon speaks about the way the Spaniard foodscape was historically translated in order to conquer the taste of the emerged subjects in the conquered land, but also about the way that Mexican culture relates to animals and food. In this paper, I will analyze the corpus of Mexican street food representations in order to analyze how those intersemiotic translations had been constructed and what they can teach us about contemporary Mexican food culture.

Bionote: Max Matus Ruiz obtained his doctorate in sociology at the University of Wagenigen, Holland, in 2012. He also earned a Master's in semiotics from the University of Tartu, Estonia (2010) as well as both a Master's (2006) and a Bachelor's (2003) degree in social anthropology at the Centro de Investigaciones y Estudios Superiores and the Escuela Nacional de Antropología e Historia respectively (both in Mexico). Currently, he is a CONACYT research fellow at El Colegio de la Frontera Norte, Mexico.

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**La création du sentiment national à travers les textes d'histoire de la révolution turque**

Abstract: Les livres d'histoire de la révolution turque rapportent les faits et les événements de l'histoire de la fondation de la république turque jusqu'aux années 45. L'histoire de la révolution turque se présente comme un cours primordiale et obligatoire tout au long des années scolaires et universitaires. La période de 1923 à 1945 est une adaptation au monde moderne pour la nouvelle république turque. De plus, cette période représente la transformation de diverses identités de l'empire ottoman. La révolution turque apporte une réforme positive en définissant une nouvelle identité qui sera l'identité turque. L'objectif des cours d'histoire mise en place de la révolution turque est de transmettre à la nouvelle génération la conscience turque en impliquant les principes et les réformes du leader Mustafa Kemal surnommé Ataturk. L'objectif de ce travail est donc de démontrer la place primordiale accordée à la création d'un sentiment national chez les jeunes turcs à travers les documents dans les livres d'histoire de 3 ème en prenant en compte la contribution de la sémiotique greimassienne dans les sciences sociales.

Bionotes: Meril Naktan, assistante de recherche dans la faculté de pédagogie dans le département de FLE. Etude en doctorat dans le département de FLE à HAYEF à l'université d'İstanbul. Thèmes de recherche : sémiotique, sémantique, analyse du discours, méthodologies d'enseignement. Hamide Kiliç, assistante de recherche dans la faculté de pédagogie dans le département des sciences sociales. Etude en doctorat dans le département des sciences sociales à l'université d'istanbul. Thèmes de recherche : histoire de l'éducation, la première guerre mondiale, l'histoire de l'enfance.

**PELLEREY, ROBERTO**; Université de Gênes, Italie (roberto.pellerey@libero.it)

**Dans les mouvements sociaux: l'intervention sur le territoire come texte**

Abstract: Dans la société contemporaine, il y a un mouvement de protestation sociale généralisée contre la marchandisation de la société, qui réalise des interventions au fin d'éliminer les mécanismes économiques du système de marché et de favoriser des systèmes distribution de biens par le mécanisme de "réciprocité". Nous décrivons d'abord les principes de ce vaste mouvement social, ignorés par les médias, avec une liste des principaux types d'interventions. Nous utilisons comme modèle exemplaire le cas des Gas italiens (groupes de commerce équitable). Ensuite, nous proposons un modèle d'analyse sémiotique pour examiner les interventions sur le terrain comme un type spécial de texte, avec auteur, lecteur, texte, interprétation et signification, en l'appliquant aux interventions sur le territoire des Gas. La Sémiotique récupère ainsi sa capacité de critique de la société contemporaine, et peut examiner les faits centraux du débat culturel contemporain (comme le débat sur la relation entre le développement et le bien-être) à travers l'analyse des mouvements sociaux qui expriment les tendances vivantes de la culture contemporaine.

Bionote: Roberto Pellerey, qui a appris la sémiotique à l'Université de Bologne, est professeur de Sémiotique à l'Université de Gênes.

**PODZIMEK, JAN**; Charles University, Czech Republic (jan.z.podzimek@gmail.com)
**News Framing: Semiotic Approach**

Abstract: The aim of this paper is to explore the potential of semiotic approach to the concept of framing. This term can be defined in short as creating a context leading to a specific sort of semantic biases, to stressing certain values. Framing is one of the most important concepts in research of media contents, especially of the news. It is closely connected to the well-known concept of agenda-setting, in which it plays its part. Considering the fact that framing is a matter of media contents, there is a number of ways how to enrich and deepen its research using various semiotic approaches. This paper will try to introduce the main solutions already used, and also outline some new possibilities.

Keywords: framing, news, agenda-setting, media semiotics.

Bionote: Mgr. Jan Podzimek is a PhD student (since 2015) in media studies, at the Faculty of Social Sciences, Charles University. He holds an MA (2007−2009) in media studies, Faculty of Social Sciences, Charles University and a BA (2004−2007) in Humanities, Faculty of Humanities, Charles University. He is a translator from English into Czech. Areas of interest include semiotics (especially semiotics and epistemology, and applied semiotics), mass media (media semiotics, Internet phenomena, news objectivity and biases) and Eastern philosophy (Daoism and Chan Buddhism).

**RADZIVILOVICZ, GINTARE**; Hochschule für Technik und Wirtschaft des Saarlandes, Germany (gintule18@gmail.com)
**The First Lady: an impact on American and European politics**

Abstract: The head of a country is not only a reflection of the nation, who represents it worldwide, but also the authority of its citizens. However, the American "head of country" status is inseparable from the First Lady's role in the political area. The last presidential election in the USA became a huge sensation not only because of the scandalous Donald Trump but also because of the "non-traditional" First Lady Melania Trump. Nevertheless, American and European understanding of the First Lady is not easily comparable. The USA is the exact country where the First Lady's position has crystallized through ages. Long term traditions are steady and intertwined with the society's opinion that the First Lady is a public person. What meaning and impact on European politics does the President's wife have? How much attention does she get from the media? Is the American First Lady's role an example for the European politics, especially during the elections? All of these questions will be analyzed in my presentation.

Keywords: First Lady, American traditions, European politics, President's wife's meaning.

Bionote: Gintarė Radzivilovicz is doing her Master's in cultural management at the University of Applied Sciences in Saarbrücken, Germany. She also holds a Bachelor's degree in the piano art and is a professional pianist and a piano teacher. Her main interests in the current studies are the management of theatres and orchestras, the coordination of educational projects for different age groups. She is also interested in the collaboration of various nations and cultural exchange as well as creativity of people.

**SELG, PEETER**; Tallinn University, Estonia (pselg@tlu.ee)
**What are wicked problems of governance? A political-semiotic response with a special emphasis on Yuri Lotman's later work**

Abstract: A crucial challenge for contemporary governments is handling "wicked problems" like climate change, terrorism, or refugee crisis. The character of wicked problems can be explained through comparison with simple and complex problems. Unlike wicked problems, they have one thing in common: the parties affected agree on what the problem at hand is. In the case of simple problems, there is also an agreement on the solution. In the case of complex problems, the disagreement about the solution is sometimes quite extensive. When it comes to wicked problems, the stakeholders have no agreement even on what the problem at hand is, let alone on possible solutions to it. On the other hand, being unresponsive to wicked problems is never an option. Thus, wicked problems cannot be solved, but need to be governed. But how to conceptualize this essential tension between insolvability and the necessity of being governed? The paper demonstrates that the framework of political semiotics (which is based on post-structuralist political theory and cultural semiotics) that the author has developed over the last decade is useful also for conceptualizing this tension. Lotman's notions like rhetoric translation, untranslatability, boundary and explosion will be discussed as useful tools for political science and governance.

Keywords: political semiotics, cultural semiotics, wicked problems, governance, politics.

Bionote: Peeter Selg received his PhD (government and politics) in 2011 from Tallinn University, Estonia, where he works as Associate Professor of political methodology in the School of Governance, Law and Society, and as the principal investigator in the four year research project PUT1485 "A relational approach to governing wicked problems" funded by the Estonian Research Council. He has also worked as a Kone Fundation Senior Research Fellow and a post-doctoral researcher in the Institute for Advanced Social Research at the University of Tampere (2013−2015), Finland. His PhD thesis and his preceding and subsequent publications have dealt with political semiotics, relational social sciences, power and governance. His work has appeared in Sociological Theory, PS: Political Science & Politics, Semiotica, Sign Systems Studies, Applied Semiotics, and Journal of Language and Politics. Full list of his publications can be seen in the Estonian Research Information System: https://www.etis.ee/Portal/Persons/Display/c6d91c46-ec23-429a-b934-cdb612b3369d?language=ENG&tabId=tab_Publications.

**VELMEZOVA, EKATERINA**; University of Lausanne, Switzerland (ekaterina.velmezova@unil.ch)
**Rozalija Shor (1894-1939): a woman-linguist at the origins of semiotics in the USSR in the 1920s−1930s**

Abstract: There existed two main trends in the (pre)history of Russian semiotics, in the 1920s−1930s. The search for semiotic universals, the study of word semantics in the light of connections between linguistics and other disciplines were distinctive features of Marrist (pre)semiotics. Researchers who had never adhered completely to Marrism (among whom there was R.O. Shor [born in Kaunas], but also V. N. Voloshinov and G. G. Shpet) were also interested in semantic studies.

Some of them not only aspired to a synthesis of various disciplines, but also reflected upon signs. While studying words as "communication signs", R. Shor emphasized their social nature, through which different types of historical and cultural mentalities of various communities were constituted. This "social" interpretation of semiotics explains the fact that for R. Shor semiotics was not only "verbal" and, therefore, she refused to attribute to words qualities of signs in general, at the same time developing a particular classification of signs. In contrast to aspirations for a "holistic science", almost all reflections on signs and their types as such were forgotten for a long period after the death of R. Shor. This determined the particular orientation of Russian semiotics in the second half of the past century.

Bionote: Dr. Hab. Ekaterina Velmezova is Full Professor of Slavistics and of history and epistemology of language sciences in Eastern Europe at the University of Lausanne. Her principal works concern history and epistemology of language sciences in Central and Eastern Europe; Russian and Czech ethnolinguistics.

**ZHANG, VICTOR KAIXUAN**; The Chinese University of Hong Kong, Hong Kong (humazhkx@gmail.com)

**Reversible yet not dividable: a semiotic study on Chinese women's character-pairing fan culture**

Abstract: The character-pairing (CP) fan culture among women is known for relating two male celebrities as a pair of lovers, in which one celebrity is masculine and the other is feminine. Although the masculine and the feminine are generally stable, the Chinese fans often describe their relation as "reversible yet not dividable". The present paper considers this phenomenon by studying a mixed system created by Chinese fans with Roland Barthes's semiotic approach. The first part clarifies the lexicon comprised of written, graphic, and verbal signs. Typical signs in the lexicon are the characters played by the two celebrities in TV shows, films, and advertisements. The second part reflects on the question of signification. Each two signs respectively referring respectively to the two celebrities constitute a standard pairing; two signs referring to the same celebrity constitute the special pairing called "narcissus". The third part argues that this mixed system is a motivated system, in which the production of new signs and pairings is more fundamental than the sexualizing of characters. Discovery of this mechanism explains the priority of indivisibility over irreversibility in character-pairing.

Bionote: Victor Kaixuan Zhang is a PhD student in gender and cultural studies at the Chinese University of Hong Kong. His research interests include semiotics, feminist theory, and modern Chinese literature and culture.

# TO FIRST, TO SECOND, TO THIRD

**ALKSNIS, MIRANDA**; BA University of Toronto, Canada (miranda.alksnis@mail.utoronto.ca)

**The weird indexicality of climate change: sign interpretation from inside a hyperobject**

Abstract: A common example of an indexical sign, a plume of smoke, indexes the physical, proximal existence of fire. The relationship between smoke as a sign and the fire as referent, thus, exemplifies the conventional criteria for indexicality; in contrast, hyperobjects, non-local objects, massively distributed in space and time permeating or encompassing other entities violate these understandings of indexicality and push against the limitations of conventional sign interpretation. With reference to the work of Charles S. Peirce in *Division of Signs* and Timothy Morton in *Hyperobjects*, and taking climate change as the prime example, this paper explores the difficulties of interpreting hyperobjects when their indices are non-local, shifting, and sometimes in direct contradiction. Rhetorical reliance on unidirectional and exclusive indexicality wherein a single plume of smoke points only and unequivocally to the existence of a local fire permits the disavowal of climate change altogether, and serves as the ground for backward and counterproductive climate change policies. If climate change is a fire in need of extinguishing, a re-imagining or reformulation of indexical sign relationships is required to allow for the successful and productive interpretation of its indices and effects. I will explore ways in which indexicality can be made "weird" and expanded to accommodate hyperobjects, entities for which a linear and rigid definition of indexicality permits the conclusion that climate change does not exist.

Bionote: Miranda obtained a BA degree in English, philosophy and semiotics from the University of Toronto in 2016.

**BORGES, PRISCILA**; University of Brasilia, Brazil (primborges@gmail.com)

**Are signs reliable in a world of social media?**

Abstract: The large amount of data and information on the internet, including internet social media, has increased our access to signs produced by humans. The great amount of signs shared on internet social media, however, is no guarantee of less uncertainty. Can we, in a short period such as our lifetime understand these signs and have any confidence that we are perceiving signs reliably? C. S. Peirce, a century ago, was motivated by epistemological questions such as: What are we able to understand? What can we not understand? What are the limits of our knowledge? If we can understand something, how can we do that? Among other interests, Peirce was looking for a method of investigation that could be used by science for the purpose of revealing truth. His classes of signs may be seen as the path that guides such inquiry. They do not concern particular signs, but a general process of sign mediation that grants us the power of thinking. The aim of this paper is to show how Peirce's classes of signs can be used to build a method of inquiry that can give us some direction to observe the current signs and reach some conclusion about its trustworthiness.

Bionote: Priscila Borges is Assistant Professor in the Faculty of Communication at University of Brasília, Brazil. Her research interests include Peirce's philosophy, semiotics, and visual language. Her publications include "A visual model of Peirce's 66 classes of signs unravels his late proposal of enlarging semiotic theory" (2010), "Peirce's system of 66 classes of signs" (2014), "Experience and cognition in Peirce's semiotics" (2014), and "A system of 21 classes of signs as an instrument of inquiry" (2015).

**BUDREVIČIUS, ALGIRDAS**; Vilnius University, Lithuania (algirdas.budrevicius@kf.vu.lt)

**The challenge of the ontological semiotics: an attempt to systemize the diversity of the modern semiotic research**

Abstract: It is argued in this paper that such approaches as Structural Semiotics (Saussure), Peirce's Semiotics, Behavioral Semiotics (Morris), Biosemiotics (Uexkuell), and the Cognitive Semiotics should be placed in the framework of the *Ontological Semiotics*. Historically, Poinsot was a pioneer of the ontological approach to definition of sign. Peirce grounded his semiotics in Being. His approach, however, has only a limited productivity: until now its unifying potential was not demonstrated. It should be noted, however, that Peirce has rejected Aristotle's Categories of Being and proposed his own system of Universal Categories. It is claimed in this paper that Semiotics should be grounded on Aristotle's ontology, and such an alternative is more productive. The outlines of Aristotle's hylomorphism-based Ontological Semiotics, and its first results—model of sign as homomorphism, and classification of signs—will be presented. The place of main branches of modern semiotics in the proposed ontological framework will be shown as well. This contribution presents a further development of author's ideas described in his recently published book *Sign and Form. Models of Sign as Homomorphism Based on Semiotic Insights into Aristotle's and Aquinas' Theory of Being and Cognition*.

Keywords: ontological semiotics, Peirce, sign model, Aristotle, hylomorphism.

Bionote: Algirdas Budrevičius graduated from Kaunas University of Technology (Lithuania) with distinction in 1977 and in 1982 received his PhD degree in information theory and cybernetics. In 1977−1988, he was a Senior Research Fellow at the Lithuanian Research Institute of Information. In 1989−1991, he was Head of the Laboratory for Problems of Information at the Vilnius University. In 1991−1993, he was Head of the Department at the Center for Informatics and Forecasting at the Ministry of Education. In 1991, he joined the Faculty of Communication at the Vilnius University; in 1997, he was promoted to Associate Professor. In 2004, he was appointed Head of the Department of Information and Communication. He delivered lectures at 13 European Universities as a visiting professor. His main books: "Semognostics. Intellectual Phenomena and Information" (1994); "Sign and Form" (2012). His research interests include semiotics, cognitive science, and artificial intelligence.

**CAPELLER, IVAN**; UFRJ − Federal University of Rio de Janeiro, Brazil (ivan.capeller@eco.ufrj.br)

**Sounds, signs and hearing: a Peircean assessment of the audible field**

Abstract: In what ways the study of sounds and the audible field allows a reevaluation of questions regarding C.S. Peirce's semiotics and its implications to the philosophy of language? This essay is an attempt to rethink the relationship between the mimetic and the semiotic elements of language through a research on how the process of hearing relates to sounds and meaning. To draw a map of the audible field, one must follow Peirce's triadic logic in a double articulation of Jacques Rancière's three political orders of sensitivity (ethical, poetical and aesthetical) with Michel Chion's three ways of hearing (reduced, causal, semantical). Peirce's three logical categories (firstness, secondness and thirdness) enables numberless triadic combinations between ways of hearing, orders of sensitivity and the signifier's operations. The audible field unfolds itself according to the following partition: a) reduction to the ethical dimension of a strict regulation of its own volume and pitch variations; b) representation according to mimetical criteria of causal attribution of sounds to its supposed sources; c) linearization into a signifying sequence of organized coded sounds. The final result is a semiotic understanding of the audible field as an organized gap between sounds and signs.

Keywords: hearing, aesthetics, semiotics, sounds, signs.

Bionote: Ivan Capeller has worked for twenty years in the brasilian cinema industry as a production sound mixer and a boom operator. Nowadays, he is Professor of sound aesthetics for cinema and television at the School of Communications of the Federal University of Rio de Janeiro (ECO/UFRJ), and of Information, Semiotics and Culture at the post-graduation program for the Sciences of Information of the Federal University of Rio de Janeiro (PPGCI/UFRJ), Brazil.

**GFESSER, KARL**; Universität Stuttgart, Germany (kgfesser@web.de)

**Gestalt and Verschränkung in neurosemiosis**

Abstract: If what L. Wittgenstein claims is true – namely that the border of language is revealed through the impossibility to express a fact that corresponds to a sentence without repeating this very sentence – then we can never get a grip on that fact. For the enormous physical data gained by neuroscientists from human brains, it is necessary to describe these data in natural language even though in subtly differentiated terminology. Therefore, the hard problem how the brain becomes conscious can never be solved and metaphorical proposals that consciousness is in correlation to, is emergence from, is supervenience on brain will not provide any further insights. In view of the fact that brain activity is a continuing process, my guess to the riddle is using the analytic procedure of semiotics because semiosis genuinely is the process of signs. After all, where else than in the brain do signs originate, thereby continuously interacting with the body and the environment. To approach the hard problem of how the brain becomes conscious, I shall focus on the concepts of gestalt, isomorphy, implex and apperception. I shall refer mainly to the semiotics of Ch. S. Peirce, the philosophy of I. Kant and the neuroscience of G. Northoff. Unfortunately, semiotical processes have to be described verbally; there is no other way than designation thereby missing the proposition – we cannot escape aporia. Perhaps, quantum physics will provide a means to handle the problem through the concept of Verschränkung, a German term originally used by E. Schrödinger for the entanglement of physical particles in quantum mechanics.

Keywords: Gestalt, isomorhy, implex, apperception, Verschränkung.

Bionote: Karl Gfesser, born in Srpski Miletic, former Yugoslavia, in 1940, worked as a typograph and a journalist before studying philosophy, linguistics and political science at the University of Stuttgart, Germany. He taught semiotics in communication design at the Hochschule der Bildenden Künste, Stuttgart. He specializes in the relevance of semiotics for the theory of knowledge, sociology, linguistics, aesthetics and design. On these subjects, he has contributed several articles in Semiosis: "Sprache und Realität in der Physik. Eine semiotische Annäherung", "Die alltägliche Argumentation: Analogien und Ikonizität", "Geltung und Genese der Kategorien bei Immanuel Kant und Charles S. Peirce". In addition, he has

published articles in Commemorative Volumes and Proceedings of IASS and elsewhere, among these: "Bemerkungen zum Zeichenband", "The Genesis of Semiosis", "The Semiosis of Cognition", "Zur Semiotizität historischer Sachverhalte", "Semiotics and the Technological-cultural Closure", "Übermittlung–Vermittlung–Mitteilung. Zur Semiotik der Information", "Hochwertiges – worauf es gründet, wozu es dient, wofür es gilt" and more recently "Neurosemiosis – An Explanat of Consciousness".

**GOMES, GUSTAVO**; Universidade Federal de Minas Gerais, Brazil (guslaet@gmail.com)
**Heidegger and Peirce: interpretation, semiosis and the use of things**

Abstract: This work explores similarities between certain notions developed by Martin Heidegger in the first section of *Being and Time* – particularly in chapters 15, 17, and 32, where he deals, respectively, with the use of things, the sign, and the notion of interpretation – and Charles Sanders Peirce's semiotics. Even though belonging to very distant philosophical traditions, the two authors seem to share a certain concern for the most basic structures of the relations between the world and whoever interprets it. Such a relation is prior to the formulation of abstract concepts (or prior to any thematic assertion, as Heidegger would say), and grounds itself, essentially, in the use of a primordial tool, the sign, in order to obtain its orientation. Signs, in their turn, must be interpreted, and this process – included in Heidegger's notion of interpretation, which much resembles the notion of semiosis in Peirce's semiotics – is itself one of the most fundamental modes of being of *Dasein*.

Keywords: Heidegger, Peirce, sign, interpretation, semiosis.

Bionote: Gustavo Gomes has a BA in naval engineering at Universidade de São Paulo (USP), having worked as a plant design engineer for 7 years. In 2015, he graduated in philosophy at Universidade Federal de Minas Gerais, Brazil, and is currently preparing an MA thesis for the post-graduate program of Philosophy at Universidade Federal de Minas Gerais about the reception of ancient atomism in Aristotle.

**KARĽA, MICHAL**; Charles University, Czech Republic (michal.karla@gmail.com)
**Peirce's theory of representation before semiotic**

Abstract: The aim of the proposed paper is to investigate Peirce's theory of representation prior to the introduction of semiotic in Harvard Lectures of 1865. Much of what Peirce wrote then belongs to metaphysics understood as the logical "analysis of conceptions" (W 1: 63). The most fundamental of these he designated by the names for personal pronouns - I, It, and Thou (e.g. W 1: 45−49), which (besides other applications) serve in various manners as the metacategorical framework for generating systems of subordinated conceptions. In terms of their relations, Peirce dealt with diverse problems including representation, on which I will concentrate in my paper. After indicating how Peirce argues for his thesis that representation is not conditioned by mind's capacity for conceptual synthesis, I proceed to explain his model of representation founded upon the relation of inherence of accidents in a substance, or in his terms, influxual dependency (W 1: 40) and analyze his transcendental argument that such conceived representation is a condition of possibility of arriving at true knowledge. I conclude by showing how this early conception of representation has bearing upon later foundation of semiotic.

Keywords: C. S. Peirce, representation, categories, inherence, transcendental argument.

Bionote: Michal Karľa is a PhD student of semiotics and philosophy of communication at Charles University. His primary research interests are semiotics and metaphysics of C. S. Peirce and history of semiotics (concentrating on scholasticism).

**LOŠŤÁK, DALIBOR**; Charles University, Czech Republic (lostak.d@gmail.com)
**C. S. Peirce and J. L. Borges: the fully degenerate thirdness as a literary theme**

Abstract: This paper is based on the Peircean view of similarity between the peculiar type of observation employed by a philosopher trying to assess the nature of experience (by a phaneroscopist) and by an artist crafting a work of art. We argue that this similarity explains why a work of art sometimes deals with themes which are also being dealt with in rigorous philosophical research. To illustrate this point, we discuss Peirce's notion of fully degenerate thirdness and show how this notion implicitly forms the core of some of the short stories of J. L. Borges. An example of a fully degenerate thirdness given by Peirce is that of a Pure Self-Consciousness, which is "a mere feeling that has a dark instinct of being a germ of thought" (CP 5.71). We will show that it is precisely this "dark instinct" serving a central thematic role in some of Borges's short stories such as *The Circular Ruins* and *The Library of Babel*, where it binds together and gives ground to such a strange world filled with uncertainty. This kind of interpretation or comparison simultaneously aids in understanding of both Borges's and Peirce's writing.

Keywords: Peirce, Borges, phaneroscopy, literature, philosophy.

Bionote: Dalibor Lošťák holds a Master's degree from the Charles University in Prague, Department of Electronic Culture and Semiotics. Dalibor Lošťák is currently in the first year of a PhD program at the Department of Semiotics and Philosophy of Communication at the same university and focuses mainly on the philosophy of C. S. Peirce and its connections to various other fields of inquiry.

**MLADENOV, IVAN**; Bulgarian Academy of Sciences, Bulgaria (mladenovivan@hotmail.com)
**The thing-ness**

Abstract: A thing might be anything and nothing; it is impossible to bracket a research on it. Any propositional approach seems hopelessly predestined; thinking of the thing turns the latter into an object. The object is either "real" or "unreal", and this is obviously a trap, as who can talk on such a topic exhaustively? It is also a question of "universalia" and "particularia", name and naming, a nominalist and a phenomenological problem, semiotics and representation – a boundless area. This presentation tries to slip out of "the cage" of propositions by tracing three philosophical doctrines that seem to reach farther

than to the "solving word." The approaches of Peirce, Husserl and Wittgenstein tackle the abilities to relate, abstract and comprehend as a starting point of seeing the thing correctly in non-limited surroundings.

Keywords: thing, Peirce, Wittgenstein, matter, relation.

Bionote: Ivan Mladenov, PhD, is Full Professor and D.Sc. at the Bulgarian Academy of Sciences. His chief interest is the philosophy of Charles S. Peirce on which he published a book: "Conceptualizing Metaphors. On Charles Peirce's Marginalia" (2006, 2014), translated into Japanese (2012). Recent publications include a book in Bulgarian "The Deviated Literature. A Pragmatist Overview" (2011) as well as the multi-lingual collection by Bulgarian and international scholars "The Out-of-Literariness" (2012).

**ŠČERBAK, ALEXANDER**; Charles University, Czech Republic (alexander.scerbak@gmail.com)
**Towards the synthesis of pragma-dialectics and theory of critical argumentation through the prism of semiotics**

Abstract: In the presented paper, I would like to focus on the Pragma-dialectics as a theory that provides a normative approach to the argumentation (e.g. presented in A systematic theory of argumentation: The pragma-dialectical approach by Eemeren & Grootendorst, 2004) as a complementary method to the theory of critical argumentation – a powerful tool used for the analysis of rhetoric, speech acts and argumentation constructs. In my point of view, synthesis of the following methods of analysis can create a fruitful combination of tools that can help to foresee the separate parts of argumentation discourses as a specific type of signs and therefore create a possible way to view the following disciplines as a semiotic process and bring new possible new insights into both disciplines.

Keywords: pragma-dialectics, argumentation, rhetorics, abduction.

Bionote: Alexander Ščerbak is a PhD candidate at Charles University in Prague, Faculty of Humanities, Department of electronic culture and semiotics. His main theoretical interest lies in applied rhetorics, history of rhetorics and theory of argumentation.

**ŠVANTNER, MARTIN**; Charles University, Czech Republic (svantner.m@seznam.cz)
**Critique of the perspective of structural semantics on theory of mind: Peircean lesson**

Abstract: In the presented paper, I would like to focus on the critique of intentionality in the semiotic theory of consciousness (as was presented e.g. in Brandt 2007; cf. Yiqiang-Liqin 2016). In some contemporary semiotic theories of this type, it is common to mix up actant/actor model which is taken from Greimas´ structural semantics among Peircean theory of sign and especially Peircean theory of object and abductive form of inference. In my point of view, in the end these mixtures result into the quasi-intentional theory of sign (and mind) and in general to the specific form of psychologism, which could be avoided through the return to Peirce´s anti-psychological, non-intentional and pragmatic perspective on consciousness as a semiosis in a strict sense (Stjernfelt 2013, Eco 1999: 16).

Keywords: semiotic, consciousness, cognition, Peirce, abduction.

Bionote: Martin Švantner is Assistant Professor at the Charles University, Prague (Department of Electronic Culture and Semiotics) and at the University of West Bohemia (Department of Sociology). He was a researcher at the Research Centre for History and Theory of Science (UWB, 2013-2016). His main research interest focuses on C. S. Peirce´s theory of signs, history of semiotics and philosophy of language (pragmatism, structuralism, general epistemology, general rhetorics and theory of argumentation). He is the co-author of several books (Reason, Non-Reason and Persuasion of Images, Prague 2011; Tracing Semiotics, Prague 2015; Archaeology of Signs: Selected Chapters of the History of Semiotics, Prague 2015). He co-edited forthcoming How to Make Our Signs Clear. Limits and Perspectives on Peirce's Theory of Signs (with V. Gvoždiak, Leiden 2017). He is a member of Central European Pragmatist Forum.

**SZIVOS, MIHALY**; Hungarian Academy of Sciences, Hungary (szivosml@yahoo.de)
**Semiotic approach to the ontology of singularity. How a result of the philosophy of sign can highlight bridges and boundaries between the semiotic subdisciplines and areas?**

Abstract: The ontology of singularity is a new area in philosophy, the roots of which can be traced back partly to Peirce's semiotics and philosophy of sign, both of which have a strong orientation towards logic. In the first part of the paper, the developmental phases of the singular being will be examined with a small set of semiotic concepts of Peircean origin. As singularity necessarily appears in every part of the living world or semiosphere, this set of concepts based on the semiotic approach to singularity becomes important in the exploration of certain methodological links among different areas and subdisciplines of semiotics. Finally, the paper also discusses in a nutshell an important aspect of the possible methodological interpretation of the words "cross-, inter-, multi- and trans-semiotic approach" as special directions in semiotic investigation based on singularity.

Keywords: singularity, Peircean key concepts of semiotics, ontology of singularity, semiotic methods.

Bionote: Mihaly Szivos studied sociology, philosophy, history and mathematics at the University ELTE Budapest. He graduated in sociology and history in 1977, and has two MA degrees. He obtained his PhD degree in philosophy in 1991. He was a senior researcher at the HAS-UP Networked Research Group for Regional Development and Development Studies for 27 years and in the Institute of Philosophy of the Hungarian Academy of Sciences (HAS) 1990−1998. He is the president of the Semiotic Working Committee of the HAS. In philosophy, his research fields include the theory of tacit knowledge, the history of philosophical thinking in the 20th century in Hungary and some areas of Classical German Philosophy. In semiotics, he deals with theoretical semiotics, literary semiotics and the theory of sign-acts. He published papers in English, French, German and Hungarian languages. Books: "The Theory of Tacit Knowledge" (2005); "From the Sign to the Code. Systematic Semiotics" (2013); "Theory of Sign-acts" (2014).

# TO LISTEN, TO PLAY, TO DANCE

**BATTISTINI, EMILIANO**; University of Palermo, Italy (emiliano.battistini@unipa.it)
**How wine sounds good: intersemiotic translation between hearing and taste, music and wine**

Abstract: How does it happen - semiotically speaking - if I describe the wine in my glass taking words from the semantic field of music instead of that of fruits or flowers? Does wine have a rhythm? Does it have frequencies? Does its taste remind me to a timbre? Recently, wine taste activities welcome new "multi-sensory", "poly-sensory", "inter-sensory" or "holistic" practices in which the taste of wine is described referring to sensations coming from other senses, not only sight and smell, but also touch and hearing. In this context, describing wine with sounds is the most interesting case because of its difficulty to translate taste sensations in acoustic ones and vice versa. I found wine tastes in Italy and Switzerland in which sommeliers identified white wine from Tuscany with Irish songs and red wine from Valais/Wallis region with folk or rock music: how does it work this kind of intersemiotic translation between the semantic traits of wine and those of music? Moreover, the nowadays acceptance and success of the so-called "natural wine" is characterized by the new evaluation of terroir, landscape and… soundscape: in communicational artifacts about those wines, such as marketing videos or documentaries, music is replaced by field recordings of "natural sounds". I will try to answer these questions using a multidisciplinary approach consisting of Aesthetic of taste, Sound and Soundscape Studies and discussing Algirdas J. Greimas's semiotic concepts useful to analyze these new multisensory texts.

Keywords: Greimasian semiotics, intersemiotic translation, wine, music, soundscape.

Bionote: Emiliano Battistini, born in Rimini (Italy) in 1984, is a semiotician and a musician. He is a PhD Candidate at University of Palermo (Sicily, Italy) in semiotics and European cultural studies. He is interested in semiotics, sound and soundscape studies. In 2015, he won the Prix Giuseppe Englert (Saillon, Switzerland) with a research project about sonic identity of Valais/Wallis region (Switzerland) related to the domain of wine. He is a member of the Italian Association of Semiotic Studies (AISS - Associazione Italiana Studi Semiotici) and a member of the International association about Soundscape Forumklanglandschaft (FKL).

**BRŪZGIENĖ, RŪTA**; Mykolas Romeris University, Lithuania (rutabru1@gmail.com)
**Rhetoric in Lithuanian homiletics: musical aspects**

Abstract: Lithuanian homiletics, although having long-lived traditions (K. Sirvydas, A. Baranauskas, S. Gimžauskas, etc.), is almost not explored rhetorically. During the times of the restored Lithuanian independence, the collections of sermons of prominent Lithuanian priests T. Stanislovas, K. Vasiliauskas, J. Sasnauskas were published, but the principles of rhetoric of this genre in the works of specific preachers are not analysed. At the moment, when technological culture is more and more prospering, when various possibilities of postmodern culture are thriving, it becomes especially important to keep the spiritual cultural heritage as the fundament of eternal values. The paper would discuss the most significant peculiarities of rhetoric in the sermons of T. Stanislovas, K. Vasiliauskas, J. Sasnauskas, also, the aspects of their musicality are analysed as well as the principles of composition in correlation with the concepts of the passions and music forms. etc. The research will be based on comparative methodology and on the works of E. Tarasti, I. Buckley, Cl. Geertz, A. J.Greimas, K. Fontanille, K. Nastopka, Cl. Geertz, W.Wolf, and others.

Keywords: Lithuanian homiletics, rhetoric, music, form, semiotics.

Bionote: Dr. Rūta Brūzgienė (Mykolas Romeris University, Lithuania) completed her doctoral thesis "Analogues of Musical Forms in Lithuanian Literature" in Humanitarian Science in 2002 and has been working as Assocciate Professor since 2004, and as Professor since 2016. Her areas of research include intermedial aspects of relations between literature, music, rhetoric, religion and folklore. She has published a scientific monograph "Music and Literature: Parallels and Analogues", has written the handbook dedicated to Lithuanian language and rhetoric, has published more than 50 articles exploring the problems of intermediality, various issues of interaction, form and narrativity between rhetoric, literature and music, she has prepared more than 10 sets of articles, including the works concerning the comparative study of literature and other arts, and has participated in more than 30 different conferences, congresses and symposia.

**CATERINA, ROBERTO**; University of Bologna, Italy (roberto.caterina@unibo.it)
**REGAZZI, FABIO**; University of Bologna, Italy
**TORDI, LIDIA**; University of Bologna, Italy
**BARONI, MARIO**; University of Bologna, Italy
**Sound gestures and body gestures in 18th century opera**

Abstract: Music composers such as Händel and Vivaldi used both opera style and concert style: according to Ratner (1980) there was an interaction and an exchange between the two styles. The aim of our research was to give some evidence that the use of "gestures" was openly perceptible in the opera realm while was implicit in the contest of the concert where musical passages similar to opera might be used. We examined Händel's opera *Giulio Cesare* and we analyzed some arias belonging to three different emotional and dramatic categories: fury, love and pain. We also considered three fragments taken from Vivaldi's concerts where structural and performative features correspond to the three categories described. As a general hypothesis we could say that composers and interpreters were somehow pushed to create clearcut expressive types concerning the three dramatic categories previously mentioned. A clearcut definition was however possible only within the opera dramatic text, context and plot. Without characters, words and narrative elements a listener could certainly recognize the emotional aspects of musical passages, but could not precisely figure out a semantic description.

Keywords: gestures, emotion, music, opera, Händel.

Bionotes: Roberto Caterina is Associate Professor of psychology of perception, psychology of music, and psychology of communication in Bologna University. Fabio Regazzi is a technician expert on sound analysis and computer music at the

Department of the Arts of the University of Bologna. Tordi Lidia is a clinical psychology student and attends singing classes programs. Mario Baroni is Full Professor and former Director in the Department of Musicology of the University of Bologna.

**GRIMALT, JOAN**; Escola superior de música de Catalunya, Spain (jokpl123@gmail.com)
**Modernity and Ancien Régime in the topical world of Beethoven's music**

Abstract: Ludwig van Beethoven's life and work are located at a historical crossroads of European history. The Congress of Vienna (1814−1815) signals this resistance to leave Ancien Régime structures in favour of an egalitarian, liberal new society about which many artists like Beethoven have been dreaming ever since. The same ambivalence can be traced in Beethoven's dependence on aristocratic sponsorship, on one hand, and his liberal views on politics and aesthetics, on the other. This paper analyses the musical traces of modernity and pre-modernity in Beethoven's works. His use of musical topoi reflects a self-conscious strategy with a socio-political bias. Oftentimes, a pre-modern topos transforms itself into a modern one along one movement or throughout the whole work. The best examples of this procedure are the transformation of *menuets* in minor into waltzes in major, or of marches in minor into *contredanses* in major, in what amounts to an emblematic narrative archetype. Before him, Haydn and Mozart had shown this critical path with a wide use of irony and parody when referring to topoi symbolising the Ancien Régime: martial references, stile antico, opera seria or *Versallesque* dances. As modern topoi can be counted those that were associated with comedy, irony and parody; egalitarian dances, and new forms of spirituality, such as the profane hymn.

Keywords: modernity, Ancien Régime, Beethoven, classical music, musical topics.

Bionote: Joan Grimalt is an orchestra conductor (Vienna University), philologist (Barcelona University), and holds a PhD in musicology from the Autonomous University of Barcelona for a thesis on Gustav Mahler, supervised by the late Raymond Monelle until his decease. After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, since he is going back to Catalonia he combines practical musicianship with teaching and research, at Catalonia College of Music (Conservatory), at Pompeu Fabra University, and at the International University of Catalonia. He has presented and published most of his research at the periodical international conferences of the Music Semiotics group since 2006. Among his books, "Música i sentits" (Music and Senses, 2014) stands out. It is the first textbook devoted to the field of musical signification, with an analytic and didactic emphasis, due to appear next year in English.

**GUERRA LISI, STEFANIA**; University of Roma Tor Vergata, Italy
**STEFANI, GINO**; University of Roma Tor Vergata, Italy (gino.stefani@libero.it)
**Prenatal styles in arts and in life**

**KIM, SEONGJAE**; University of Luxembourg, Luxembourg, and EHESS, France (seongjae.kim@ehess.fr)
**Happening: when communication means enchanting – piano masterclass and its phenomenological horizon**

Abstract: The limit of semiotics embraces the limit of knowledge, but not vice versa. Then how may we carry out scientific research on this "obscure" zone between the two limits, the seemingly unspeakable? We argue that the phenomenological horizon of the semiotic Self discloses an opening into this zone. Our theoretical aim is to give shape to a more comprehensive understanding of the Self, underlying the fundamental role of the phenomenological layer (affection, atmosphere, the imaginary, etc.) in the semiosis. In doing so, special attention is put on the possible dialogue between Peirce ("firstness" regarding consciousness and chance), Wittgenstein (existential horizon implied in the "form of life") and Merleau-Ponty (gesture, expressivity). To support our argument, we analyze a piano masterclass where a twofold trans-bordering takes place: 1) trans-modality: coexisting modes of expression such as language (often poetic/metaphorical), corporal movement and pure musical sound; 2) trans-subjectivity: a semiotic Self which, in perpetual tension between being and becoming, communicates with others by surrendering to the mood of the moment – as if they are "enchanting" the place. By focusing on its hypothetical aspect, we encounter a "happening", an instant of light in the universe of signs.

Keywords: C. S. Peirce, trans-modal communication, music and language, expressivity, semiotic self.

Bionote: Seongjae Kim is a PhD candidate at the Institut d'Études Romanes, Médias et Arts (IRMA, University of Luxembourg) and Linguistique, Anthropologique, Sociolinguistique (LIAS, École des Hautes Études en Sciences Sociales Paris). His thesis in process entitled "Semiotic and phenomenological approach on lived musical experience: a study of piano masterclass with overlapping perspectives on language and music" is co-advised by Yves-Marie Visetti (CNRS, France) and Gian Maria Tore (University of Luxembourg). This research project is fully funded by the Fonds National de la Recherche Luxembourg. His latest works include: "Form, Form-giving: Language Use in Piano Masterclass Environment" at the 13th International Congress of Musical Semiotics (Canterbury, 2016); "C. S. Peirce on First, Feeling, and Consciousness" in Épistémè (2014).

**KRUK, SERGEI**; Riga Stradins University, Latvia (sergei.kruk@gmail.com)
**Pragmatics of Dmitri Shostakovich's String Quartet No 8**

Abstract: This paper expands the boundaries of music semiotics which recognizes only the study of semantics and syntax neglecting the interpretative potential of pragmatics. String quartet No 8 like many other Shostakovich's works contains a number of quotations and allusions. First of all, as indexical signs they point at other musical compositions carrying keys to interpretation of the new work. Secondly, the keys can be found in three types of contexts corresponding to iconic, indexical or symbolical status of quotations and allusions. As icons, such borrowings remind the original in general (its programme, cultural connotations); as indexes, they point at a certain fragment (corresponding line of a song, operatic event); as symbols, they are related to broader social, political, cultural or personal life contexts. The interpreter considers all contextual meanings and selects ones pertinent to a cohesive message. Pragmatic analysis of the autobiographic quartet reveals a consistent chronological structure: Part 1. 1926−1937: Becoming of a young composer; Part 2. 1944: Identity

crisis; Part 3. 1946–1948: Culmination of harassment by government; Part 4. 1949−1960: Accepted public conformism; and Part 5. Concluding reflections on artist's life.

Bionote: Sergei Kruk holds a doctoral degree in communication sciences from the Université Paris II. Currently, at Riga Stradiņš University, he teaches semiotics and discourse analysis. Among his research interests are the Soviet and post-Soviet concepts of sign and communication. In Latvian, Kruk has published books "For the Beautiful and Melodic Music! The Soviet Cultural Policy, 1932-1964" (2008) and "Semiotics, Economics and Politics of Outdoor Sculpture" (2011). In English, Kruk has published articles on Soviet/Latvian cultural policy and semiotics in Social Semiotics, Journal of Baltic Studies, Revue Belge de Philologie et Histoire, Visual Communication, and Journal of Folklore Research.

**MEDELLÍN GÓMEZ, ANA CRISTINA**; Universidad Autónoma de Querétaro, México (cristina.medellin@gmail.com)
**La danza con significado**

Abstract: A lo largo de la historia, la danza ha tenido que enfrentar su problemática de alcance social, debido a la intangibilidad de su esencia. Los esfuerzos que se realizan a favor de su difusión, parecen insuficientes y no son fácilmente cuantificables: ¿qué justifica su estudio e investigación? ¿es un espectáculo de bailarines para bailarines o realmente tiene una función social? Y en ese caso ¿cuál es su función social?¿cuál es la razón de existir de la danza escénica del siglo XXI?. La danza no es una actividad artística que genere interés para la investigación en un grupo amplio de personas, entonces ¿por qué poner atención en el hecho de investigar sobre su utilidad social? ¿Quiénes son los actores contemporáneos que realizan la construcción del fenómeno del arte? Esos contemporáneos necesariamente serían actores (tanto los creadores artistas, como los espectadores), inmersos en un mundo social con consciencia de los problemas de su tiempo y su relación con ellos y podrían actuar como etnógrafos de las artes, realizando una labor consciente de la función primordial de las artes como actores sociales, o podrán actuar como simples espectadores de un fenómeno sin relevancia para la construcción de su conocimiento a mano, como creadora.

Bionote: Ana Cristina Medellín Gómez Estudio carrera de danza contemporánea en el Sistema Nacional para la Enseñanza Profesional de la Danza donde además de danza contemporánea tomo clases de Danza Clásica, Música, Expresión Corporal y Artes Plásticas entre otras. Tiene una Licenciatura en Pedagogía Una especialidad en Neuro-Psicología, una Maestría en Arte Moderno y Contemporáneo y el Doctorado en Arte Cultura y sociedad. Tesis Doctoral: La coreografía y su espectador análisis entre los procesos creativos de la danza y la video danza. Actualmente es Directora y Coreógrafa del Ensamble Corporal GROSSO MODO en la Facultad de Bellas Artes de la Universidad Autónoma de Querétaro y coordina la Licenciatura en Artes Escénicas y la Licenciatura en Arte Danzario es responsable de la Red de investigación en Arte y es miembro del Sistema Nacional de Investigadores de CONACYT.

**RÖHE, DANIEL**; Universidade de Brasília, Brazil (psicologo.rohe@gmail.com)
**Music as mirror: a transdisciplinary theory of psychoanalysis, musical semiotics and rhetoric**

Abstract: This paper aims to provide a semiotic and a psychoanalytic theory for musical composition. When we look forward to the application of Peircean categories to the compositional process, we find two processes. The first one is based on the idea that composers create their pieces based on their embodied emotional experiences. The second one involves the application of musical notation in a coherent form. The presence of thirdness requires the acquisition of symbols, which connects the creation of propositions after the symbolic phallus has been acquired and the Oedipus Complex dissolved. In order to create musical propositions, we should look for the interaction between rhetoric and the three kinds of arguments (hypotheses, inductions and deductions) in order to explain how musical phraseology assumes an argument-like form. Therefore, we might be able to say that music is a mirror of the argumentative process operated by the composer in the poietic process. However, the boundaries of "structural homologies", as Umberto Eco uses the term, should be respected. In this case, what are the differences between verbal and musical propositions, and what are the questions that arise from this transdisciplinary theory?

Bionote: Daniel Röhe is a clinical psychologist and a graduate of the Universidade de Brasília (2011). He obtained his Master's in psychology at Universidade Católica de Brasília (2015), and is currently a PhD candidate at the Universidade de Brasília. He started playing the clarinet in 1998 at the Brasília Military School. Daniel Röhe currently discusses topics on clinical psychology and psychoanalysis, semiotics and public policies related to mental health. He has been working as a psychotherapist at Clínica Diálogo in Brasília since 2013 and offers his services to Brazillian Ministry of Justice since 2008. In his Master's thesis, he developed an application of Peirce's ten classes of signs into musical composition process, and also discussed how emotions are conveyed in a musical work with specific reference to musical score. Therefore, he is concerned with applications of semiotic theory both in clinical practice as in music poietic process.

**TUNCER, ARDA**; Conservatory "G. Verdi" of Turin, Italy (ardolayn@gmail.com)
**Solitude and togetherness in musical performance: a multidisciplinary approach**

Abstract: Solo and ensemble performances elicit a different response from the player and the listener according to the organic, to the environment and to the musical communication. Performers themselves live and feel differently according to the organic that is put in place and the audience's reaction varies depending on their feelings of *empathy* with the players, and on their perception. This presentation will focus both on the performers' experiences and on the *instrument's* position and role in the piece. Musical performance includes many aspects and layers: communication, art, interpretation, participation, aesthetics, listening, observing, feeling and understanding. Bridging between the structural dimension of music and its reception is not a simple task. Some works focus mainly on the aesthetics/semiotics of music, while others analyse the emotional and psychological aspects connected to it. *Performance studies* feature a multidisciplinary set of tools,

drawing from psychology to semiotics, appropriate to engage this topic properly. This presentation aims at promoting a dialogue between semiotics and performance studies, underlining the commonalities between the two approaches and the benefits of their synergies.

Keywords: musical performance, solo, ensemble, multidisciplinarity.

Bionote: Arda Tuncer is a Master of Arts in music/clarinet. She graduated at the Conservatory of Turin, Italy and holds a Diplôme de spécialisation from Strasbourg Conservatory and a Bachelor's degree from Izmir Conservatory, Turkey. In 2016, she attended the Open University Programme of Spring Semester at the Sibelius Academy, Finland and she participated in the "performance coaching" classes. In the same semester, she also followed the farewell lectures of Eero Tarasti at the Helsinki University. Her research interests are performance studies, musicology and semiotics of music. An active chamber musician, she plays in many ensembles around Europe. She collaborated with Izmir Symphony Orchestra, L'Orchestre de l'OCUP and Orchestra di Teatro Regio di Torino. She played as a soloist with the Camerata Ducale in Vercelli in Turin in 2014 and with the Perinaldo Festival Orchestra in 2015. As a musical director of the Helsinki Reed Trio, she organised concerts with the group in Helsinki in 2016.

**VILJANEN, ELINA**; University of Helsinki, Finland (elina.viljanen@helsinki.fi)
**Musical semiotic theory in context: Boris Asafiev as a cultural theoretician**

Abstract: My paper addresses the history of musical semiotic theory from a critical cultural-historical point of view; by touching upon the conference theme "contaminations". The Soviet music theoretician Boris Asafiev (1884–1949) created his proto-semiotic theory of Intonation in the course of 1920s, but he finalized it in the context of high-Stalinism in the 1940s. Asafiev is considered a classic author of musicology in Russia and he is highly estimated for his musical semiotic theory around the world. However, because of his grand cultural position as a father of Soviet musicology, earlier research in the West has considered Asafiev a dubious figure. My paper is based on my book "THE PROBLEM OF *THE MODERN* AND *TRADITION*: Early Soviet Musical Culture and the Musicological Theory of Boris Asafiev (1884–1949)" (Acta Semiotica Fennica: Approaches to Musical Semiotics, 2016). In my paper I will characterize not only Asafiev's theoretical development in context, but also the methodology of early Soviet cultural nationalism from an individualized perspective of the Russian cultural revolution and revolutionary culture of the 1920s. I address the previously contested question of Asafiev's relationship with Soviet politics by tracing a many-sided cultural process in his output, something that can be branded in retrospect as a Sovietization process of Silver Age aesthetics. I argue that in Asafiev's writings this process appears not as a mere political process but a complex interplay of aesthetics, politics, scientific postulates, and cultural mission.

Keywords: Boris Asafiev, musical semiotic theory, early Soviet musical culture.

Bionote: Elina Viljanen is a Ph.D. musicologist at the University of Helsinki. Her expertise is Russian intellectual and cultural history, especially the Soviet era musical culture. Viljanen has worked several years at the Aleksanteri Institute, multidisciplinary research center specializing on Russian and East European studies. She has been chief editor of the Finnish Graduate School book project on research methodology and she is the author of many scholarly articles and international conference papers in Europe and in United States. Viljanen has received several research grants and stipends, spending several years abroad as a visiting scholar. She has carried out archival work in St. Petersburg and Moscow. In 2010–2011 Viljanen spent a year at Columbia University (New York, USA) as an Asla Fulbright visiting scholar. In 2014-2015 she worked as a visiting scholar at the Nordic Centre of Fudan University in Shanghai, China. She is currently working with her new research project on Stalin era culture.

**ZAMPRONHA, EDSON**; University of Oviedo, Spain (edsonzampronha@gmail.com)
**A semiotic view of meaning making in postmodern music**

Abstract: Several postmodern music works make use of musical segments (or materials) which come from different cultural contexts and historical periods. What kind of processes do these music works use that make a piece of music meaningful even when those cultural contexts and historical periods are divergent or incompatible? From a peircean perspective I formulate the hypothesis that musical segments used in those works are signs which mediate between some specific conventional functions they fulfill inside a work, and some qualities and values from the cultural context they are associated with, which are transferred to the work producing a musical text composed of texts. In this sense, some qualities and values associated with the musical segments give density to the music experience, and their disagreement become harmonized due to their role in specific musical functions (creating a kind of a postmodern harmonic inharmonicity). I explain and illustrate the above hypothesis in detail using the A. Schnittke's String Quartet N.3. I discuss some important variations and consequences of this hypothesis, and I conclude highlighting that this hypothesis is an effective semiotic contribution to a specific issue concerning musical meaning with no answer in the theory of music.

Keywords: meaning, sign, postmodernism, music.

Bionote: Edson Zampronha (Rio de Janeiro) is a composer and a researcher. He has a Phd in communication and semiotics – music – by the Pontifical Catholic University of São Paulo. His main researches focus the meaning making in music, particularly in contemporary, experimental and multimedia works. Some results of his research are published in his book "Notation, Representation and Composition - a new paradigm in musical writing" (in Portuguese), in more than 30 papers and in his creative outputs as a composer which includes more than 100 works for orchestra, sound installations, electroacoustic and interactive music, performances and film. He is a Professor at the University of Oviedo, Spain and he has collaborated with the Valentian International University, Spain (Consulting Professor); the University of Valladolid, Spain (Visiting Professor) and the Higher Conservatory of Music of Asturias (Senior Professor). He is a former Professor (tenure) at the São Paulo State University, Brazil.

# TO SEE, TO DESIGN, TO BUILD

**ARKHIPOVA, DARIA**; Voronezh State University, Russia, University of Tartu, Estonia (daria.d.arkhipova@gmail.com)
**Phenomenon of museum space as a prognostication methodology**

Abstract: The museum as a phenomenon is based on the principle of the order which presumes methodology to put artefacts in relations among each other with the purpose to convey specific meaning within space and time. Space dimension discovers relation within now, while time discovers the relations to past (history) and future (prognostication). A museum is an organized by someone's will space should provide the meaning which is significant for the creator. In some extent, a museum can be considered as a *text* in Lotmanian definition. However, a museum is a t*ext* in process. This statement presumes multiplicity of meanings within text and with its relation to others. The *unpredictability* of artefacts' meanings becomes predictability within museum space: inside and outside. The organization of museum space to convey special meaning ruled by *extra-textual* rather than *inner-textual* systemic relations. The order in a museum is created to verify and change the relation of artefacts to the outer components (other museums, collections, visitors' opinion), not to each other. The aim of museums is not to preserve the artefacts but to convey their potential meaning to space outside the museum. The phenomena of the museum can be applied to classify and predict current artistic environment relations.

Keywords: museum studies, text, systemic relations, unpredictability.

Bionote: Daria Arkhipova is PhD researcher in Voronezh State University, Russia. She is currently doing her research on contemporary art museums and their representation in criticism. Her sphere of interests ranges from culture studies to semiotics with specific interest to artistic space and processes in it.

**CHI, SEUNGHAK**; Korea University, Republic of Korea (jetha@korea.ac.kr)
**An anthropological study of the line**

Abstract: The purpose of this article is to discover new discourses of the line that has had a clear geometrical definition. To do these works, this paper would find a variety of perspectives on the line beyond the traditional geometrical contexts. I claim that the line has a multi-layered meaning and analyze it in terms of the evolutionary perspectives, inter-mediality of the line, cultural anthropological perspectives and metaphysical insight. This presentation has each of the theme; the appearance of the line, human society with the line and human spirit by the line. In particular, these themes have not premised the geometrical definition of the line but regarded the line as the spontaneous power in nature. Under these conditions, this article would insist the meaning of the line of three as follows: First, the line is 'divine power'. Second, the line has the confrontation structure. Third, the line accomplish the multiplication of the dimension. These three concepts allow us to understand the diverse range of sectors with various perspectives. This article has led to the conclusion that the line is the force of nature itself and the awareness that the line has the value of coexistence in the universe. Eventually, the line reveals the fact that human beings have the will of knowledge and recognize the attitude of explorer in the world.

Keywords: the line, origins, linearity, constancy, homeostasis.

Bionote: Seunghak Chi studied photography, and film critics and visual culture studies in Korea University. Scientific interests include film, photography by semiotics, anthropology and visual culture. Seunghak Chi is a film critic. He works in the Center for Applied Cultural Sciences as Research Professor.

**FULLER, ROBIN**; Trinity College Dublin, Ireland (rofuller@tcd.ie)
**Rick Griffin, grammatologist adventurer**

Abstract: This paper argues that through his experiments in lettering, graphic artist Rick Griffin (1944–1991) provides an analysis of the visual semiotics of written language. Although he has not left us with a semiotic textbook, through his experiments at the edges of writing, his design practice potentially provides a model for the visual semiotic analysis of written, printed and drawn language. Griffin was an integral part of the psychedelic poster and underground comic book movements in late 1960s San Francisco. In his work, he demonstrates a preoccupation with letterforms. Not only does Griffin absorb styles as disparate as Jugendstil, Cholo gang graffiti, comic books and food packaging, but he synthesises these influences to produce something new. Studies into the visual semiotics of typography and lettering have tended to take the stylisation of letterforms as the key differential unit capable of producing differences in meaning. Griffin's experiments suggest further areas where isolatable non-semantic emic units might be found in writing. In his designs, Griffin highlights different aspects of the visual semiotics of writing by isolating and graphically rendering aspects of writing that should only be heuristically separable. Through visual analysis of several of Griffin's poster designs and comic books, this paper will sketch a partial inventory of his techniques, and discuss how Griffin's analysis may have further application in the visual semiotics of writing.

Keywords: visual semiotics, grammatology, lettering, graphic design, comics.

Bionote: Robin Fuller, PhD, is Adjunct Teaching Fellow, for both the School of Languages, Literatures and Cultural Studies and the School of Computer Science and Statistics, at Trinity College Dublin. He teaches the core module of the M.Phil in textual and visual studies at Trinity, where he delivers a module on the semiotics of the alphabet. In addition, he teaches design practice on the MSc. in interactive digital media. He received Irish Research Council funding for his PhD research project — The Beauty of the Grotesque — which examined the history and semiotics of Grotesque typefaces in the twentieth century. Robin Fuller also works as a professional graphic designer.

**KIM, HYUNJU**; Korea University, Republic of Korea (ahwui@hanmail.net)
**Korea and Taiwan artistic specificity: focus on the exhibition titled *Mille-feuille de Caméllia***

Abstract: Mille-feuille, meaning a thousand layers of leaves in French, is the name of a beloved desert. However, the history of this sweet desert is not so sweet at all. First appeared in the 16th century, another name of this desert is Napoleon.

Etymologically, it refers to a person from Naples, Italy. It was after Napoleon Bonaparte expanded his empire to almost all of Europe when it has become a synonym of a French dissert Mille-feuille. By adopting "Mille-feuille", a desert that has a thousand of layers and symbolic history, as a part of the exhibition title, I aim to imply complex international history surrounding two nations filled with revolution, subversion, warfare and pillage and cultural-anthropological relations afterward. In order to add colorful imagination, I place "Camellia", a flower which blooms in crimson and scatters like blood drops, behind of Mille-feuille. With insights and practice of ten artists from Korea and Taiwan, the show *Mille-feuille de Camellia* reveals socio-political issues, economic problems and cultural-anthropological layers, which has been veiled under the glamor of visual arts. Thus, there are many things that one must be equipped with when encountering the mission of exchange. Perhaps the deconstruction of cultural products of each other, i.e., appearance of the unique life that looks unfamiliar by universal interpretation, is the only way to lessen unfamiliarity.

Keywords: art, exhibition, Asia, national relation.

Bionote: Hyunju Kim studied philosophy, art theory and visual culture studies at Korea University and Korean University of Arts. Hyunju Kim has attention to value of gifts on art instead of value of commodities. As an independent curator and critic, Hyunju Kim organises exhibitions and writes articles on request. The main exhibitions curated are Korea & Russia International Exchange Exhibition "Minima Moralia" (Russia, 2015), Seoul Lunar Photo Festival "Cutting on the Bias" (Korea, 2015), "Open-end(ed)" (Korea, 2016) and Korea & Taiwan International Exchange Exhibition "Mille-feuille de Camellia" (Korea, 2015).

**MARTINELLI, DARIO**; International Semiotics Institute (ISI), Kaunas University of Technology, Lithuania (dario.martinelli@ktu.lt)

**The visual identities of speciesism**

Abstract: As part of a larger research project on the semiotics of speciesism, the present paper will focus on those visual discourses (particularly the ones meant for marketing purposes, but also in the realm of visual and audiovisual arts) developed with the intentional or unintentional purpose to establish or enhance the gap between human beings and other animals. Such discourses may take different shapes, the most common being a transfiguration of the non-human representation in directions that seem to reflect quite faithfully the ingroup-outgroup dynamics (after Henri Tajfel) - and specifically the so-called intergroup biases. The presentation will be also informed by specific semiotic theories (such as the field of anthrozoosemiotics and the paradigm of "Semiotics of resistance", from Eco, Bankov and Tarasti) that the author will apply to the particular case of speciesism.

Keywords: visual identities, speciesism, anthropocentrism, ingroup-outgroup, anthrozoosemiotics.

Bionote: Prof. Dr. Dario Martinelli (1974) is Director of the International Semiotics Institute, Full Professor at Kaunas University of Technology, Adjunct Professor at the Universities of Helsinki and Lapland, and Editor-in-chief of the Springer series "Numanities - Arts and Humanities in Progress". As of 2017, he has published eleven scientific monographs and more than one hundred among edited collections, studies and scientific articles. Besides his affiliations, he has been visiting professor in four academic institutions, and has been giving ca. eighty lecture courses in fourteen different academic institutions in Europe. He has been recipient of numerous prizes, including, in 2006, a knighthood from the Italian Republic for his contribution to Italian culture.

**NIKULA, SILJA**; University of Lapland, Finland (silja.nikula@ulapland.fi)

**Negotiating meanings in visual representations**

Abstract: Pictures performing people have special power in communication. They attract attention, give rise to emotional responses and can be identified with. In our minds, we classify items according to similar qualities and organize them in categories. However, visualizing people in groups is problematic. Depicting the prototypes within each class easily leads to stereotypic representations, by deleting the wide variation of individuals. Pictures based on preconceptions prevent the viewers from identifying with people in them. In many cases, to avoid stigmatizing, realistic pictures cannot be used. Instead of them, symbolic or metaphoric imagery comes to help. In my presentation, I use examples based on the project named PROMEQ, funded by Strategic Research, the Academy of Finland. The purpose of this project is to develop social marketing together with four target groups (young people, not in education, not in training; people receiving the basic unemployment benefit; adult refugees; multi-users of social and health care). Within this project, pictures are used on our website, brochures, posters and social media. The findings are discussed with the theories of visual communication design and social advertising.

Keywords: visual representation, social marketing, image, picture.

Bionote: Silja Nikula holds a DA from the University of Lapland. Her design centres on the concept of image, with a focus on visual communication. She works as Academy Researcher in the University of Lapland. She has also been working as University Lecturer in Graphic Design. In her artistic work, she uses the method of woodcutting.

**REMM, TIIT**; University of Tartu, Estonia (tiit.remm@ut.ee)

**Sociosemiotics of space – institutionalised interactions**

Abstract: Integrating two domains in semiotics, the presentation is focused on outlining central principles of the sociosemiotics of space. The principles are further elaborated in relation to the material of spatial ideas and manifestations engaged in recent 'participative' policymaking in Estonia. The society functions in and by interaction; it is created, maintained and designed in and by meaningful interaction, especially communication. Interactions, their forms as well as products are thus proper material for studying the society. Interactions are spatial and not only in the material sense, but also in dimensions of cognitive modelling (cognitive mapping), world image and identity as absolute or relational positioning. Inter-relating organismic, social and cultural aspects, the spatiality of interaction enables a multidimensional access to the making of society. Sociosemiotics of space should ask for spatial organisation as institutionalisation of interaction. The problem relates not only to materialisation and objectivation of interaction patterns by organising the built environment, but also to the

so-called spatial thinking and spatial modelling. The question thus is: what is the specificity of semiotic spaces as namely *institutional* (i.e., socially institutionalised) semiotic structures?

Bionote: Tiit Remm is a researcher of semiotics at the University of Tartu. His research is focused on sociosemiotics and urban semiotics, particularly on the use of spatial environment and spatial concepts for societal management. In a wider perspective, he is concerned with semiotic aspects of spatial modelling in humanities and social sciences.

**SATO, TOYOKO**; Copenhagen Business School, Denmark (torinomune@gmail.com)
**Rei Kawakubo and the color black: Mana, mimesis, and transformation of meaning**

Abstract: Color expression is extremely important in the works of Rei Kawakubo and her fashion brand Comme des Garçons. When Kawakubo exhibited her designs in Paris in 1982, they were criticized heavily as anti-fashion, due to the use of the color black and an impression of "grunginess." Yet, she was also accepted by a group of people who found a striking avant-garde quality in her design. For Kawakubo, the color black appears to be both first and an ultimate of her design aspect. Theoretically I employ Theodore Adorno's aesthetic theory on mimesis to assess how the magical and the aesthetic are emerged, negotiated, and expressed in Kawakubo work. According to Adorno, human beings worshiped everything unknown and dreaded the superior power of nature called *Mana*, which persists in artworks as afterimages in an era of objectification. This ability of art is called mimesis, a mode of human conduct. Viewing Kawakubo's work as not just fashion design but also art expression, I attempt to examine how her artistic objectification challenges us. This is done through analysis of her usage of colors, in particular the color black, in connection to the semiotic. I conclude that Kawakubo's goal of expression is to demonstrate the afterimage of *Mana* and liberate us from fear.

Bionote: Toyoko Sato is an organization and communication scholar and external lecturer at the Department of Intercultural Communication and Management, Copenhagen Business School, where she obtained her PhD in 2010. Her dissertation title is "Performativity and Discourse: Japanese Advertisements on the Aesthetic Education of Desire". Her research interests include critical discourse analysis, visual studies, and social semiotics as well as phenomenology. Her publications include "Representation of desire and femininity: The advertisement in consumer culture of Japan" (Majstorovic and Lassen, Eds., 2011), "Creative destruction and music streaming in the age of diversity," (Dermol and Rakouska Eds., 2014).

**SOLÍS ZEPEDA, MARÍA LUISA**; Universidad Autónoma de Puebla México, Mexico (solisluisa2003@yahoo.com.mx)
**El reto en la enseñanza de la semiótica en el ámbito de las artes plásticas**

Abstract: Si bien la semiótica de corte estructural creó – y ha logrado mantener – un aparato metodológico y un metalenguaje coherente y eficaz y ha propuesto una serie de términos y modelos operatorios de carácter heurístico, nunca ha estado exenta al constante cuestionamiento que le han hecho otras disciplinas y ámbitos de pensamiento. Este reto ha sido parcialmente superado gracias a que, por un lado, la semiótica tiene como principio el trabajo interdisciplinario y, por el otro, a los buenos resultados de esta cooperación. Uno de los desafíos más importantes se da en el quehacer de la docencia y, en el caso específico que nos ocupa, en la docencia de las artes plásticas. Nos podemos plantear, a partir de este problema, algunas preguntas: ¿cómo vincular con coherencia las diversas teorías artísticas y sus propias metodologías y la semiótica?, ¿cómo compartir esta difícil vinculación teórica y mostrar su utilidad? Si la semiótica aporta mayor inteligibilidad, ayuda a reconocer lo que es pertinente y a establecer diferenciaciones en los objetos – o textos – que analiza, ¿de qué manera conservar y transmitir esa utilidad en el proceso de creación de la obra artística? En la ponencia se expondrá la problemática – la cual surge de la experiencia directa en aula- y se propondrán algunas respuestas provisionales.

Bionote: María Luisa Solís Zepeda es investigadora en el Programa de Semiótica y Estudios de la Significación y docente en la Escuela de Artes Plásticas y Audiovisuales de la Benemérita Universidad Autónoma de Puebla, México. Es miembro del Sistema Nacional de Investigadores (nivel 1). Se graduó en 2009 como Doctora en Ciencias del Lenguaje con mención en Semiótica por la Universidad de Limoges, Francia y la Escuela Nacional de Antropología e Historia, México. Su línea fundamental de investigación es el "análisis del discurso religioso". Ha sido co-editora de dos libros colectivos (Encajes discursivos. Estudios semióticos y La esquicia creadora) y una monografía ("Los límites del texto sagrado"). Es autora de diversos artículos especializados publicados en revistas nacionales e internacionales indexadas tales como Nouveaux actes sémiotiques (Limoges), Lexia (Torino), Semiotica (Toronto), Argencolor (Buenos Aires). En 2016 ha publicado el libro Decir lo indecible. Una aproximación semiótica al discurso místico español (Aracné Editrice, Roma).

**TASHEVA, STELA**; Bulgarian Academy of Sciences, Bulgaria (stelabt@gmail.com)
**The Bulgarian National Palace of Culture: contemporary images**

Abstract: The study is focused on the National Palace of Culture, which is the major Bulgarian edifice built in Sofia during the period 1978-1981, and also a very important and celebrated project in the context of socialist Bulgaria and the Eastern Block structure. The final fate of the National Palace of Culture (like possible alterations, re-assignments and even demolishment) now is again open for public discussion. But what were the original social and conceptual messages of the project, and how they changed in time? How do its comments and reflections, classifications and attribution spread and develop? The answers to these questions could help create a more objective perspective on the building itself, the same as on the contemporary history of Bulgarian architecture. The paper aims to follow the terms of "socialist architecture", "socialist realism in architecture", "national architecture" and "socialist modernism"; and their usage, content overlapping, relations, interactions and forms of modification, using the National Palace of Culture as a case study. The methodology will include component analysis, and interdisciplinary data and model creation. The expected results are in the areas of visual semiotics and architectural theory and history.

THIBAULT, MATTIA; University of Turin, Italy (mattia.thibault@gmail.com)
**Objects from the future: a semiotic approach to design fiction**

Abstract: Design fiction challenges the meaning of everyday life objects in order to produce social critique (Dunne 1999). It is based on the creation of *diegetic prototypes*: fictional objects thought to solve real-life problems. The objective is to explore what a future technology might look like, but also to acquire a different look on the present. From a semiotic perspective, we could define the diegetic prototypes as "competences" for a potential subject, creating different possible narrative programs to explore – they are devices used to look into *possible worlds*, similar to ours, but irremediably distinct. Due to their fictive nature, the prototypes are objects with no use value, with the sole purpose of being texts, of representing a virtual set of possibilities, but that will always lie out of reach. Hence, we can consider them as *toys*: objects to be resemantised and which functions are limited to a fictional world. According to Lotman (1978), the indeterminacy of toys is meant to leave a space for interpretation, which allows players to *use* them, instead of interpreting them (Winnicott 1971). This presentation aims at proposing a semiotic analysis of the concept of "design fiction" and to reconnect it to the broader idea of the modelling ability of playfulness (Lotman 1967).

# TO THINK, TO SPEAK, TO WRITE

ALMALECH, MONY; New Bulgarian University, Bulgaria (almalech@abv.bg)
**The man becomes Adam**

Abstract: The presentation is focused on Genesis 1:1-3 where the primordial man is created and given the proper name Adam. In Hebrew, *man* and *Adam* are the same word, spelled the same way – אדם [adàm]. In Hebrew alphabet, there are no Capital letters. Different translations of Genesis 1-3 use for the first time the proper name Adam in different places (Septuagint Gen 2:16; Vulgate Gen 2:19; La Sacra Bibblia Nouva Reveduta and La Nuova Diodati Gen 3:17; King's James Version Gen 2:20; The Estonian Bible Gen 2:22; Bulgarian and Russian Synodal (Orthodox) versions Gen 2:25; The German Luther Bible Gen 3:8; Some English Protestant versions Gen 3:17; Bulgarian Protestant and many English Protestant versions Gen 3:20-21). The presentation decodes the phenomena by the study of Hebrew original. Some semiotic views on common and proper names are given (Y. Lotman, V. Toporov, A. Losev). Through these opinions, an important question of 'Who wrote the Bible?' is decoded. The presentation interfaces the new research for the linguistic relativity theory (after 1990). The approach is interdisciplinary. Four layers of symbolism are decoded: 1) The man became Adam; 2) The two men (Gen 1:27 "Let us make man in Our image, after Our likeness" and Gen 2:7 *man* אדם [adàm] – *soil* אדמה [adamà]); 3) The two men in the New Testament (1 Corinthians 15:45-49); 4) Edom, Adam and cultural discourses of both Testaments.

BURBIENĖ, DIANA; Kaunas University of Technology, Lithuania (diana.burbiene@ktu.lt)
PETRONIENĖ, SAULĖ; Kaunas University of Technology, Lithuania (saule.petroniene@ktu.lt)
**Relative tenses, linguistic relativism and media language**

Abstract: The distinction of tenses to absolute and relative appeared in linguistics in 16th century which was an important for attempt to define the grammatical category of tense. Linguistics describes absolute tenses as grammatical temporal expressions related to the time of an utterance which are based on conceptual opposition of past/present/future. Relative

tenses, in contrary, are the tenses in which a situation time is related to a contextually-given reference time; moreover, they are based on conceptual opposition of anteriority/simultaneity/posteriority. Relative time reference is inherent to both non-finite verbs as well as tense-aspect interaction. One of the important aspects of the discussions on general meanings of absolute and relative tenses is the need to differentiate between speech mode and narrative mode. From the point of view of grammar, it is the speech mode which is a canonical communicative situation, while narrative mode presupposes detaching of the utterance from the speaker and speech itself. The aim of the paper is to explain how difference in usage of non-finite forms might reflect different cultural practices of speech/narration.

Keywords: absolute tenses, relative tenses, narrative mode, speech mode.

Bionotes: Diana Burbienė is a lecturer at the Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology. She holds a master's degree in media philosophy (KTU, 2007). Currently, she is a doctoral student in linguistics at Vilnius University. Her research interests cover Russian-Lithuanian contrastive linguistics, new media language, philosophy of time, media philosophy. She has been teaching Russian at KTU since 2007. Saulė Petronienė is an Associate Professor at the Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology. She holds a degree in philology (Vilnius University, 2009). Her research interests cover linguistics, translation problems, new media language and educational science. She has been teaching at KTU since 1999 and is currently leading BA and MA courses in the study programmes of Translation and New Media Language.

**DAYLIGHT, RUSSELL**; Charles Sturt University, Australia (rdaylight@csu.edu.au)
**The origin of the schism between semiotics and semiology**

Abstract: The unification of the theory and method of semiotics has been an ambition of the IASS-AIS since the First World Congress in 1974. In his Preface to the Proceedings, Umberto Eco set the participants a fundamental task: "to discuss the state of the discipline but also 1) the right of the discipline to exist, 2) its history, and 3) the possibility of providing the discipline with a unified methodology and a unified objective." At the Second Congress, however, the multitude of topics and approaches led to the prevailing question of the Closing Session: "Can Semiotics Be Unified?" By the Fifth Congress the organisers would claim that theoretical differences "served to strengthen rather than to divide." This paper traces the origin of this disunity to the writings of Aristotle and their interpretation by late classical and medieval theologians. Received wisdom tells us that linguistic semiology forms a part of general semiotics – the part dealing with either linguistic or conventional signs. This paper overturns that view, demonstrating that propositional (multi-term) semiotics and linguistic (single-term) semiology operate in perpendicular planes of semiosis, intersecting at the point of the concept. These two planes of semiosis exist as unconnected theories in Aristotle, but become conflated in Augustine. This paper resolves the relationship between semiotics and semiology and in doing so, provides a unified methodology and objective.

Keywords: Aristotle, Augustine, Saussure, Peirce, semiotics, semiology.

Bionote: Russell Daylight is the author of "What if Derrida was wrong about Saussure?" (Edinburgh, 2011) as well as many papers on language, signs, and democracy. Recent papers include "The Language Citizen" in the Journal of Language, Literature and Culture and "The difference between semiotics and semiology" in Gramma/Γράμμα: Journal of Theory and Criticism. Russell's essay on Derrida and Saussure was included in John Joseph's definitive 4-volume anthology Ferdinand de Saussure alongside papers by Jakobson, Derrida, and Jameson. Most recently, he was the guest editor of Semiotica commemorating the 100th anniversary of the Course in General Linguistics. Russell is currently completing a book titled "Semiotics and Semiology: A History and Critique of the Science of Signs". He teaches English Literature at Charles Sturt University in Australia, with a particular interest in building the foundational skills for critical reading and writing. Russell last attended the World Congress in Bulgaria, and his paper on "The Semiotic Abstraction" was published in Semiotica.

**FLORES, ROBERTO**; Instituto Nacional de Antropología e Historia, México (rflores57@yahoo.com)
**Fin du récit et événement**

Abstract: Le sens commun dicte qu'un récit finit quand la dernière de ses actions culmine. Néanmoins, maints exemples dans la littérature montrent que la fin du récit ne coïncide pas avec la fin des événements. Ceci veut dire que le récit ne se confond pas avec la somme de ses parties constitutives. Or, si l'on peut porter la fin des événements à un aspect perfectif, dans lequel le déroulement de leur dynamique interne culmine, il n'est pas possible de dire le même des récits. Quel sens faut-il donc attribuer à la fin du récit? La thèse soutenue ici consiste à dire que les deux fins appartiennent à des sémiotiques différentes: la fin des événements fait partie des textes, tandis que la fin des récits appartient de droit aux pratiques énonciatives. Il faut donc prendre en considération deux notions distinctes d'événement: l'un est le contenu d'une narration tandis que l'autre est un événement en tant qu'il est connu et soumis à un pratique énonciative, comme celle qui consister à finaliser un récit.. De cette façon il devient possible d'affirmer que si la fin d'un événement provient de sa culmination, la fin du récit provient de la connaissance que les actants de l'énonciation ont de l'acte énonciatif.

Keywords: récit, événement, aspectualisation, perfectif, imperfectif, fin, pratique énonciative.

Bionote: Roberto Flores is Full Professor at the Instituto Nacional de Antropología e Historia of Mexico. He received his doctorate in language sciences from the Université de Paris 3, Sorbonne Nouvelle in 1987. He is author of "El Amor de las Razones" (UAM, 1991) and "Sucesos y Relato" (ENAH, 2015). His current research focuses on methods in archeological semiotics and semiotics of historiography.

**JONUŠAS, JONAS**; Kaunas University of Technology, Lithuania (jonas.jonusas@ktu.lt)
**Conception of time and cultural values in L. Karsavin's treatise *About Time***

Abstract: The main goal of the article is to show the relationships between the spiritual and cultural aspects, reflected as a part of broader conception of unity (*vseedinstvo*) through the world outlook of Lev Karsavin. Both phenomena have an essential meaning for the idea of continuation of the time perception in the treatise *About time* (*O vremeni*), which will be shown in the paper. The turn of mind of culture-building through philosophical understanding of human temporality is intensely promoted by Lev Karsavin and there are many steps that are taken by the philosopher to create a united cultural-

temporal identity. In the above mentioned treatise, the process of culture-building is about overcoming divisions which exist within the society and integrating people into one national community which is based on certain Christian values and joint interests and, at the same time, accepts plurality (Orthodox and western Christianity, separate statements from Judaism). It should be noticed that some of the aforementioned initiatives also fall within the scope of the philosopher's eclectic conception of culture in the sense that they are important from the point of view of ensuring cultural security reflected through temporal world outlook.

Bionote: Jonas Jonušas, PhD, is Associate Professor at Kaunas University of Technology, Faculty of Social Sciences, Arts and Humanities, Department of Modern Languages and Intercultural Communication. His scientific interests are history of culture, the peculiarities of technical language, intercultural communication, and media cultural discourse analysis.

**KIOSE, MARIA**; Russian Academy of Sciences, Russia (maria_kiose@mail.ru)
**Multi-level interpretation of discourse reference**

Abstract: The research is aimed at revealing the parameters of discourse reference. Surprisingly, although readers may identify different referents interpreting the same nominals, there are still common interpretation schemes. Analysis of 3,600 Russian and English co-referent indirect and direct names displaying reference ambiguity allowed to claim that discourse reference identification is a multi-level process of semiotic interpretation of linguistic, conceptual and event parameters. The fragment below allows potential variants of referent identification as (a) cat, (b) Franz Liszt, (c) half-man, half-beast:

> [Wife:] "*I think it might be possible that we are at this moment sitting in the presence of...of*
>
> ***Franz Liszt*** *himself! <…> This must be some sort of reincarnation."*
>
> [Husband:] "*You mean **this lousy cat**?*" (R. Dahl)

Due to personal or occasional factors the reader may construe the event as: (1) husband, (2) wife, or (3) internal observer, and consequently identify the referent as (a), (b), or (c). But still the reader's interpretation is that of the husband's, chosen in terms of morpho-syntactic and lexical semantics, mental spaces construal (disanalogy in integrating temporal spaces, identifying focus of cat) and event roles (patient role, husband's final perspective).

Keywords: discourse reference, semiotic interpretation, indirect and direct names, event modelling, focus shifts.

Bionote: Maria Kiose is Doctor of Philology, a freelance researcher at the Institute of Linguistics of Russian Academy of Sciences, Professor of linguistics at the International Institute of Management LINK. Her main research focus is cognitive interpretation of discourse and modelling paths of conceptual transfer in terms of indirect and direct name status, reference, intertextuality. She has published articles, essays, and monographs on cognitive semantics, narratology, and discourse interpretation. She has been offering courses on general linguistics and history of linguistics studies. At present, she is Head of Language and Thought Section of Russian Affiliate of International Association of Applied Linguistics.

**KROÓ, KATALIN**; Eötvös Loránd University, Budapest, Hungary (krookatalin@freemail.hu)
**Semiotic and semantic dynamics of the literary text**

Abstract: The paper investigates the possibility, the sense and the perspectives of making a distinction between the semiotic and the semantic dynamics of literary texts. One of the objectives is to follow, through examples, those interrelated text-generating operations in the literary discourse which don't simply connect the manifestation forms of semantic and semiotic transformations, but also separate them according to the role they play in the overall formation of the literary work taken as a hierarchical intersemiotic system. The dynamics of the various correlations of the textual subsystems can be interpreted in terms of intersemiotic translation seen as processes relying on semantic and semiotic transfigurations. The second objective of the presentation is to harmonise significant theoretical postulations within the domains of linguistics and philosophy of language (Benveniste, Bakhtin), structuralize discourse poetics (Jakobson, Lubomír Dolezel), general narratology, poetology and literary semiotics (Wolf Schmid, Igor Smirnov, Jerzy Faryno, Lotman). In this realm the aspects and perspectives of (sub)disciplinary translatability is examined from the point of view of developing an adequate metalanguage through a set of mutually translatable concepts.

Keywords: semiotics of literature, semiotic and semantic dynamics, textual subsystems, intersemiotic translation, interdisciplinary translation.

Bionote: Katalin Kroó (Budapest, 1961) works as Professor (Dr. habil., DSc) at Eötvös Loránd University. She is Head of the Department of Russian Literature and Lingustics and Director of the Hungarian and the international interdisciplinary semiotics MA programmes at ELTE. Her principal research interests are literary and semiotic theory, semiotics of literature, 19th century Russian literature, comparatistics. Her books include: Интертекстуальная поэтика романа И. С. Тургенева «Рудин». Чтения по русской и европейской литературе. St.-Petersburg, 2008; Irodalmi szövegfolytonosság. A közvetítő alakzatok poétikája Dosztojevszkij alkotásaiban. Budapest, 2012. Edited book/ journal volumes include: Semiotic perspectives on emergence. Semiotica. Mouton de Gruyter. Vol. 170–1/4, 2008, 1–137. Guest eds: M. Szívós and K. Kroó; Kroó K., Torop P. (eds). Text within Text / Текст в тексте / Культура в культуре / Culture within Culture. Bp.–Tartu, 2014.

**LOTMAN, MIHHAIL**; University of Tartu, Tallinn University, Estonia (mihhail.lotman@gmail.com)
**Poetry as secondary modelling system**

Abstract: Studies in the field of sign systems in Tartu-Moscow Semiotic School started with semiotics of literature and, first of all, poetry. The starting points were, on the one hand, the theory of Russian formalism, and, on the other hand, structural linguistics. Yet, neither of these traditions could be used automatically since linguistics was concerned with much simpler objects, while Russian formalism focused not on integral structure, but its single aspects or devices (priem). Vladimir Uspensky and Juri Lotman offered a concept of secondary modelling systems, keeping in mind, first of all, the systems which make use of natural language as a primary sign system. This theory, including the part concerning poetry, was criticized and elaborated by different scholars. In the present paper, I will distinguish and will also partly describe the most

important codes used in poetry. Special attention will be paid to semantic mechanisms, and examples will be brought from the Estonian and Russian tradition of poetry.

Bionote: Mihhail Lotman is Professor of literary theory and semiotics at Tallinn University and Research Professor at the University of Tartu. He has published six monographs and ca 300 papers. His research interests are general semiotics and semiotics of culture, text theory and Russian literature (especially 19th and 20th century poetry), poetics and rhetoric, and general, comparative and Russian verse studies. He is co-editor of "Sign Systems Studies, Studia Metrica et Poetica" and a member of the International Board of Scientific Curators of "Semeiosis" and the board of "Traduttologia".

**NALIVAIKĖ, AUGUSTĖ**; Kaunas University of Technology, Lithuania (auguste.gumbyte@gmail.com)
**Language and social order in Ursula Le Guin's "The Dispossessed"**
Abstract: Ursula Le Guin is one of the most important and critically acclaimed science fiction writers. Her novel "The Dispossessed" (1974) has received widespread success and various academic interpretations. This presentation is an attempt to examine the relationship between language and social structures in two different worlds portrayed in the novel. One of the political systems and worlds portrayed in the novel and maintained through constructed language is anarcho-syndicate and the other system is capitalist economy. To be more precise, the presentation looks at how certain social order depicted in the novel is maintained through constructed language and what the consequences of such language construction are. What is more, the interaction between the two politically and ideologically different worlds is analyzed and differences in language structures which result in the inability to understand "the other" are discussed. To sum up, the relation between social processes and language is examined and interactions between two ideologically different orders are presented.

Bionote: Augustė Nalivaikė graduated from the Institute of International Relations and Political Science, Vilnius University, in 2007, where she earned her Bachelor's degree. In 2010, she studied at Oslo University as a part of Erasmus program. She spent 2011– 2013 at Lund University in Sweden, studying global studies and receiving a Master's degree. She also completed a second Master's degree at the University of Edinburgh, where she studied modern and postmodern literature. Now she teaches English and Writing for the Media at Kaunas University of Technology. Her academic interests include modern literature, gender studies and human rights.

**PETRILLI, SUSAN**; Università Bari Aldo Moro, Italy (susan.petrilli@gmail.com)
**Global semiotics and Levinas' humanism of otherness**
Abstract: Global semiotics with Thomas A. Sebeok (but in truth, a trend in semiotic studies that in modern times extends from Charles S. Peirce and Victoria Welby to Charles Morris) can contribute to a critique of monologism, of identity logic, and egocentrism. This approach to semiotics can also be strengthened by trends in contemporary philosophy which have contributed in this sense to a critique of Western thought. My reference is above all to Emmanuel Levinas, without neglecting important contributions made by other French authors as well as by the Russian scholar, Mikhail Bakhtin.

Bionote: Susan Petrilli is a Professor of Philosophy and Theory of Languages at the University of Bari Aldo Moro, Italy, where she teaches Semiotics and Semiotics of Translation, and Visiting Ressearch Fellow at the University of Adelaide, Australia. In 2008, she was nominated 7th Thomas A. Sebeok Fellow of the Semiotic Society of America. As editor and translator, she has contributed to spreading the ideas of Victoria Welby, Charles Peirce, Mikhail Bakhtin, Charles Morris, Ferruccio Rossi-Landi, Giorgio Fano, Thomas Szasz, Thomas Sebeok, Emmanuel Levinas. Recent monographs: S*ign Studies and Semioethics* (2014), *Victoria Welby and the Science of Signs* (2015), *The Global World and Its Manifold Faces* (2016), *Challenges to Living Together* (2017).

**PONZIO, AUGUSTO**; Università Bari Aldo Moro, Italy (augustoponzio@libero.it)
**Les signs de l'alterité dans l'ouvrage d'Emmanuel Levinas / Signs of the other on reading Emmanuel Levinas**
Abstract: Today more than ever before it is necessary to answer to the other not only for the self, but also for the other him/herself. The problem of otherness and of identity as pivotal categories in Occidental Reason are central issues in all of Emmanuel Levinas' works. Reading the signs of the other contributes to orienting semiotics in the direction of semioethics. On re-visiting Levinas' work from *Totalité et Infini*, I intend to illustrate, from a semioethical perspective, an issue that is central to life and thought in today's world: the self's need to justify itself in front of the other.

Bionote: Augusto Ponzio, Professor Emeritus of Philosophy and Theory of Languages, founded the Dept. of Philosophy of Language (1970), and the PhD Program in Language Theory and Sign Sciences (1988) at the University of Bari Aldo Moro. He directs several book series and journals and is Visiting Professor at various universities worldwide. As a translator and editor, he has promoted the works of Peter of Spain, Mikhail Bakhtin, Emmanuel Lévinas, Karl Marx, Ferruccio Rossi-Landi, Adam Schaff, Thomas A. Sebeok. He has authored over a hundred monographs, some translated into English, French, Serbian, Spanish, Portuguese, Chinese. Recent publications include *Lineamenti di semiotica e di filosofia del linguaggio* (in collab. S. Petrilli), 2016; *La coda dell'occhio. Letture del linguaggio letterario senza confini nazionali* (2016). Among his translations: *Karl Marx. Manoscritti matematici* (2006); *Pietro Ispano, Trattato di logica* (2010); *Michail Bachtin e il suo circolo, Opere* 1919–1930 (2014); *Roland Barthes, Il discorso amoroso. Seminario* 1974–1976 (2015).

**RESTANEO, PIETRO**; Sapienza University of Rome, Italy (pietro.restaneo@gmail.com)
**From linguistics to semiotics: Antonio Gramsci and the politics of language**
Abstract: In recent times, the role of linguistics in the works of Antonio Gramsci has been repeatedly proven as pivotal in his education and subsequent theoretical elaboration. The Gramscian concept of 'hegemony' is without a doubt indebted to

central concepts of the early 19th century linguistics, such as 'prestige' and 'substratum'. Most studies on the linguistic themes in Gramsci's writings, however, propose a rather static account, treating his linguistic ideas as unchanged throughout the entire author's life. In the present paper, I will explore whether it is possible to observe an evolution in Gramsci's ideas on language and language-culture relationship. I will carry out this exploration by comparing Gramsci's ideas on linguistic policy in his early writings (1918) and in the last of the Prison Notebooks (1935). By observing a change in the author's stance on linguistic policy, it is possible to infer a change in his conception of language and language-culture relationship. This change, I will argue, brings Gramsci towards a much more complex and systemic view of language that closely resembles that of contemporary cultural semiotics. In the last part of the paper, I will try to trace the causes of those changes, in terms of authors and school that might have influenced him in the period between his early writings and his reclusion. I will especially focus on the influence that Baudouin de Courtenay's students in Leningrad, and their multi-layered, systemic approach to language and society, could have exerted on the Italian philosopher. Unsurprisingly, those students were going to become the teachers and masters of Juri Lotman, one of the fathers of contemporary cultural semiotics.

Keywords: Antonio Gramsci, language policy, history of linguistic ideas, cultural semiotics.

Bionote: Pietro Restaneo defended his doctoral dissertation in philosophy of language at Sapienza University of Rome in 2016. His thesis was a reconstruction of Juri Lotman's ideas titled "Semiotics, philosophy and politics in the thinking of Jurij M. Lotman". His research interests revolve around the history of linguistic ideas, with a special focus on the interrelation of political and semiotic theories. To this purpose, beside Lotman and the Tartu-Moscow school, he is now researching the relationship between what linguistics, and especially Soviet linguistics, had on Antonio Gramsci's Prison Notebooks. He was researcher in the project "Biosphere and semiosphere. Towards a critical and theoretical reconstruction of the concept of space in V. I. Vernadskij e J. M. Lotman", and principal investigator in the project "The Soviet sociolinguistics: discovering de Courtenay's disciples in Leningrad" in 2015.

**SCHÄFKE, WERNER**; University of Copenhagen, Denmark (werner.schaefke@jur.ku.dk)
**Medieval Icelandic legal treatises as tools for external scaffolding of legal cognition**

Abstract: This paper examines how the two main manuscripts of the medieval Icelandic law book *Grágás* can be considered to function as external tools of legal cognition. The article follows Gallagher's (2013) liberal notion of distributed cognition, which includes institutional procedures and the external tools that support these procedures. In light of this notion, the paper outlines what lines of thought and reasoning the examined medieval codices support when used for finding relevant legal norms or charting applicable law. The analysis looks at how the two codices organise legal norms and how they distribute and organize the norms' individual elements (e.g. definitions, conditions, and consequences). Since the organisation of legal norms in *Grágás* deviates significantly from the structuring of modern collections of statues and legal encyclopaedias, the essay applies the two versions of *Grágás* concepts of jurisprudence established in legal history as well as in modern legal theory. This refined, comparative conceptual framework allows a better understanding of the function of the examined manuscripts in their historical context – and which functions they are unlikely to have fulfilled.

Keywords: distributed cognition, cognitive textual analysis, Old Norse, jurisprudence.

Bionote: Werner Schäfke is a postdoc for interdisciplinary studies at the Faculty of Law, University of Copenhagen, Denmark. He received his PhD in Scandinavian studies from the University of Freiburg, Germany. He has published several articles on cognitive textual analysis of Old Icelandic texts and taught Scandinavian Studies at the Universities of Kiel, Freiburg, Cologne and Ghent.

**TATARŪNAITĖ, GIEDRĖ**; Vytautas Magnus University, Lithuania (giedre.tataru@gmail.com)
**The other as an existential sign: on the possibility of semiotic Levinas**

Abstract: Regarding today's political, social and cultural context, more than ever we are obliged to maintain a potent discourse on the intersubjective ethical relations. Emmanuel Levinas is known for his metaphysico-existential ethics. By claiming that ethics is the first philosophy or that metaphysics is actually ethics, Levinas criticizes ontological imperialism which reduces the uniqueness of the "Other" to the "Same". Though Levinas had received a great deconstructionist critique from Jacques Derrida – the latter had criticized Levinas's ethics for its ostensibly aporetic logic – it is clear that, for Derrida, ethical relations are haunted by the "trace" of the impossible, while for Levinas, the possible is always the first as it comes before logos, before any signification. The aim of this research is to explore such Levinas's argument concentrating on the hypothesis that the very corporeality of the "Other", its "face", already initiates a signification in the intersubjective ethical relations.

Keywords: Levinas, metaphysico-existential ethics, other, intersubjectivity, semiotics.

Bionote: Giedrė Tatarūnaitė has a Master's degree in philosophy from Vytautas Magnus University (2016) and a Bachelor's degree in philology (2013) from Vilnius University. During her Bachelor's studies she developed an interest in the romantic 19th century philosophy and aesthetics; in her Bachelor's thesis she analyses a dialectical relationship between the tradition and modernity in the legends of Spanish romantic writer Gustavo Adolfo Bécquer. Her Master's years culminated in a vast interest in the philosophy of ethics, particularly – that of Emmanuel Levinas; her Master's thesis intends to track a sort of dialog between Derrida, Heidegger and Levinas in the context of a "clash" between ontological and metaphysical reasoning. Her other fields of interest include the philosophies of Richard Rorty, Avital Ronell, Jean-Luc Marion, Jean-Luc Nancy and Maurice Blanchot.

**VOLKOVA, SVITLANA**; Kherson State University, Ukraine (volkovasvetlana@yandex.ua; volkovasvitlana71@gmail.com)
**Semiotics of butterfly in modern prosaic texts**

Abstract: The proposal focuses on linguistic and semiotic aspect of interpreting the meanings hidden in the character of literary image in modern prosaic texts. Based on the statement that literary image incorporates different cultural codes, it has

suggested the semiotic model of such an image. Due to the fact that the central character of the texts under analysis appear between two worlds – the native world, the world of his people, and another, alien, world, the semiotic model of such an image is constructed in the form of butterfly. The butterfly is a symbol of powerful transformations. By analogy to the development of this animal, the meaning associated with the butterfly emphasizes the ability to move from one state, perspective, lifestyle to another. Overwhelmingly, cultural myth and lore honor the butterfly as a symbol of transformation because of its impressive process of metamorphosis. From egg, to larvae (caterpillar), to pupa (the chrysalis or cocoon) and from the cocoon the butterfly emerges in her unfurling glory. The central hero like a butterfly passes through some stages to rebirth. The proposal suggests the mechanism of metamorphosis happening with the central hero.

Keywords: linguistic and semiotic aspect, literary image, metamorphosis, semiotic model, symbol.

Bionote: Svitlana Volkova was born in 1971. She studied in Kherson State Pedagogical Institute (1988–1993), got the qualification of an English language teacher, and worked as a teacher of English at Kherson Regional Lyceum (1993–2001). In 2016, she defended the thesis "Mytholoric Space of English Amerindian Prosaic Texts: Cognitive-Semiotic and Narrative Aspects" for a doctoral degree in philology. She is now Associate Professor at Foreign Languages Department, Kherson State University. Her longstanding interest in developing cognitive ethnopoetics is reflected in the recently published monograph "Mifolorni obrazy v suchasnykh Amerindianskykh prozovykh tekstakh" [Mytholoric Images in Modern Amerindian Prose], Kherson, 2015,  and a number of papers on cognitive and semiotic analyses of prosaic texts, on narrative means of revealing the ethnocultural meanings, archetypes and concepts embodied in literary images, on cognitive and semiotic modeling of mytholoric space in literary texts of different genres.

# TO WATCH, TO ACT, TO DIRECT

ANDACHT, FERNANDO; Universidad de la República (Udelar), Uruguay (fernando.andacht@fic.edu.uy)
**A Peircean perspective on the controversial relation between reality and its representation in documentary films**
Abstract: This paper discusses the perennial debate on the tangled relation between reality and its representation in documentary films. Instead of choosing one side of this controversy, namely, factual or fictional, I claim that a non-dualistic approach to the matter of the documentary representation of the real is crucial. Peirce's synechistic principle and his semiotic account of direct and mediated/representational perception provide an alternative to the widespread scholarly view that construes this film genre as an instance of character-invention and the staging of a fictionalized narrative loosely based on facts. Grierson's classic definition of documentary as "the creative treatment of factuality" is ambiguous enough to bolster the dualistic approach that considers this genre as a straightforward chronicle or as a work of the imagination not too different from film fiction. The unfinished posthumous film of documentary director E. Coutinho, *Últimas Conversas* (*Last conversations*, Brazil, 2015) is analyzed as a paradigmatic case of "the cooperation or tri-relative influence" (Peirce) of iconic, indexical and symbolic signs, notwithstanding the prevalence of indexicality. In it, there is an involuntary testimonial and an implicit manifesto of Coutinho's film poetics, namely, "the encounter" with the Other. Despite the director's strong skepticism about the value of his last film, I claim that it provides an exemplary instance of the functioning of the 'index appeal' that defines this film genre.

Keywords: Peircean semiotic, documentary, dualism/synechism, reality, index appeal.

Bionote: Fernando Andacht is Doctor in philosophy, Bergen University, Norway, MA in linguistics, Ohio University, Licenciado en Letras, Udelar, Montevideo, Fulbright scholar, Research Center for Language & Semiotic Studies; Alexander von Humboldt Fellow. Arbeitsstelle für Semiotik; Level II Researcher, National System of Research. Full Professor & Head of Department of Theory & Methodology, School of Information & Communication, State University, Montevideo, Uruguay, visiting professor at the graduate program of Communication & Languages, Universidade Tuiuti do Paraná, Brazil, and the doctoral program in Semiotics, Universidad Nacional de Córdoba. He has taught in Uruguay, Argentina, Norway, Germany, Brazil, Chile, and Canada. He has published ten books and over a hundred scholarly articles and chapters mostly on Peircean semiotic and the media representation of the real. Some recent work include Signos mesmerizadores no documentário de E. Coutinho (2016); The habit-taking journey of the self (2016); Vers une écologie de l' altérité au Brésil et au Canada: une analyse sémiotique comparative des représentations indicielles dans le film documentaire (2015); Semiotic gold at the end of Peirce's rainbow: on the fallible pursuit of reality (2014).

İLKDOGAN, HALDUN; Bozok University, Turkey (haldun.ilkdogan@bozok.edu.tr, haldunilkdogan@gmail.com)
**Tree times and three rooms, reading the story of movie by space**
Abstract: When we talk about a cinematographic space, we unavoidably talk about the signs and how they work on the screen. Therefore, a configuration of the signs in a movie space is a very significant point to make the story comprehensible by viewers. According to this, we can give a role to signs in the movie as an actor or a storyteller in the background. This *poster* work examines *how spatial elements or configuration of the sings in a movie play its role as an actor or a storyteller*. For this aim, we analyzed the movie *The Reader* (2008) by Stephan Daldry via semiotics. In the first two seconds of the movie, we can see three rooms with different spatial elements configuration and these three rooms, by their contents (signs), tell the viewer the abstract of the whole story. There are three main different times in the movie and these three rooms have the clues of vital points/results about these times one by one. The first room is about the first time in the movie and we can see what started the story by reading spatial elements (signs). The second room is about the second time in the movie and we can see how things are improving in the second time. The third room is about the third time in the movie and we can see what will happen at the end by spatial elements (signs). As a conclusion, this poster work is trying to criticize how signs work in the cinematographic space. Telling the story by configuration of the signs also shows us that there is a relation among words, ideas and spatial elements that are ready to be read on the screen, like real world and everyday life.

Keywords: movie, space, spatial elements, signs.

Bionote: Haldun İlkdogan is Research Assistant in urban and regional planning at Bozok University (Turkey). He graduated from Ege University (Turkey), Department of Landscape Architecture (First Rank, 2009). He also went to Warsaw University of Life Sciences (Poland), Department of Landscape Design and Planning as an Erasmus exchange student (2007−2008) and obtained a Master's degree at Istanbul Technical University (Turkey), Department of Architectural Design (2010). Haldun İlkdogan is now studying in the integrated PhD program in architecture at Atilim University (Turkey) and studies about space (Lefebvre) and (social) semiotics (Gottdiener) for his thesis. Haldun İlkdogan is a writer and is working on a fantastic novel series (four books). The first book called "Lema – The Highest Hill" will be published in 2017 (May) by Timas Publishing. He is also a musician; songwriting and singing (tenor) are his way to escape from modern world. He is an artist drawing landscape pictures.

**KATSARIDOU, MARIA**; Aristotle University of Thessaloniki, Greece (mkatsaridou@gmail.com)
**Transhumanism and post-humanism in 21st century films: a semiotic approach**

Abstract: In recent years, we have been experiencing an ongoing breakthrough on innovative medical and technological practices that are increasing our abilities for curing diseases and relieving patients from pain. While the presence of such innovations within the science fiction genre is far from new, an analysis of a broad corpus of contemporary films, such as *Repo Men* (Sapochnik, 2010), *Elysium* (Blomkamp, 2013), *Automata* (Ibáñez, 2014), *Chappie* (Blomkamp, 2015), etc., indicates a turn in the notion of what it means to be human in the 21st century along with a glimpse of either a probable or a completely fantastic future. By applying Algirdas Julien Greimas's methodology for the film analysis, along with practices that derive from social semiotics in order to connect the films' semiotic system with their social, historical and technological context, the aim of this presentation is to examine this new (medical) utopian and dystopian semiosis.

Keywords: Algirdas Julien Greimas, film analysis, social semiotics, medical and technological innovations.

Bionote: Maria Katsaridou is a PhD candidate at Aristotle University of Thessaloniki, Greece. She is currently teaching scriptwriting and storyboarding at Ionian University, Greece.

**KŘÍŽ, MICHAL**; Palacký University Olomouc, Czech Republic (michal.kriz@upol.cz)
**Human body as a sound object (object sonore): interpretative excursion to the film anti-realism**

Abstract: The congress contribution is based on the example of *The Duke of Burgundy* (2014) film, directed by British director Peter Strickland, and it is primarily focused on two thematic perspectives: (1) Analytical perspective specializes the original meaning of the term *aisthésis* (specifically in terms of theoretical grasp of the physical, sensory-based experience and its portrayal in the film), as it has been reflected by the phenomenological tradition (e. g., E. Husserl, M. Merleau-Ponty, H. Schmitz). (2) Interpretive perspective is focused on a possibility to capture various artistic techniques of film narration (in terms of what one could consider as a modern cinematic anti-realism, not only in the film art) focusing on the physicality of film characters and the way they are represented. The exemplary model is based on Pierre Schaeffer's book (*A la recherche d'une musique concrète*) and the phenomenon of *musique concrète* with a focus on so-called "sound object" leading to *caractérologie sonore* (morphology of sound objects). Theoretical model originally developed for music and sounds will be used for a description and interpretation of the film narrative that connects a visual representation of the human body with its "sound experience" in the intermedial perspective.

Keywords: intermediality, film narration, aesthetics, anti-realism, semiotics of film image.

Bionote: Michal Kříž (1979), PhD, is Assistant Professor at the Department of Czech Language and Literature, Faculty of Education, Palacký University Olomouc, Czech Republic. He is a member of the European Narratology Network (ENN) and managing editor of Czech film journal Film and Time. His research is primarily focused on literary criticism (Czech and French structuralism), narratology (story logic, narrative models etc.), film semiotics, and intermediality.

**SURACE, BRUNO**; University of Turin, Italy (b.surace@unito.it)
**Semiotics (of cinema)'s not dead**

Abstract: Declaring in an academic environment that one deals with semiotics of cinema, or with semiotics *and* cinema, is always a risk, often met with sceptical grimaces. The term "semiotics of cinema" evokes an era which is perceived as being antiquated, crystallized on the names of Eco and Metz and on a structuralism which many, perhaps justly, consider outdated. The problem is not to be underestimated: if semiotics does not possess the tools with which to approach the cinema fully in its epistemic horizon, then it has failed from the start, since much of the sense we experience daily has a filmic basis. Asserting the death of semiotics of cinema thus amounts to endorsing the death of semiotics itself. It seems suicidal for a discipline to exclude itself from one of the domains which it should regard as fundamentally preeminent. In order to overcome this *impasse*, therefore, it could be worth starting a programmed dialogue between the semiological apparatus and the instruments of film studies and aesthetics, abandoning a hegemonic propensity which is anachronistic in this era of crisis of the human sciences. The purpose of my contribution is to propose some theoretical bridges that demonstrate how this debate would be fruitful in order to attest how semiotics has never been more alive.

Keywords: semiotics of cinema, crisis of the human sciences, film semiotics, theoretical hegemony, film studies.

Bionote: Bruno Surace is a Ph.D candidate in Semiotics and Media at the University of Turin and member of AISS (Associazione Italiana Studi Semiotici) and CIRCe (Centro Interdipartimentale di Ricerca sulla Comunicazione, Turin). He is currently working on the relationship between cinema studies and semiotics, with a special focus on the philosophical concept of the Unfilmable. His interests range from journalistic rhetorics to visual and object semiotics, imaginaries and new media. He usually adopts the semiotic point of view while at the same time encouraging an interdisciplinary approach. He has already contributed to various peer reviewed journals and given lectures in conferences and seminars in Italy and Europe on aesthetics, semiotics, film and media studies. He is a co-founder of MYLF (Movies You'll Like Festival). In the first semester of 2017, he will be a Visiting Scholar at UCC (University College Cork, Ireland), in the department of Film and Screen Media.

WITHALM, GLORIA; University of Applied Arts Vienna, Austria & IASS (gloria.withalm@uni-ak.ac, gloria.withalm@gmx.net)
**"Tom's gone. He left the film.": when film characters from both sides of the screen start to interact**

Abstract: Though the quote in the title is from Woody Allen's 1985 film The Purple Rose of Cairo, the phenomenon that characters from a film-within-a-film relate to their audience or vice versa is much older. As early as 1924 the projectionist in *Sherlock Jr.* (played by Buster Keaton) stepped inside the movie just shown. In his case it was in dream only, but several examples throughout film and television history present the screen as something permeable the characters can easily go through. After embedding this stylistic device in a general model of filmic reflexivity, the paper will start from films or television shows in which on-screen characters talk to their own audience or patrons in the movie theatre address the movie heroes they're just watching. On a scale of increasing interaction between the two worlds, a next step shows objects changing sides. Ultimately, the screen that used to be a "fourth wall" becomes completely pervious and characters are able to cross the boundary and move from one world to the other. The various audiovisual texts will be categorized and discussed with regard to the role the screen passage plays within the diegesis. The paper will end with a presentation of the aesthetics modes chosen to visualize the actual passing through.

Keywords: self-reflexivity, screen passage, fourth wall, film characters, film-within-a-film.

Bionote: Gloria Withalm (1955) is a senior researcher (tenured) and lecturer at the Cultural Studies Department, University of Applied Arts Vienna, Austria. Her research focuses on general and media semiotics; her main area of specialization is the analysis of self-reflexive discourses in narrative films and TV shows. She has written many articles and co-edited several books on semiotic topics. Her publications include "Kunst/Kontext/Kultur" (co-ed., 2012), "Zeichen und Zauber des Rechts" (co-ed., 2014), "Socio-Semiotics as a General Semiotics: Ferruccio Rossi-Landi (1921–1985)" (2012), "Filmzensur im Film – Geschichten, Figuren, Verfahren" (2014), "Revelio! A (Socio) Semiotic Reading of the Harry Potter Saga" (2016). Gloria Withalm is the chairwoman of the Institute for Socio-Semiotic Studies ISSS in Vienna (since 2010). She has been the national representative of Austria in the Executive Committee of the IASS since 1984. In 2004, she was appointed Honorary President of the IASS.

# A TRANSDISCIPLINARY STUDY ON THE CONTAGION OF CULTURES IN THE DIGITAL ERA OF TRANSMEDIA: DISPOSITIFS, NARRATIVES AND VALUES

KIM, SUNG DO (dodo@korea.ac.kr)
LARDELLIER, PASCAL (pascal.lardellier@u-bourogne.fr)
PARK, GIL-SUNG (gspark@korea.ac.kr)

*Contagion has become a crucial theme in the age of humanistic and social sciences, a theme explored in depth by Dan Sperber. While the notion of contagion which represents the operation of diffusion or dissemination, was originated primarily from epidemiological studies, it has been discovered across many new fields of application under the influence of the cultural globalization and the viral communication of digital universes. Our round-table will investigate such ideas of contagion along with their epistemological and heuristic complexity. We aim to present alternative theoretical reflections and case studies which in all cases concern the processes of diffusion of ideas and cultures, in considering technologies, values, and factors of possibly generalized cultural contagion. We will thus challenge a transdiciplinary approach not only by integrating different disciplines but also by inviting both junior and senior scholars from various domains such as linguistics, sociology, mediology, visual studies, etc.*

FRAME, ALEX; Université de Bourgogne Franche-Comté, France (alexander.frame@u-bourgogne.fr)
**Cultural contagion from micro to macro: a semiopragmatics approach**

Abstract: Although cultures are a group-based process, cultural change occurs on the level of the individual, through micro-level interactions which give rise to new representations. Based on the semiopragmatics approach to communications, this contribution will theorize this process of cultural evolution, linked to the phenomenon of contagion, notably assisted by media and internet-based communication, based on examples of recent emerging cultural trends.

Keywords: semiopragmatics, culture, evolution, virality, interpersonal communication.

Bionote: Alex Frame is Associate Professor in communication science at the University of Bourgogne Franche-Comté (Dijon), where he is a member of the TIL research group (EA4182) and course leader for the MA course in intercultural management. His research interests centre on intercultural communication, cultural evolution, and communication via social networking sites.

HONG, SEUNG-HYE; Korea University, South Korea (seunghye3901@gmail.com)
**Contagion of atmosphere by repetition of visual sign**

Abstract: Series of same visual sign makes an effect of rhythm or emphasis. It is very noticeable from the same posters on the wall, same items on store shelves, or same words in a poem. These set, series of same visual signs, can make a strong effect but it cannot spread to area away once they are put. Disposable cups printed with specific design from the coffee shops are similar, but partly exceptional. Typical example can be Starbucks, which designed the cups with red background, white snow flake, snow covered tree, and green Starbucks' emblem together reminding Christmas. When two or more people with the cups get together, several same images of the cups emphasize or strengthen Christmas atmosphere. Its effect becomes much stronger as the number of cups increase and the affected area can be expanded as the people holding the cups can move everywhere. This study works for the functions and effects of repetition of visual sign based on

Korea's social event. The role of the several same visual signs is not limited to form a rhythm or emphasis, but have strong power to form specific atmosphere. In conclusion, this study aims to demonstrate visual images as seasonal social contagion.

Bionote: Seung-hye, Hong is a researcher at 'Center for Applied Cultural Research' at Korea University and in the doctoral program in semiotics at Korea University. Her research interests include communication, visual sign, and emotion. She attended the 11th World Congress of Semiotics in Nanjing as a third author of a paper titled "Some Semiotic Elements on the History of the Korean Typography". The title of master's degree thesis is "Semiotic Analysis of Non-letter signs on Digital Communication", it was studied based on Pierce's theory.

**KANG, SOJUNG**; Korea University, Republic of Korea (sj.kang220@gmail.com)
**The contagious aspects of medium changes within contemporary art practice in perspective of Gabriel Tarde's social theory**

Abstract: This research aims to investigate the contagious aspects of contemporary art practice, to be specific the phenomena of inventing and imitating its medium, style and genres constantly. To make this hypothesis concrete, this article will adopt Gabriel Tarde's idea of individual invention and imitation, and examines how it could be applied in actual art scenes. Tarde was consistently critical on finished social wholes; instead, he focused on the components of the individual. It relates with his emphasis on heterogeneity and contingency within the social. He reveals in the fact of variation among and within social processes, and he emphasizes the deep degree of contingency that characterizes social outcomes. This article sees these notions; in other words, this individual invention and imitation along with its contingency as hidden aspects of recent contagious phenomena of contemporary art scenes. Therefore, the purpose of this paper is threefold. The first is to present contagious aspects of art practice by showing various contemporary art works and its movements. The second is to give a succinct account of Gabriel Tarde's individual invention and imitation, along with its contingency. The third and main purpose is to apply Tarde's theories to contemporary art phenomena, and prove how they could be closely connected together.

Bionote: Sojung Kang studied fine art, particularly media art and earned a BFA at the University of Sydney in 2004. Sojung Kang earned an MFA in visual culture studies at Korea University in 2012 by studying the performativity of Gilbert & George's art practices. Currently, she researches for her PhD dissertation on visual culture studies at Korea University. At the same time, she has been a full-time curator at the gallery in Seoul for almost 10 years and exhibited several exhibitions along with various art projects.

**KANG, SOU HWAN**; Korea University, South Korea (toroncine@korea.ac.kr)
**PARK, GIL-SUNG**; Korea University, South Korea (gspark@korea.ac.kr)
**The diffusion of localized manufacturing creativity: the case of K-pop**

Abstract: It is widely recognized that the success story of the K-pop (Korean popular music) is heavily hinged upon the idol system. One of the major research topics then has been focused on stardom, audiences and questions of identity. It is also widely recognized that the more crucial thing in the K-pop phenomenon is the unique production system. Since the mid-late 1990s, Korean entertainment production companies have original "manufacturing creativity system", which involves three stages: globalization of creativity through global outsourcing, localization of musical contents and performers, and the global dissemination of the musical contents through SNS, which can be called globalization-localization-globalization process. Two things need to be specified. First, how was this unique system formed? Second, how was this system diffused over regions? We use "contagion" lens to investigate the process underlying the diffusion of the manufacturing creativity system, drawn upon in the institutional theory. The emergence of social contagion is the spreading of new externalities and the introduction of new ones through the effects of media, specialists, education, and other learning outcomes.

Bionotes: Sou Hwan Kang is a PhD candidate at the Department of Sociology at Korea University. He received his Bachelor's and Master's degree in sociology from Korea University. His research interests include cultural industries, economic sociology, and institutional change.

Gil-Sung Park is Dean of the Graduate School and Professor of Sociology at Korea University. He received his PhD in sociology from the University of Wisconsin-Madison. His current research interests include a variety of issues in economic sociology, social development, and globalization.

**KIM, HYUNJU**; Korea University, Republic of Korea (ahwui@hanmail.net)
**Hansen's disease and Government policy**

Abstract: In this paper, I would explain the history of a preclusion. Even though Hansen's disease is not contagious, the modern country regulates the disease by force and administration. From a case of Taiwanese artist, Chen Chieh-jen's art work, I would reveal the discipline especially in Asia. In 2014, after more than 70% of the Losheng Sanatorium in Taipei had been demolished, the remaining buildings and MRT depot construction site looked like two enormous wounds, or perhaps a wound and a wishful symbol of progress. In 1930, the Japanese colonial government established the *Losheng Sanatorium for Lepers of Governor-General of Taiwan* in what is now Xinzhuang District. The sanatorium was created to forcibly house and quarantine sufferers of Hansen's disease and carry out the government's policies of marriage prohibition or forced sterilization. Residents were forbidden to leave the grounds, which were enclosed within a barbed wire fence. Chen Chieh-jen's *Realm of Reverberations* explores whether past events that seem settled actually ever end from four different perspectives. Taiwanese artist Chen Chieh-jen challenged the limits of expression under the Martial Law system and the conservative art establishment with guerrilla-style performance art and underground exhibitions. Working with local citizens, Chen Chieh-jen combines experimental aesthetics with the unique poetic qualities of video to initiate dialogue and

connections with audiences around the world. Chen emphasizes the use of visual art to suggest bodily memories, perceptions, elusive states of mind, and hard to articulate atmospheres related to ideological and political topics, especially those in this era of increasing neoliberal domination.

Bionote: Hyunju Kim studied philosophy, art theory and visual culture studies at Korea University and Korean University of Arts. Hyunju Kim has attention to value of gifts on art instead of value of commodities. As an independent curator and critic, Hyunju Kim organises exhibitions and writes articles on request. The main exhibitions curated are Korea & Russia International Exchange Exhibition "Minima Moralia" (Russia, 2015), Seoul Lunar Photo Festival "Cutting on the Bias" (Korea, 2015), "Open-end(ed)" (Korea, 2016) and Korea & Taiwan International Exchange Exhibition "Mille-feuille de Camellia" (Korea, 2015).

**KIM, MINHYUNG**; Hanguk University of Foreign Studies, Korea (minkim@hufs.ac.kr)
**Understanding Hallyu fandom from a perspective of cultural contagion**

Abstract: Major shifts in media technology and production have globally made fan culture a central mode of consumption. Hallyu, which actively includes various cult fans and consumer kitsch objects, is no exception. While a diversity of ideas has emerged to examine different dimensions of such growing phenomenon, this study explores a new way of understanding Hallyu based on the research frame of fandom studies by particularly investigating key paradigms and methodological issues, such as affect theory and semiotic approach. In conclusion, this study aims to demonstrate media fan culture as one of the emerging fields of cultural contagion.

Bionote: Minhyoung Kim is Assistant Professor at the Department of Knowledge Contents at Hankuk University of Foreign Studies. Her research interests include East Asian pop culture, intermediality and visual modernity. Her publications include "Anthropological-semiotics of rhythm and animating modernity in China: A rhythmanalysis of Princess Iron Fan" (Semiotica 210, 2016).

**KIM, SUNG DO**; Korea University, South Korea (dodo@korea.ac.kr)
**Les fondations épistémologiques pour une sémio-anthrolopologie de la contagion**

Abstract: Le plan de mon exposé se déroulera de la façon suivante. Dans un premier temps, je voudrais fournir quelques éclaircissements sur les circonstances spécifiques de cette communication qui a pour objet principal de présenter une ésquisse d'un projet transdisciplinaire centré sur la problématique de la contagion. Dans un deuxième temps, je m'efforcerai de faire ressortir la complexité polysémique et métaphorique du terme de contagion à partir de la conception médicale à la sémantique d'une métaphoricité singulière à travers ses connotations négatives et positives. Dans un troisième temps, je tenterai de faire remarquer cette problématique de la contagion comme un paradigme transdisciplinaire des sciences humaines et sociales en précisant ses champs potentiels, à savoir la contagion comme une structuration du social, les dimensions biopolitiques de la contagion, etc. Enfin, dans un quatrième temps, une problématique de sémio-anthropologie de la contagion sera construite en suggérant quelques champs de recherches comme la sémiotique des institutions chargées de la contagion, celle de la viralité, la contagiosité du langage, etc.

Bionote: Sung Do KIM, Vice-President of IASS, President of Korean Association for Visual Studies. Professor of Linguistic Theories, Semiotics and Visual Theories, at Korea University, Research areas: semiotics theories, visual semiotics, urban semiotics, theory and history of media, writing theories. Translator of Derrida, Eco, Floche, Greimas, Peirce, Saussure.

**LARDELLIER, PASCAL**; Université de Bourgogne Franche-Comté, France (pascal.lardellier@u-bourgogne.fr)
**La propagation numérique virale de quelques « mythes » en communication non verbale. Le cas des « 7% » du Professeur Albert Merhabian**

Abstract: La « communication non-verbale » constitue un domaine largement fantasmatique, objet à ce titre d'énormément de clichés, de « mythes », de fausses vérités. Ainsi en va-t-il des « 7% » seulement que recouvrait la dimension verbale des échanges dans les relations interpersonnelles, énoncé par le Professeur A Mérhabian dans les années 1960. Ce « mythe » circule sur Internet, partout cité, repris. Cette communication analysera les processus viraux ayant permis à ce cliché de devenir « vérité numérique et théorique ».

Bionote: Pascal Lardellier est Professeur à l'Université de Bourgogne Franche-Comté (Dijon), responsable scientifique de PROPEDIA (fédération de laboratoires du Groupe IGS, Paris). Conférencier et formateur (communicatQion interpersonnelle et orale, media-training…), il a publié une vingtaine d'ouvrages, consacrés aux formes et aux fonctions des rites dans nos sociétés, à la culture numérique, à la rencontre amoureuse en ligne, aux célibataires ou au couple. Il s'exprime souvent dans les médias français et francophones.

**LEE, JIN YOUNG**; Korea university, Korea (zy-2002@hanmail.net)
**How do people become fans?**

Abstract: Interpreting culture as a phenomenon of epidemic disease is not surprising. When taking into account Hallyu (Korean wave) as a contagious phenomenon, the fandom can be a sort of research topic of contagion. Fandom is a term used to refer to a subculture composed of fans characterized by a feeling of empathy and camaraderie with others who share a common interest. Unlike fanaticism, fandom is a matter of certain preference and an identity issue of community. In the past, it had a negative connotation which appeared in subculture but now it is a socially and economically rising concept along with professional concepts such as fan production, gift economy, fan labor, and so on. On the one hand, fandom can

be linked with the imitation concept of the sociologist Jean-Gabriel de Tarde and discussed from the perspective of the affect theory which is drawing attention recently.

Bionote: Jin Young Lee has a Master's degree in semiotics of architecture, and is a PhD Candidate in semiotics of design at Korea University. He is also a researcher in the Center for Applied Cultural Science.

# AUTHOR INDEX

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# Annex 1. Map of the Congress Venues
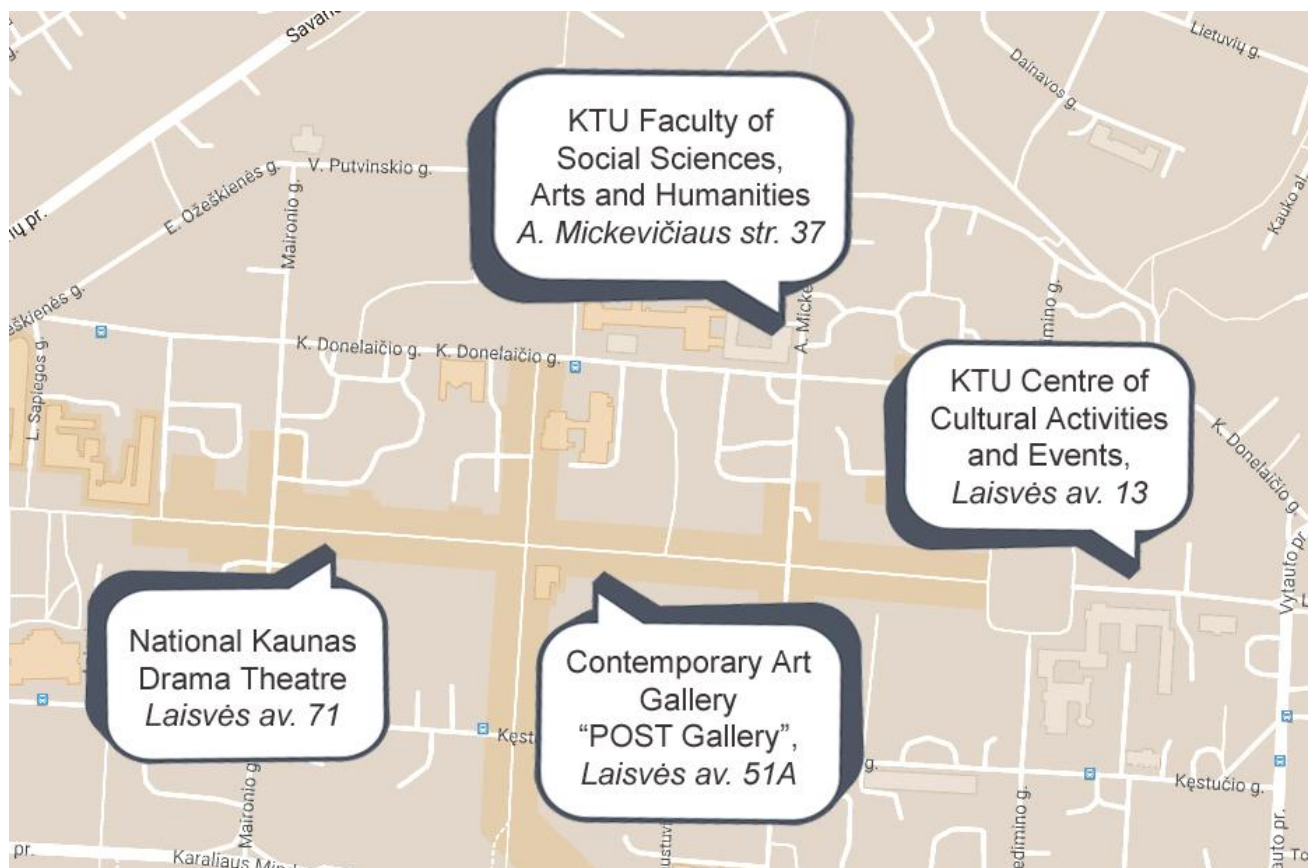
# Annex 2. Map of the Faculty Premises

BASEMENT

017

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006  003  004  002

GROUND FLOOR

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Yard entrance

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Yard entrances

Main entrance

UPPER FLOOR

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208

203  202
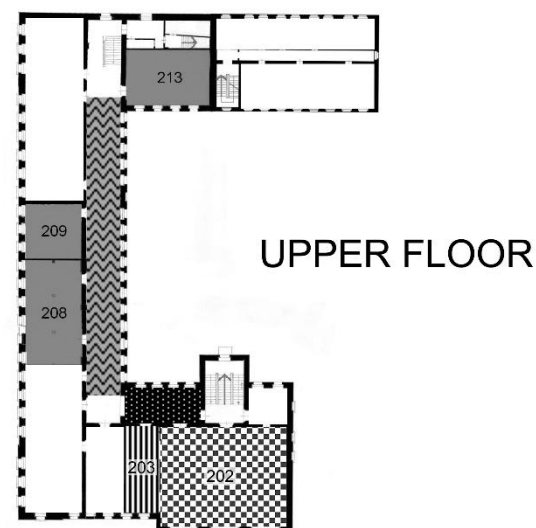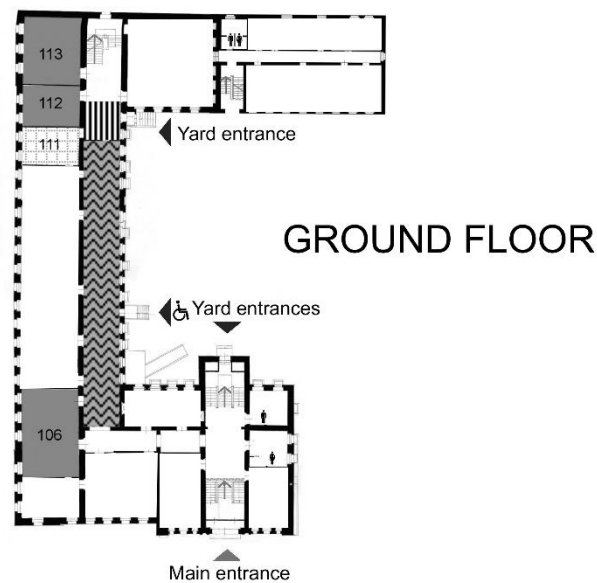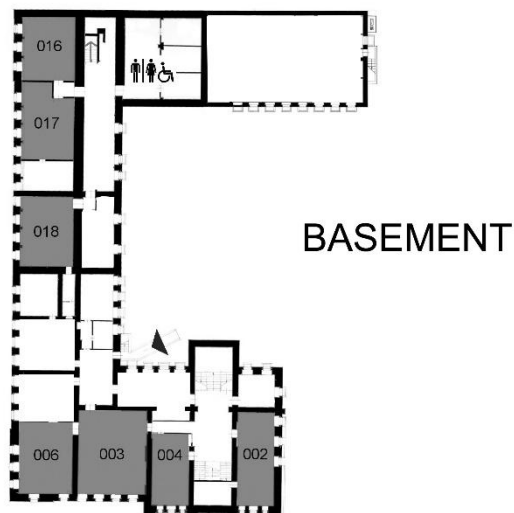
## Basement

Session rooms

WC

## Ground floor

Session rooms

International Semiotics Institute

Lounge area

Coffee break spot

WC

## Upper floor

Session rooms

"Aula" lecture hall

Lounge area

Registration and information

Coffee break spot

# If the session you are attending turns out to be too boring...

## WORDSEARCH

```
S  X  S  E  B  E  O  K  N  D  S  C
U  A  Q  T  H  R  S  E  O  N  T  I
B  T  U  E  P  U  E  C  I  O  E  N
J  N  A  S  L  T  N  N  E  C  F  O
E  Y  R  E  S  C  S  E  M  E  A  R
C  S  E  M  S  U  E  U  E  S  N  H
T  S  A  E  Y  R  R  Q  S  G  I  C
O  F  N  M  M  T  U  E  I  S  E  N
M  D  M  E  T  S  Y  S  E  N  T  Y
E  R  E  H  P  S  O  I  M  E  S  S
```

Sign
Second
Square
Semeion
System
Sense
Saussure
Structure
Sememe
Sebeok
Syntax
Sequence
Semiosphere
Stefani
Synchronic
Subject
Send
See

*A famous work by Thomas Sebeok:*

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## REBUS

(10, 4, 3, 3, 3, 2, 3)

*The object of semiotics, according to Eco:*

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197
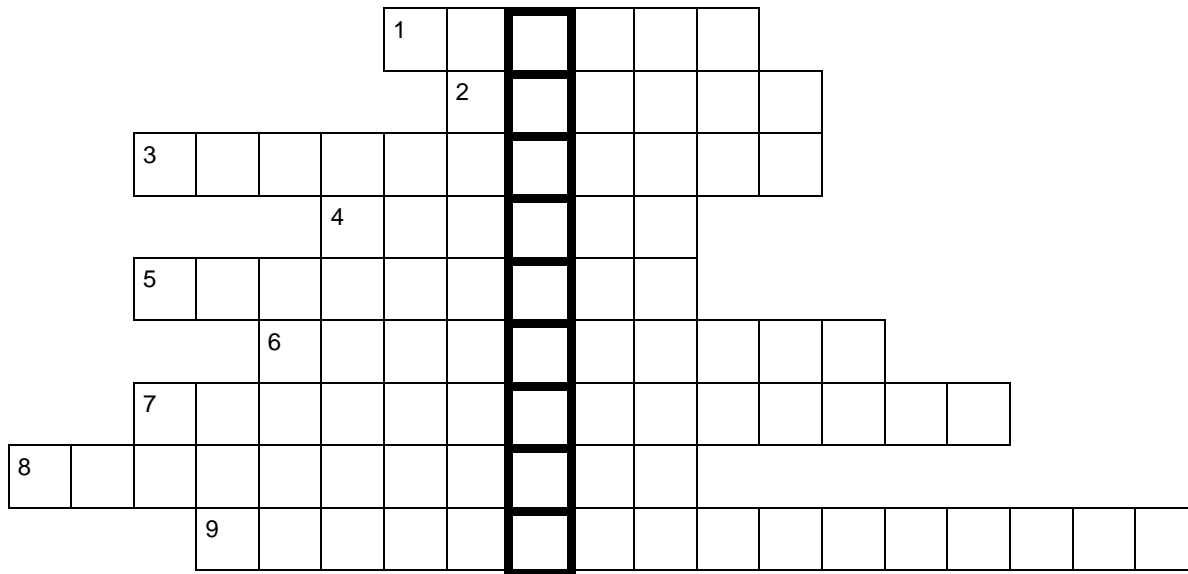
1) According to Seeger and Tagg, the minimal unit of musical meaning
2) The study of the structural relations between signs
3) According to Jakobson, the function of language as referred to the context
4) Uexküll's invisible bubble
5) A proto-semiotician born on August 29th, 1632
6) The type of analysis that studies the change in a phenomenon over time
7) To Wittgenstein they were philosophical
8) The semiotician who knows the secret of Prof. Amfortas
9) William of Baskerville is its protagonist

*A basic concept in Peircean doctrine*

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -

## TEST – ARE YOU A SEMIOHOLIC?

1) Umberto Eco could never be an orthodox:
   a) True: he couldn't stand icons
   b) False: his grandmother was Russian
   c) I don't know

2) A book about Peirce should always have:
   a) A 4th chapter
   b) An index
   c) A preface

3) The biggest problem in the world is:
   a) Poverty
   b) Misunderstanding
   c) Nuclear weapons

4) Your favourite detective is:
   a) Sherlock Holmes
   b) Dick Tracy
   c) I don't like detectives

5) The contrary of "Good":
   a) Non good
   b) Bad
   c) There's no contrary to good

6) Where is St. Petersburg?
   a) In Russia
   b) Not far from Imatra
   c) In Germany

7) What kind of monument would you dedicate to Greimas?
   a) A statue
   b) A square
   c) A street

8) What would Peirce see a F1 race for?
   a) To see if the race itself is a semiotic system
   b) To see who's first, who's second and who's third
   c) To see fast cars

9) What would you sing after "you must remember this, a kiss is just a kiss"?
   a) A sigh is just a sigh, like the original version
   b) A sign is just a sign, like Sebeok's version
   c) A site is just a site, like versions available on the Internet

10) What would you do if you were in a desert and suddenly found an oasis?
   a) I would take it as a sign
   b) I would take it as a mirage
   c) I would take it as a miracle

11) How would Levi-Strauss like his meal?
   a) Either raw or cooked
   b) Either Chinese or Italian
   c) Either sweet or spicy

12) Which terrible event happened in 1914?
   a) Death of Peirce
   b) Death of Saussure
   c) Beginning of World War I

## *CALCULATE THE POINTS:*

*1) Umberto Eco could never be an orthodox:*
   a) 2 points
   b) 0
   c) 0

*2) A book about Peirce should always have:*
   a) 0
   b) 2
   c) 0

*3) The biggest problem in the world is:*
   a) 0
   b) 2
   c) 0

*4) Your favourite detective is:*
   a) 2
   b) 1
   c) 0

*5) The contrary of "Good":*
   a) 1
   b) 2
   c) 0

*6) Where is St. Petersburg?*
   a) 0
   b) 2
   c) 0

*7) What kind of monument would you dedicate to Greimas?*
   a) 0
   b) 2
   c) 0

*8) What would Peirce see a F1 race for?*
   a) 1
   b) 2
   c) 0

*9) What would you sing after "you must remember this, a kiss is just a kiss"?*
   a) 0
   b) 2
   c) 0

*10) What would you do if you were in a desert and suddenly found an oasis?*
   d) 2
   e) 0
   f) 0

*11) How would Levi-Strauss like his meal?*
   a) 2
   b) 0
   c) 0

*12) Which terrible event happened in 1914?*
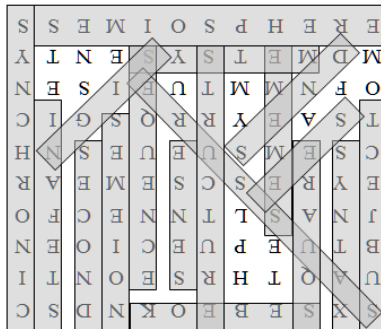   a) 2
   b) 1
   c) 0

**SOLUTIONS:**

THE NAME OF THE ROSE
ITS A RAT ORE
INVESTIGATIONS
DIACHRONIC
JOHN LOCKE
UMWELT
REFERENTIAL
SYNTAX
MUSEME
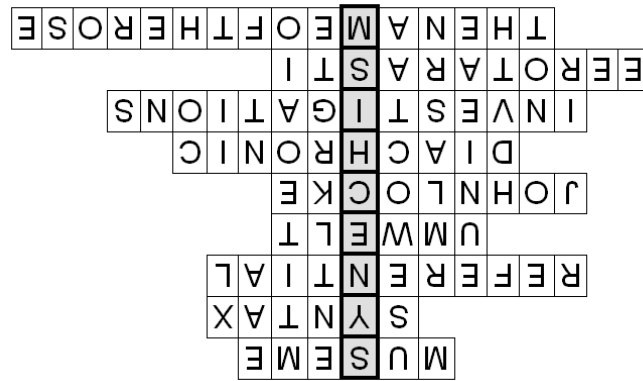
REBUS (10, 4, 3, 3, 2, 3)
*The object of semiotics, according to Eco:*
*Eve RY Thin G T Hat On E Can U Set O Lie =*
Everything that one can use to lie

_____

THE PLAY OF MUSEMENT

*A famous work by Thomas Sebeok:*

# Test results

**0-8** – You're safe! No semiotic problem has ever bothered your mind. You see a red light and you stop, you see a green light and you go. End of the story. This is a sign of health. Pardon, it's just health.

**9-16** – Still quite okay. You acknowledge the existence of semiotics, but you don't see it as the most urgent problem in your life. You see the red light, you first stop and, while waiting, you start wondering about the connotations of that colour. You see green, and you go, but if someone else is driving you may start wondering about the connotations of that colour as well.

**17-24** – You've got serious problems! How did you know Peirce died in 1914, and – most of all – how come you consider this more tragic than the beginning of World War I? Can you just take a look at – say – a withered leaf and consider it just a withered leaf, rather than an interpretant for your mental representation of a leaf, an index of Autumn; a cultural connotation for death and so forth? If the answer is no, consult a doctor. After all, Hippocrates was probably the first semiotician in history.
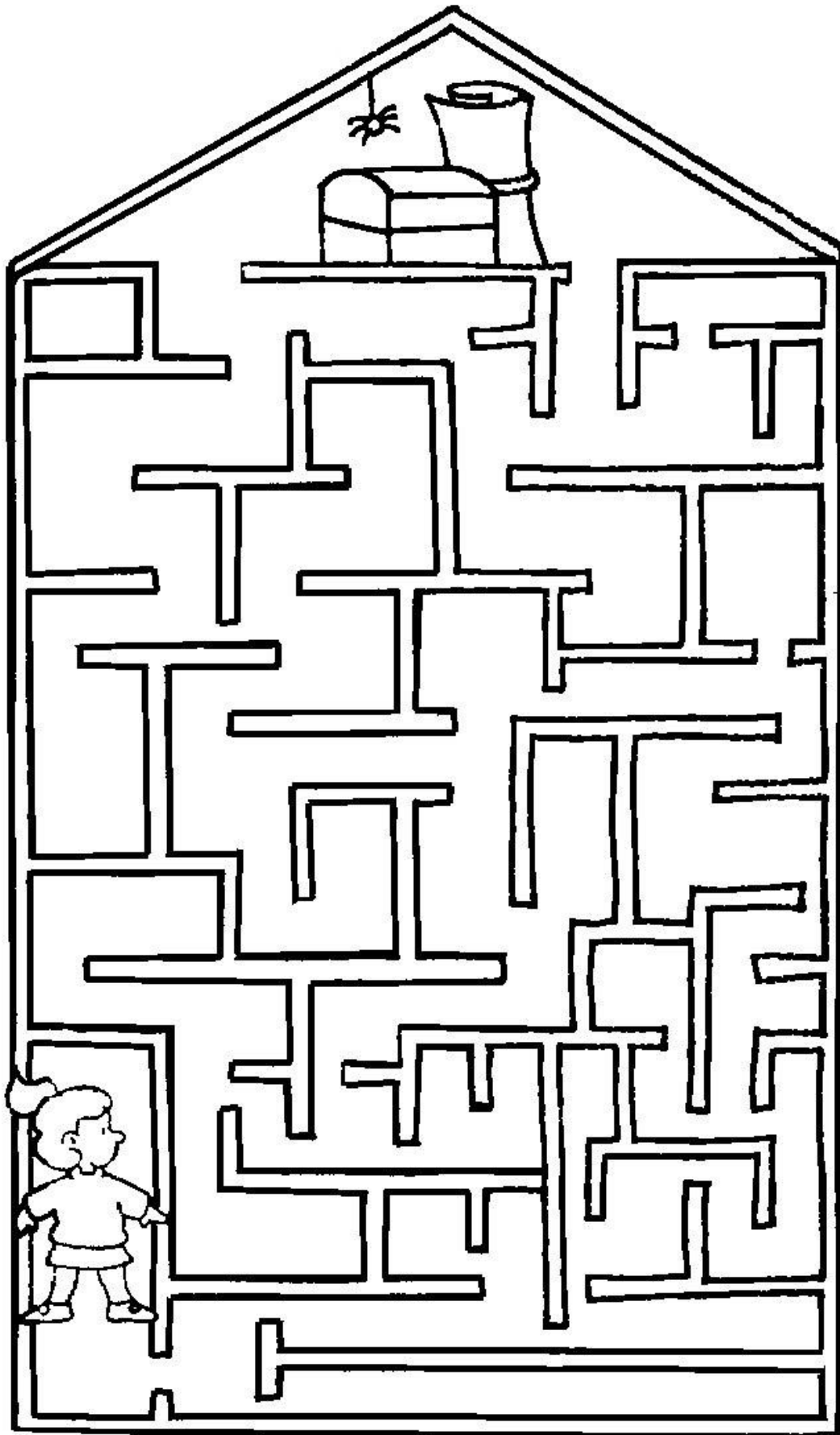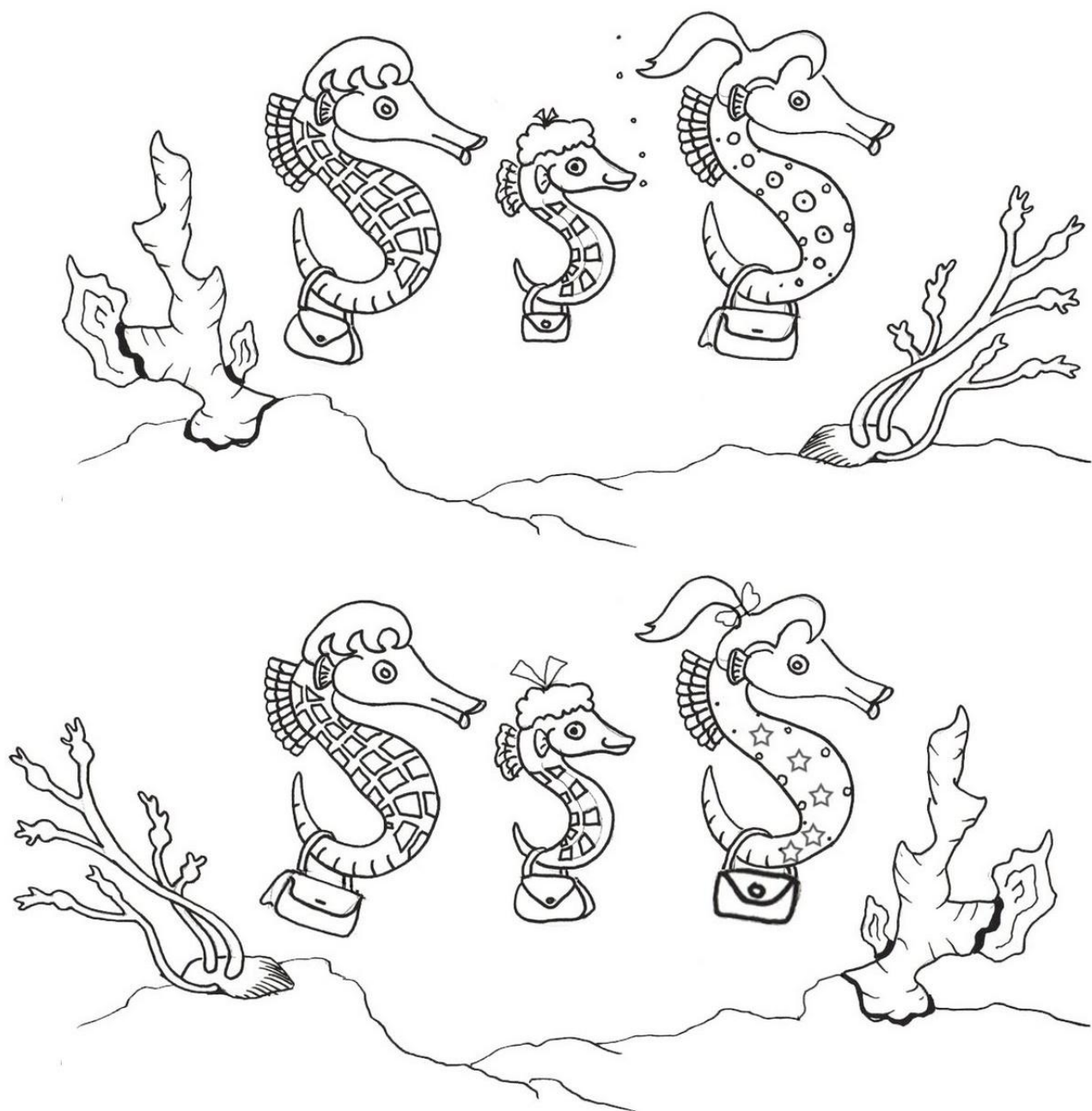
**If you brought your kid/s along...**

**COLOR THE PLATYPUS**
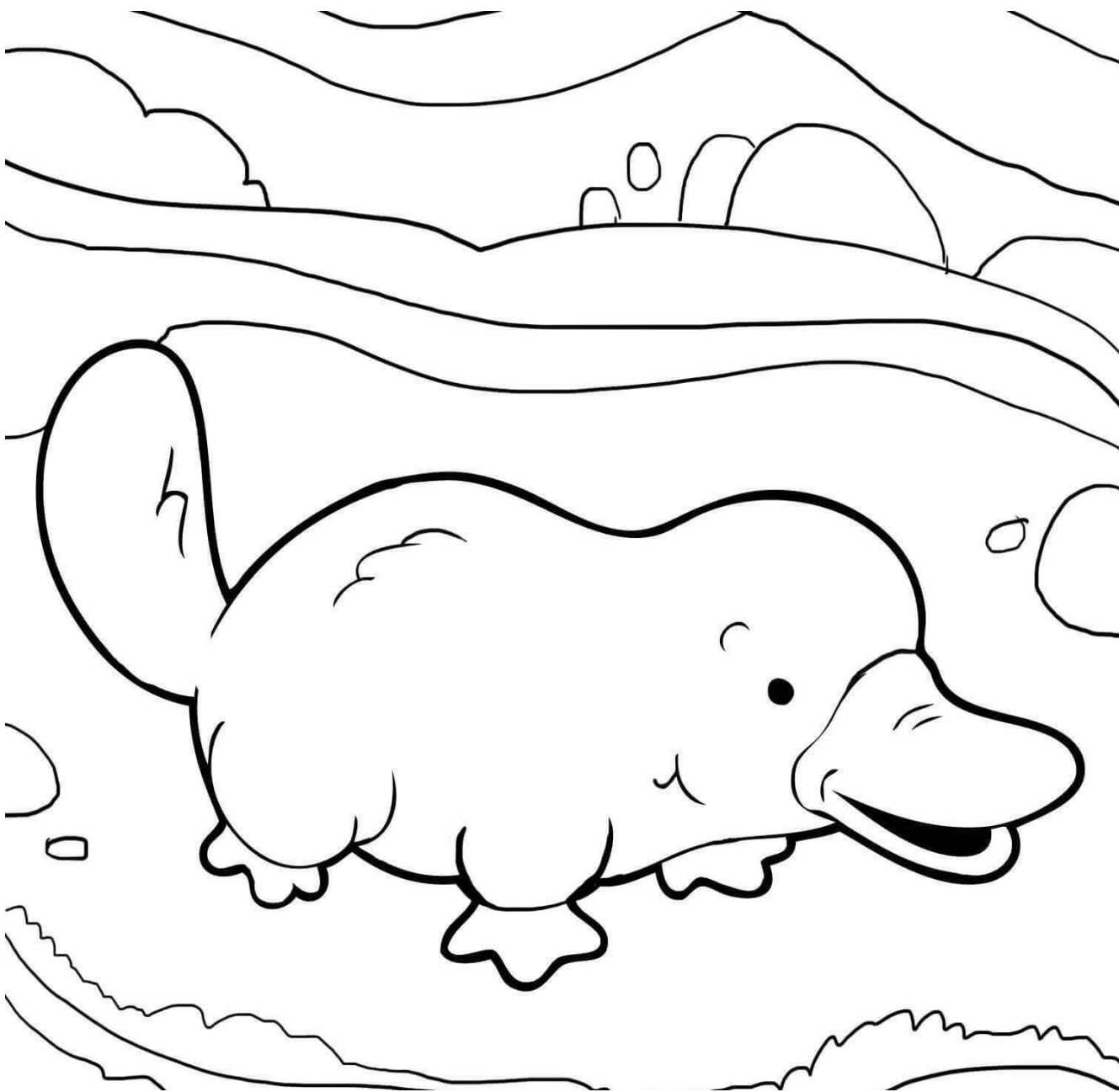
**SHOW LITTLE JULIA THE WAY TO THE TREASURE!**

**SPOT SIX DIFFERENCES**

# Notes

**13<sup>th</sup> IASS-AIS World Congress of Semiotics. CROSS-INTER-MULTI-TRANS- Program and abstract book**